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# THE ACADEMY.

*A WEEKLY REVIEW OF LITERATURE, SCIENCE,  
AND ART.*

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## LITERATURE.

*The Rise of our East African Empire: Early Efforts in Nyasaland and Uganda.* By Capt. F. D. Lugard. In 2 vols. (Blackwoods.)

FROM the sub-title, it will be noticed that these bulky volumes cover the whole field of British interests in East Africa: that is to say, the recently constituted "British Central Africa Protectorate" of Nyasaland north of the Zambesi, and the equatorial region hitherto administered by the Imperial British East Africa Company. Capt. Lugard, already distinguished in the Burmese wars of 1885-87, has been actively engaged in both territories off and on since the spring of 1888. Indeed, it is no exaggeration to say that the retention of these lands, if they are to be ultimately retained, will be largely due to the brilliant services of this high-minded and intelligent British officer, who took the leading part in the protracted struggle against the Arab slavers at the north end of Lake Nyasa (1888-89), and in the memorable Uganda expedition of 1889-92. After the temporary pacification of this distracted region, he returned to England in the autumn of 1892, and at once resigned all connexion with the East Africa Company. He was thus left a free hand to deal independently with the stirring events *quorum pars magna fuit*, and which led to the despatch of Sir Gerald Portal to inquire into and report upon the state of affairs in the equatorial lake region. The result is the present work, which has been prepared chiefly as "a book of reference" to be consulted by the general public in connexion with Sir Gerald's Report, already drawn up, though not yet officially published.

But although its object is temporary, the value of the book is permanent; and were its multifarious contents arranged with more regard for the convenience of the reader, it might rank as well nigh the best work on African affairs in general that has yet appeared. A copious index, however, makes some compensation for the confused arrangement, aggravated as this is by numerous digressions, and even by some superfluous episodes, such as nearly a whole chapter occupied with reminiscences of jungle life in Burma. In future editions, which are sure to be called for, the author would be well advised to eliminate much of this extraneous matter, and also to transfer to the end of the second volume all those chapters in the first (xv. to xxi. inclusive), which, though dealing with general topics of great interest, are nevertheless here out of place, completely obstructing the progress of the narrative.

At the same time, occasion might be taken to rectify a few minor points, such as the inclusion in the Zulu family of the predatory Magwangara, who, like the neighbouring Wanindi of the Rovuma basin, appear to be really aborigines calling themselves Maviti, that is, Zulus, and living up to the name in their marauding habits. The suggestion, which commends itself on many grounds, that the Swahili class prefixes should be uniformly adopted in the nomenclature of all lands of Bantu speech, should be consistently carried out; and consequently, the strictly correct *Chinyanja*, for instance, should take the form *Ki-Nyanja*, that is, Nyasa or "Lake" language. In several places the term *dawā* is spoken of in a way to imply that it is the native word for a charm or talisman against dangers and misfortunes of all kinds. It may possibly have been introduced, and acquired this meaning, in a few districts subject to Moslem influences. But the word itself is not Bantu, but Arabic, widely current throughout the East (Persia and India for instance) in its proper sense of "physic."

A more important question is raised by the implication (ii., p. 34) that Unyoro was formerly subject to Uganda, whose yoke it "had long since thrown off." No doubt when Uganda became dominant throughout the lacustrine plateau, its Kabaka ("emperor") Kamanya, direct descendant of the "Divine Kintu," founder of the present dynasty, claimed the overlordship of Unyoro, and even of Karagwe. But at the time when all these states formed merely so many provinces of the now dismembered Kitwara empire, the centre of administration appears to have always been either in Unyoro or in Karagwe, never in Uganda. In fact, according to the somewhat confused national traditions, the pastoral Wahuma conquerors from Gallaland first settled over a century ago in the Magungo district, at Unyoro, where they are still represented by the full-blood Hamitic Walinda herdsmen, and whence the Huma power was rapidly spread over the indigenous negroid Bantu populations of the equatorial lake region. Hence, Kam-rasi's son, Chua (Kaba Rega), present ruler of Unyoro, and eighteenth in descent from the founder, still claims the title of Makama ("monarch") of Kitwara; nor does it appear that any of his forefathers ever acknowledged the suzerainty of Uganda either *de facto* or *de jure*.

The chapters devoted to such general subjects as the natural resources and commercial possibilities of the country, railways and other means of communication, the labour supply, and especially the slave question in its various political and economic aspects, are all of abiding interest, and will be referred to again and again by all those who have at heart the future welfare of the African populations. But pending the reception and action to be taken upon Sir Gerald Portal's Report, most readers will be attracted to the section dealing more specially with the situation in Uganda, and with the arguments for and against the retention of the equatorial lake region. These momentous topics they will here find

ably and lucidly treated by the one man who is allowed, on all hands, to be the best informed, and in every way the most competent to form an adequate judgment on the grave issues involved. These issues may be beyond the grasp of the "Little Englanders" who view imperial interests from the parochial standpoint, but who, fortunately for themselves, still form but a fraction of the thinking public. Their "mistaken humanitarian theories," as the author euphemistically calls them, are easily disposed of; and the able summary of reasons for retaining our hold of East Central Africa will appear conclusive to all healthy minded students of current politics, free from the morbid sentimentality which is usually so disastrous to those in whose apparent interest it is paraded:

"The British empire," he writes, "will survive, even though the peoples of Uganda and many other countries be wiped off the face of the earth. But the far-seeing vision of a great statesman must perceive that consequences far more serious will follow for Great Britain by such an act than any that may be involved in the accomplishment or the shirking of a mere moral duty *per se*. Europe stands by to note whether we mean to evade our solemn obligations undertaken in conference with the Powers. Aggressive nations watch to see if our foreign policy is to be national and continuous, or a policy dictated by party exigencies—a policy of vacillation or retrogression. On the bleak Pamirs, in Afghanistan, in Egypt, in Morocco, and in Siam, we may look for the reflex action of our policy in East Africa; and so this little insignificant state of Uganda becomes the straw which shows which way the wind blows. . . . Lord Rosebery is at the helm—a 'strong man'—and his impressive words are on record: 'We are bound to maintain that continuity of moral policy which Great Britain cannot afford at any time or in any dispensation to disregard.'"

Personal adventure is, for the most part, kept carefully in the background. But reference is unavoidably made to one incident, a remarkable gunshot wound which Capt. Lugard received at a night attack on the Arab station of Kopa-Kopa near the head of Lake Nyasa, and which for a time paralysed both arms. After entering without fracturing the right elbow-joint, the bullet "struck the main artery, but pushed it aside without cutting it, or I must inevitably have bled to death; it then struck my chest, apparently in a direct line for the heart, but, glancing off a rib, passed along under the skin, and came out at the top of my breast-pocket, making a long, tearing flesh-wound in its exit. Then it struck the wrist of my left hand, carrying into the wound a portion of some letters which were in my breast-pocket. It 'pulverised' the main bone of this arm, cutting also a minor artery. This latter wound is, even now in 1893, still open, and pieces of bone still come away, though it is five years since I was hit."

Besides the already mentioned index, the work is enriched with no less than fourteen specially prepared maps, and numerous full-page and other illustrations. A few of these, however, seem, like some of the text, to be out of place; and at least one sensational picture, the "Massacre of the Wankondé" (vol. i., p. 54), must surely be fanciful, for it represents an occurrence at which no European was present.

A. H. KEANE.

*The Life of the Rt. Rev. William Reeves, D.D.*  
By Lady Ferguson. (Dublin: Hodges,  
Figgis & Co.; London: Longmans.)

DR. WILLIAM REEVES, Bishop of Down, Connor, and Dromore, who died on January 12, 1892, was an antiquary of the first order. He was exact in all he wrote and a safe guide to the past: one who never used conjecture for research, or was content to suppose what might have been when it was possible by investigation to ascertain what did take place. In his historical studies he not only searched records and sifted their contents with discrimination, but investigated every locality for himself. He was an expert among books and parchments, and no less so in the open country, tracing the boundary of an obsolete kingdom along some obscure stream or across a mountain-side, or, from its bearings, identifying some heap of stones, overgrown with nettles, as the ruins of a forgotten church or burying-place. In this combination of book work and field work he excelled.

His *Ecclesiastical Antiquities of Down, Connor and Dromore*, published in 1847, when he was perpetual curate of Kilconriola, the parish of the co. Antrim in which the flourishing town of Ballymena is situated, will bear comparison with the greatest works of its kind, and shows a minute knowledge of the topography of Ulidia, the kingdom which was the refuge of the most ancient ruling tribes of Ulster, and most of which is included in the present counties of Down and Antrim. His *Acts of Archbishop Cotton in his Metropolitan Visitation of the Diocese of Derry A.D. 1397*, published in 1850, is an invaluable work of reference for another district of Ulster. Each place visited by the famous Master of Gonville Hall is carefully identified, and the learned notes are readable as well as instructive. His edition of Adamnan's *Life of Columba*, published in 1857, shows a similar minute knowledge of the island of Iona, and of everything relating to its history. Carlyle, not a lavish distributor of praise, after commending the veracity of Adamnan on an occasion when I happened to be present, expressed his admiration of the minute care of the editor, who had annotated all that needed annotation in this wonderful picture of life in the Hebrides in the sixth century.

Besides these three great works, Dr. Reeves printed more than seventy separate memoirs, and assisted in the editing of many other books. Some of his memoirs are only a few pages long, but of every one it may be asserted that it contains information either inaccessible or accessible with difficulty anywhere else. Most of them are full of the results of original research. His identification of a MS. volume of *Lives of Saints* in Archbishop Marsh's library as the *Codex Ardmachanus* mentioned by Patrick Fleming in his *Collectanea Sacra* (1667), is a model of its kind of work. After showing the resemblance of the texts in several points, Dr. Reeves points out that, in speaking of the carrying off of an Irish abbot of Bangor, Fleming uses the words "tollentibus sexaginta novem maleficus illud a nobis." The outrage was committed

on a dark night, so that the precise enumeration of the number of the band seems even more difficult to understand than its size. The codex in the library he found had the words

69  
tollentes maleficus illud a nobis.

The Irish Latinists often used a nominative instead of an ablative absolute, but a reviser of the MS. altered the original nominative absolute into an ablative by adding an *s* between *malefici* and *illud*, by placing deleting points under the final *es* of *tollentes*, and above those letters *a* and *b* and the contraction for *us*, thus reading *tollentibus*. Fleming's copyist adopted the ablative, and read the *b* and the contracted *us* as Arabic figures for *sexaginta novem*. The bishop used sometimes to add, when he talked of this emendation, that an Irish clergyman in the period of the Tractarian controversy wrote to an English bookseller for a copy of Tract No. 90. "Sir," wrote the bookseller, after some delay, "I have searched everywhere, but regret that I am unable to obtain a copy of the tract you desire entitled, 'No Go.'"

Armagh is a small city of modern aspect, time, war and fire having long since destroyed all its most venerable architectural features; but in his *Ancient Churches of Armagh*, published in 1860, Dr. Reeves has made clear the ancient plan and arrangements of the ecclesiastical capital of Ireland.

Dr. Reeves was prodigal of ease, and with his own hand copied many volumes of manuscript and prepared several elaborate indexes to the works of others. When it is remembered that the author of all these works was not a fellow of a college living in learned affluence, nor a person of ample means, but was devoted to an anxious profession, was the father of a numerous family, and was obliged throughout life to be careful about ways and means—it will be admitted that, in writing his biography, Lady Ferguson has performed a service, not only to him, but to every one who aspires to learning, or needs an example in its pursuit.

Lady Ferguson is the widow of Sir Samuel Ferguson, the late Keeper of the Records of Ireland, and both she and her husband were intimate friends of Dr. Reeves—shared his tastes and pursued similar studies. Her opportunities of information on her subject were great; she has made excellent use of them, and has written a biography which is in every way worthy of its subject, and which fairly sets forth his work and character without omission and without prolixity.

William Reeves was the eldest child of Boles Reeves, a retired solicitor, living at Charleville, co. Cork. Both his birthday and the place of his birth were appropriate to a man who was destined to do so much for the history of literature in Ireland. He was born on St. Patrick's Eve, 1815; and Charleville, where he was born, known in Irish as Rath Luirc, was famous for sessions of the native poets which were held there till the middle of the last century. He was sent to school in Dublin, and entered Trinity College in October, 1830. In 1833 he obtained a scholarship, and

graduated in 1835. He intended to take orders, and, with a view to parochial usefulness, studied medicine and took the degree of M.B. in 1835. He married shortly before he was ordained in 1838, and became curate first of Lisburn and then of Kilconriola, both in the diocese over which, forty-eight years later, he presided. After some years his income was augmented by becoming head master of the diocesan school at Ballymena. An interesting letter from a former pupil is printed by Lady Ferguson. The pupil describes his master's love of the Irish game of handball, in which he used his left hand, and his agility in leaping. John O'Donovan was a frequent visitor; and it is a curious illustration of the fallibility of early recollections that the pupil says that "at all times Dr. Reeves and he carried on their conversation in Irish," for the bishop, though a beautiful scribe of the Irish character, was not versed in the language. While in this laborious situation Dr. Reeves published the "Antiquities of Down, Connor, and Dromore" and Primate Cotton's "Visitation," both books of which a scholar with no other occupation might be proud.

A dry old clergyman who came to Ballymena, anxious to get money for a religious society, after hearing all about the church there from the perpetual curate, said: "What would St. Paul have thought of all this?" "St. Paul," said Dr. Reeves, "would, I am sure, have been highly pleased; he would have patted me on the back and said, 'Well done,' and if he had any money about him would have given me a subscription!" His wife, to whom he was devotedly attached, died in 1855, and his edition of Adamnan's *Life of Columba* was the work to which he turned his sorrowing mind.

Lady Ferguson has rightly printed several kind and generous letters from Reeves to O'Donovan, encouraging him in difficulties, offering him hospitality, and giving him literary help. In one he says:

"The system of noticing incuria in a critique, unless it be to stay a presumptuous author, I detest. My plan is, whenever I am able to detect a slip, to communicate it to the author for his use, not abuse."

Dr. Reeves became vicar of Lusk, near Dublin, in 1857, in 1861 librarian of Armagh, and in 1865 rector of Tynan near Armagh, then dean of Armagh, and in 1886 bishop of Down, Connor, and Dromore, which see he filled till his death in 1892.

Lady Ferguson has not omitted to show that he was as zealous and laborious in the duties of his clerical offices as he was in his favourite studies. Her biography is interesting in every part, portrays the bishop's work and character perfectly, and justifies her conclusion:

"Although only a curate up to the age of forty-two, with large family, straitened income, and laborious daily work always conscientiously performed, the subject of this biography was enabled, by the sheer force of character, of integrity, prudence, self-denial, industry and perseverance, to leave behind him much precious work done for country and church. His unaffected goodness and kindness made for him

hosts of friends. His faithfulness deserved and secured their life-long regard."

A bibliography of the bishop's works, by Rev. J. R. Garstin, is a valuable addition to the book.  
NORMAN MOORE.

*Life in Parliament.* Being the Experience of a Member in the House of Commons from 1886 to 1892, inclusive. By Sir Richard Temple. (John Murray.)

THIS is an engaging and interesting memorial of the long and Conservative Parliament of 1886, with a brief retrospect of the short Parliament which preceded it, and an introduction to the Parliament of 1892, written by a distinguished and very able man, who is modestly happy in the position of a Tory "item." The tone of the book is admirable, frankly partisan and yet fairly considerate of his opponents: worthy of one who having played a great part on another stage is willing, and more than willing, to work with rank and file in the House of Commons.

The most attractive feature in Sir Richard Temple's pages is the freshness of his writing, his delight in his position, his intense loyalty to his party and its leaders, his devotion to Parliament, in which he seems to find supreme happiness and contentment. The style is simple, unaffected, and agreeable; and while old parliamentary hands may enjoy so honest a record, it will be of greater value to those who seek to learn something of the parliamentary system. By no one, other than a constant attendant in the House of Commons, could this work have been written; because, with fewest words and with unfailing accuracy, the leading thread of every proceeding of importance is plainly displayed and followed. This is not an easy process, and could only have been accomplished by a careful observer with experience of administrative work. There is not a touch of egotism; but in one justly proud passage, Sir Richard declares that he took part, in six years, in 2,072 out of 2,118 divisions—a feat of duty which has, perhaps, never been surpassed.

So much has been said in recent years against the House of Commons, that it is refreshing to find a member, of great knowledge of the world, declare that "the mutual generosity, invariably shown to each other by opponents, is such as I have never seen equalled in any other assembly." But this freshness—so rare in ex-officials—is the charm of the book. Who would expect an ex-Governor of Bombay to assert that—

"Any one who has worked there [in a Committee Room] for five hours, walks downstairs to his place in the House with a sense of physical and mental fatigue, but also with a consciousness of having learnt much that is worth knowing."

Or thus to write with rapture of walks at dawn of day, when the long sitting is over:—

"The exquisite air seemed to blow away the cobwebs that had gathered round our brains during the night's work. The amber sky behind the Horse Guards and the Admiralty heralded the sunrise. The sylvan island and

the wooded banks had their counterparts on the glossy surface as we crossed the bridge over the water that adorns the Park."

Sir Richard admires Mr. Gladstone; and although his work is narrative rather than descriptive, Indian readers will be able to form some true idea of this greatest parliamentary figure, especially as to "the passion, the glow, the sympathy, the magnetism" of his speech. At the age of eighty, "the poetic, pathetic, romantic passages in his oratory were still lovely," the "swing of his arm like the sweep of a scimitar, and yet with a movement both graceful and appropriate." It must, we think, be adjudged a fault of style when a writer so frames his sentences that, if the work be read fifty years hence, confusion may arise as to whether it was penned in the lifetime of the chief personage referred to. Referring to Mr. Gladstone's beautiful speech in memory of John Bright, Sir Richard Temple writes: "Then rose Mr. Gladstone to make one of those orations in which he excelled all men living." When Mr. Gladstone has passed away, the reader of this passage—and there are many passages to which the same remark applies—might not suppose it was written during his leadership of Parliament.

Sir Richard writes as a Tory "stalwart," with pride in the young men of his party, with fairness to his opponents, and candour as to his friends. Lord Randolph was the favourite of 1886, because, in the words of a typical Conservative, "he had taught the people to believe in us"; and, as leader, Sir Richard thinks he evinced "tact, readiness, resourcefulness, courage, and resolution." He describes Mr. Chamberlain's oratory as "distinguished by language concise, simple, pointed, incisive; by sentences short and compact; by utterance sharp and fluent; by gesture quick and nervous; by wit pungent and familiar but not elaborated."

Mr. Maurice Healy has an ingenuity "in devising amendments such as I have seldom seen equalled, and never surpassed in its way." These are fair samples of his judgments.

This book is especially interesting because of Sir Richard's eminent qualifications as an observer of Parliament. Its pages afford abundant evidence in this respect, surpassing even the high repute of the author. He has gained with great distinction experience in India and upon the School Board. He declares "the House has never been chargeable with neglect of India," and that "at no time did the House appear to so good an advantage as when an educational debate was in progress." The most loyal party spirit does not blind him against the admission, that "the two errors committed by our able and successful Government—the Parnell Commission and the Licensing Clauses—might have been avoided." His concluding words are in admiration of Mr. Gladstone's speeches, "the beauty of which will ever linger in the memory even of his opponents"; and the whole work is not only worthy of its author, but none the less acceptable because it does honour to the most powerful of the institutions of our country.

ARTHUR ARNOLD.

*Low Tide on Grand Pré.* A Book of Lyrics. By Bliss Carman. (David Nutt.)

ALL who follow closely the drift of contemporary poetry must have had their curiosity piqued again and again within recent years by the fugitive verse of Mr. Bliss Carman. In this country only a small portion of his frugal output has appeared: a noble elegiac poem on Matthew Arnold, which saw the light in the *Universal Review*, though it was merely a third part of an Arnold threnody; one or two lyrics in weekly papers; and a few poems in Mr. Lighthall's *Anthology of Canadian Verse*. Most of his published writings have appeared in the *Atlantic Monthly*, the *Century*, the *Independent*, and one or two other American periodicals; though of all that he has put into print only a small section has been made public, as those know who possess his privately circulated leaflets and pamphlets.

It is not long since the present writer had occasion to review in the *ACADEMY* the latest book of another Canadian poet, Prof. Charles Roberts. Prof. Roberts and Mr. Carman are admittedly the finest poetic voices heard as yet in the Dominion, and it would be difficult to select work surpassing theirs from the mass of verse of high quality produced by the younger American writers. Certainly there is none of a more exquisite lyrical note than that of Mr. Carman. In this peculiar grace he has but one rival among his compatriots, if the living can be said to have a rival in the dead—Isabella Valancey Crawford, who died young some years ago, but not before she had given warrant of rare powers.

In the face of so much expectation, Mr. Carman must have known that many readers would judge his range and power and promise by this first book. This being so, it seems to me regrettable that he has refrained from publishing some of his most beautiful and, certainly, most mature work. For not only has he excluded several of those noteworthy ballads of which he has given some of us a foretaste, the Arnold threnody, and other verse of an exceptional quality; but he has even omitted certain ballads and lyrics, already published, which would surely have interfered in no way with the homogeneity of the present volume. In Mr. Lighthall's *Anthology*, for instance, there is the "Wraith of the Red Swan," with its firm delicate touch and haunting cadences; and there are kindred poems which would not be out of place in *Low Tide on Grand Pré*. However, we must perforce accept Mr. Carman's decision, and judge his work by what he chooses to give us.

To the fantastically got-up volume which Mr. David Nutt has published—redeemed so far by a charming cover—the author has a prefatory note, wherein he sets forth that the poems that follow have been collected with reference to their similarity of tone, and that all are variations on a single theme, more or less aptly suggested by the title, *Low Tide on Grand Pré*. It seemed better, adds Mr. Carman, to bring together between the same covers only those pieces of work which happened to be in the same key, than to publish a larger book



of more uncertain aim. Here, of course, we have sufficient explanation of the author's reticence; though I still think these Grand Pré lyrics might have formed, so to say, a section rather than an independent whole.

It is perhaps advisable to tell the English reader that Grand Pré is the part of Acadia in Nova Scotia which Longfellow has made familiar in "Evangeline." It is a country of flat expanses and vast perspectives, hemmed by marshes and fronted by the sea that surges inland round the mountain promontory of Blomidon, in what is known as the Bay of Fundy. The present writer, as doubtless many another visitor to Acadia, was surprised to recognise so little of the Acadia of "Evangeline." The "vast primeval forest" and "rocky caverns" do not meet the expectant eye. The real poetic Acadia exists, perhaps, only in the mind; though the dreamy, beautiful land in the north-west of Nova Scotia has visible and potent charm for all who love it. But those who would know it in the spirit will discern it more clearly in the lyrics of Charles Roberts and Bliss Carman than in "Evangeline," particularly in poems such as "The Marshes of Tantramar" and "Low Tide on Grand Pré."

It is difficult to distinguish the charm which haunts these Acadian lyrics. There is in them a delicate air that reaches us

"Through twilight scented fine like musk";

a serene calm, as of that

" . . . lone rush  
Astir in the slim  
White stream where sheer  
Blue mornings are ";

a sense of melancholy and regret, ever wrought by and instinct with nature—

"On runnels dark by slopes of fern,  
The hazy undern sleeps in sun,  
Remembrance and desire, undone,  
From old regrets to dreams return."

Most of the lyrics themselves suggest that moth in "Pulvis et Umbra," with "pale grey dust of beaten wings," each a

"vagrant of the starlit gloom,  
One frail waif of beauty fronting  
Immortality and doom —"

in all of them something of

"Dust and shadow and forgetting,  
Frost and reverie and sleep."

All are dominated by an overmastering sense of beauty, and permeated with a love of nature for which there is no epithet so apt as the much misused and hackneyed word "intense." If ever there was a child of nature, it is the author of "The End of the Trail," "The Vagabonds," "Pulvis et Umbra," and other poems in a lovely slow-music that is all his own.

"Because I am a wanderer  
Upon the roads of endless quest,  
Between the hill-winds and the hills,  
Along the margin men call rest.

\* \* \*

"Because the holy winter night  
Was for my chamber, deep among  
The dark pine forests by the sea,  
With woven red auroras hung. . .

\* \* \*

"Therefore I house me not with him,  
But journey as the sun goes forth,  
By stream and wood and marsh and sea,  
Through dying summers of the North."

Here and here in this book, and particularly in "The Vagabonds," there is proof of kinship with Omar Khayyam. The country both love

"It is a country of the sun,  
Full of forgotten yesterdays."

And with the New World singer as with the old Persian poet, there is the same acceptance of the common doom:

"In the beginning God made man  
Out of the wandering dust, men say;  
And in the end his life shall be  
A wandering wind and blown away."

He has the large, simple utterance which has so deep a charm; and none can gainsay the distinctiveness of lines such as, for example,

"Outside, a yellow maple tree,  
Shifting upon the silvery blue,  
With small, innumerable sound,  
Rustled to let the sunlight through.

"The livelong day the elvish leaves  
Danced with their shadows on the floor;  
And the lost children of the wind  
Went straying homeward by our door.

"And all the swarthy afternoon  
We watched the great deliberate sun  
Walk through the crimsoned hazy world,  
Counting his hill-tops one by one.

"Then as the purple twilight came  
And touched the vines along our eaves,  
Another shadow stood without  
And gloomed the dancing of the leaves.

\* \* \*

"I saw retreating on the hills,  
Looming and sinister and black,  
The stealthy figure swift and huge,  
Of one who strode and looked not back."

Occasionally the singer forgets his craft, but only once disastrously, as in the unforgivable final quatrain of "Seven Things." He must be on his guard, too, against repetition of favourite effects and words; and at "auroral," "leaguer," "lyric" as an epithet, "dream," and "bugling" he should for a time look askance, despite their beauty.

I have only room now to quote a single short poem from this fascinating, if in one respect disappointing, book of lyrics. Let it be so characteristic a piece as "Carnations in Winter":

"Your carmine flakes of bloom to-night  
The fire of wintry sunsets hold;  
Again in dreams you burn to light  
A far Canadian garden old.

"The blue north summer over it,  
Is bland with long ethereal days:  
The gleaming martins wheel and flit  
Where breaks your sun down orient ways.

"There, when the gradual twilight falls  
Through quietudes of dusk afar,  
Hermit antiphonal hermit calls  
From hills below the first pale star.

"There, in your passionate love's foredoom,  
Once more your spirit stirs the air,  
And you are lifted through the gloom  
To warm the coils of her dark hair."

WILLIAM SHARP.

#### NEW NOVELS.

*At Society's Expense.* By Algernon Gissing. In 3 vols. (Hurst & Blackett.)

*Alice of the Inn.* By John W. Sherer. In 3 vols. (W. H. Allen.)

*Juliet's Lovers.* By Mabel Collins. In 3 vols. (Ward & Downey.)

*Woman and the Man.* By Robert Buchanan. In 2 vols. (Chatto & Windus.)

*The Triumph of Theresa.* By Jeffrey Arden. In 2 vols. (Sampson Low.)

*Out Back.* By Kenneth Mackay. (Remington.)

*What Happened at Morwyn.* By M. A. Hoyer. (Digby, Long & Co.)

*Tiara.* By Dora Hort. (Fisher Unwin.)

*Tanis, the Sang-Digger.* By Amélie Rives. (Town Topics Publishing Co.)

*The Aukward Squad.* By Shan F. Bullock. (Cassells.)

*A Book of Strange Sins.* By Coulson Kernahan. (Ward, Lock & Bowden.)

MR. ALGERNON GISSING's latest novel bears upon it the impress of hurry. Following upon *Between Two Opinions*, it is disappointing. The characterisation is faulty: we get types in replica, and the attributes of one character are transferred to another. Two brothers intended to be sharply differentiated are made to deny themselves, the one to do what would be the act of the other. Throughout the shadow of one personality is thrown over another, so that the outlines of the two become merged. Again, situations are created off-hand: men and women are projected on to the stage without proper introduction; a reference to the play bill does not always enlighten us. Were it not for these faults of detail, the inherent improbability of the plot might be excused. The daughter of a struggling journalist, a young girl who has been a governess and more recently a strolling player, conceives the plan of passing off as an American heiress, and introducing herself into society as the *protégée* of a baronet's widow. For this privilege she pays her sponsor at the rate of £800 a year. This sum—to be accurate, a thousand pounds—she borrows from a young solicitor who is madly in love with her. There is nothing absolutely impossible so far. It may be granted, too, that a young woman whose social education has been conducted from outside rather than from inside, might commit the error of putting forward Florida as her quondam home. She was not to know that she was offering a premium to detection, in that that country is well stocked with sprigs of nobility engaged in the futile occupation of orange culture. She would, however, have been clever enough to avoid the solecism of addressing Lady Ivelet as "your ladyship." It was absolutely necessary for her to assume social equality as a condition precedent to the proposed relationship. Still, Mr. Gissing may claim that, as an American, she was acting within her assumed character. In any case Helen Ilderton's adventures are interesting reading. The sketch of Thomas Paine Goldhawke is powerfully drawn. He

is a miserly cynic, who holds his evil passions well in hand, in so far as they might militate against the success of the sordid aims with which his soul is filled. This creature vents his pent-up spleen against himself, the self-loathing following upon inward glimpses of his own vileness, by exacting a high moral code from a defenceless woman. Such ruthless harshness as this toward a particular sin to which a vicious person has no leanings, is a common trait of egoistic degeneracy, and Mr. Gissing has diagnosed the disease cleverly. The book contains some fine descriptive writing. Aggethorpe and its people stand in epitome as the symbols of that all-devouring commercialism of modern times, which is greedily eating up rural England, its noxious breath blasting far and wide. Mr. Gissing writes admirably: his style is picturesque and epigrammatic. He is in effect a poet, and is to be congratulated upon not yielding to the temptation of cutting his prose up into feet and rhymes, in which form it would probably be a weariness to the spirit instead of being extremely pleasant reading.

Mr. Sherer has evidently been troubled with the suspicion that his work is a little old-fashioned, for he makes one of his characters say of a certain incident that it savours of the novels of the last century. A young girl brought up at a Midland hostelry is first left a small fortune by an Indian civilian who breathed his last in her uncle's house, and then finds herself the legitimate daughter of a woman of wealth and position. This is rather disturbing, but Alice keeps her head admirably. She remains staunch to the simple yeoman of her choice, repulsing the advances of the "off-coloured" son of her benefactor, while she refuses to join her mother's household and become a woman of fashion. When she loses her fortune, she takes the loss as a philosopher should, and all through gives token that she is a woman of high character. The book is melodramatic in form, and is full of incident and adventure. But the author tries to hold too many skeins in his hands, and the narrative suffers from the constant dropping of threads. We are led to expect that a scheming lawyer is also to prove a crafty thief; but in the end the author finds he can dispense with this part of his plan. Mr. Sherer is prolix; his novel is often both jejune and crude; but we go on reading it, interested despite ourselves. Its satire is often effective, and we are given a really admirable gallery of portraits. Dr. Loftus is an exact type of the fossilised incumbent, with a passion for letters and an abhorrence of parochial trivialities. A cleverly drawn picture of the English fools who will receive any "tar-brushed" adventurer who styles himself "prince" is found in Miss Maude. Moreover, it is rare to meet in the pages of fiction a landscape painter who talks sanely about his art. Eugene Marlo, despite a few lapses into pathos, does. Mr. Sherer has evidently made a shrewder guess at what constitutes a poetic interpretation of landscape than the generality of critics. If it is not the admirable good temper and frankness of the author which make this book worth

reading, it would be difficult to say what does; for worth reading it is.

On general principles one has long since come to the conclusion that the dramatised novel is a mistake; but, nevertheless, Miss Mabel Collins's latest book contains many of the elements essential to successful drama. Juliet is the daughter of an actress of distinction, Margaret Vane, by her marriage with Lord Francis Ellerton. Lord Francis has married to gratify his vanity and to win a bet. He is a mere *viveur*, good looking and well groomed. Juliet loses her mother and is left by her father to fight her way in the world. He gives her as a companion an illegitimate daughter of his own. Juliet goes on the stage and achieves an unprecedented success. Actresses who have served no apprenticeship to their craft generally do in novels, but Miss Mabel Collins is at pains to make her heroine's case come within the four corners of possibility. As a popular actress Juliet Vane's lovers are many, among others a half-mad manager, a star actor, and a young peer. The actor wins, but on the day of their secret marriage a woman claiming his name appears before Juliet. The young wife's conduct at this juncture is noble, as it is throughout the narrative; but it is scarcely sane. Nevertheless, the stars work in their courses for her good; for although we are told she cannot love the man who ultimately wins her, it is as clear as a proposition in Euclid that she must come to do so, though this love will not be passion. The book has a healthy tone: it is another protest against the unwisdom of training girls in ignorance of the ways of life. The characterisation improves as the author proceeds, and the extraordinary conduct of the actor-manager at the beginning of the story is justified to us by his final act. We are reminded of real persons and life-dramas in almost every chapter, but Miss Collins welds these fragments into a consistent whole. This is a novel of situation; and since it never makes an undue demand on our credulity, it deserves respectful consideration.

A pure and loving woman is yoked to a dissolute painter. When her troubles have reached an acute stage, a benevolent curate comes to her relief, placing £10 at her disposal. The husband returns from an evening spent in drinking and card playing, and forces this money from his wife. He leaves her stunned and flies the country. Simultaneously the wife inherits a fortune. Years afterwards, living in seclusion in the country, she is wooed by a young baronet. In the nick of time the curate re-appears on the scene, and presents his *protégée* with what he considers to be proofs of her husband's death. All is well, but at this moment the painter re-appears and claims his wife; he has, however, to reckon with the husband of a woman he has seduced. Mr. Buchanan's *Woman and the Man* may be left here. Its strength lies in effective "curtains." The American adventures of Philip O'Mara, and of the man who ultimately puts a period on his career, are in the manner of Bret Harte, and could have been dispensed

with: nothing material to the story would have been lost.

*The Triumph of Theresa* is another theatrical sketch done in fiction. The Countess Kavalefski is a compromised cosmopolitan: in her we at once recognise one of the fashionable vagabonds of mixed extraction who belong to the commonplaces of current fiction. The Countess finds it convenient to do the behests of a Russian minister. She comes to England to extract from the War Office plans of the defences of the Cyprus harbours. She meets the man who possesses these plans by the purest accident. She has beauty and courage, and she plays upon this Colonel Farquhar a kind of confidence trick, gaining her end. Unfortunately for her, she has found, what she had no suspicion she possessed, and has lost it in the process. An unscrupulous rival, one Count Sovanoff, has acquainted himself with the secret of the Colonel's indiscretion, and extracts from the unhappy woman, as the price of his silence, the condition that she shall not marry her lover. The situation is intense, and it is dramatic. Obviously the tale recalls Sardou's "Dora." The last chapter is an encumbrance; so is a great deal of somewhat trite essay writing. Occasionally the author's cynicism is as effective as it is bitter. He will irritate some readers by an excess of special pleading, and by the assumption that they are incapable of rising above the common-place in the passions of love and hate; but he gives us at least one splendid situation, and that indeed is something.

Australians must be a long-suffering race, if their patience is equal to unswathing stories so closely enveloped in padding as *Out Back*. A brother and sister of good birth, Richard and Inez Parry, are left penniless orphans in Australia. Richard is in a bank. He is handsome and attractive, but he has a passion for the turf. The rest is obvious: he robs the exchequer and decamps. Inez goes on the stage; but we next meet her as the wife of a dotting old man, loved by and loving her husband's manager. The manager, Jack Wrixon, in order to get the money to enable him to make off with his employer's wife, enters into league with a gang of bushrangers, in whose leader, Captain Scarlet, we presently discover Richard Parry. At a critical moment Wrixon leaves his confederate to his fate; at a later juncture he finds it convenient to put a bullet into him. Meanwhile, the wronged husband is in prison on suspicion of being in league with the bushrangers; the excellent manager and the infatuated wife, to save themselves, have dropped compromising banknotes into his desk. Now Wrixon changes his tactics, and makes love to the step-daughter of the woman whose honour he has undermined. He is ultimately roasted to death in a bush fire. His tragic end is described with considerable energy and vigour. The erring wife and the brother, as pretty a couple of villains as could well be, escape to South America under the protection of an amiable kinsman, Lord Cheshire, who turns up in the nick of time

to take his dear cousins to his bosom. If we could overlook such fustian as this, there is something to commend, especially the description of the corroboree; but two hundred pages of "out-back" dialogue, tags of turf prattle, and bush-ranging commonplace, produce in the mind a sensation of confusion and weariness past all bearing. At p. 139 things begin to get coherent; but Mr. Kenneth Mackay has still a great many yarns in his note book, and after allowing us a short respite, the devil tempts him to begin transcribing them again, and alas! he yields to the temptation.

"The past cannot be wiped away as we wipe writing from a slate," says the author of *What Happened at Morwyn*, though an acceptance of the easy-going conclusions of the previous writer would be equivalent to ignoring this inexorable law of cause and effect. Mrs. Hoyer enforces a great ethical truth with energy and power; the verities she deals with are eternal, though she does complicate the issue by making them depend upon ephemeral forms of belief; still, on the whole, she shows admirable self-control. Errors of judgment and taste there are; the title is infelicitous, so often is the nomenclature. Again, a girl of eighteen is not likely to be able to start offhand and earn her living as a painter of specimen flowers, and to distance all rivals at the work. There is some haziness about money details, some lavishness in the use of capitals. But, apart from such trifles, this story of a young girl's heroic efforts to pay off the debts of a dishonest father is told with directness and lucidity. It claims our interest from the beginning, and retains it to the end. It is a highly creditable first appearance.

Miss Dora Hort's description of Tahiti is interesting; the romance which accompanies it is more so. It is a pathetic tale, another of those pitiable records of the degradation of native races at the hands of their conquerors. It propounds anew the old doubting question, as to whether the primitive relations between the sexes are not, on the whole, fraught with a greater measure of happiness than the connexions incident to super-civilised communities. Tiari is a beautiful half-caste. She is relentlessly pursued by a dissolute French officer; but she will have none of him nor of the native chief Huree: she loves the Frenchman's friend, Selwin. Selwin is a paragon of virtue, but he has certain of those ugly traits which sometimes go with virtue. Rather than that she shall die for love of him he marries the girl, and he has his reward. But he proceeds to bungle shamefully, as only a crass Teuton could. His piggyish philistinism loses him his wife, and none can say he does not merit his punishment. In Tiari and Selwin we are reminded of Otomie and Thomas Wingfield in Mr. Rider Haggard's latest romance. Redundant characters which are never used, and situations which lead to nothing, should be pruned from this book; but for the sake of Tiari, a charming study, and for its descriptions, it should be read.

In *Tanis, the Sang-Digger*, Miss Amélie Rives grasps with a firm grip the problem

with which Miss Hort has wrestled, and she has produced a work of noble austerity. She goes fearlessly to the roots of things: her allegory is elemental, primitive; it is really great—an epic in prose. Shot from the blue, in other words from the mountainous home of a pagan community, comes a beautiful girl, wild and unkempt, fearless in her natural purity, but longing to attach herself to the higher types of humanity, that she may steady herself in her innate goodness. She seeks the valley, led by instinct to the home she needs. Her strong, healthy animalism makes her conscious of her lower self. She knows the meaning of the passion she would control for a man magnificent in his physical beauty, but grossly carnal in every part of his nature. Her spiritual being is quickened in the hot house of the atmosphere she now breathes. She loathes and despises the lover who pursues her, but the attraction he has for her is not to be killed. She will clove this man. She will show him that loving is not merely wanting. She draws the curtain aside and lets him peep in through the window at a beautiful picture, that of a man and woman perfectly mated. This, she tells him, is what love can be. Here is *Tanis's* ideal; but it is not the man's, he cannot see it: his eyes are darkened; he is of the earth, earthy. The situation is a fine one, and the author treats it with consummate art. Indeed, we have in this book no ephemeral work of fiction, but a serious contribution to a problem which must ever take rank above every other human problem. The story holds mighty truths in the kernel of it. In *Tanis* we are, as it were, projected backwards into primeval times, or it is as if a primeval type had been thrown on to a sheet by a dark lantern. We are in at the genesis of that ideal love which has taken the place, in the higher types of men and women, of the purely animal passion. We are granted a vision of that birth when wings of the spiritual broke through the chrysalis of the carnal. *Tanis*, as a character, is a very beautiful creation, and an original one. There will be many who will take the surface of this book and see in it nothing more than a sublimation of Mr. Chevalier's *Muse*; others will say coarse things of *Tanis's* heroic self-sacrifice, as coarse things are said every day of the countless women who, under a stern sense of love and duty, hold in abeyance their higher natures.

These stories by Mr. Shan F. Bullock improve as they proceed. "The Awkward Squad" would be amusing but for its unconscionable length. The squads are two secret organisations of Loyalists and Fenians. They chose the same place for their drilling ground, and out of this coincidence all manner of curious and entertaining situations are evolved. The "State Official" is a pregnant little tale of a boycotted postmaster: but the last story, "One of the Unfortunates," is really admirable. Its easy-going satire is general rather than pointed; but many a candidate for, and member of, parliament, English as well as Irish, will wince as he follows the career of Michael Loughrey.

It would be ridiculous to imagine that justice could be done to Mr. Coulson Kernahan in an article of this nature. A few bald statements must suffice, as in the case of Miss Amélie Rives. Works like *Tanis* and *A Book of Strange Sins*, which deal, without cant or *parti pris*, with the deepest subtleties of spiritual experience, with the travail of the soul in its long night watches, are not to be dealt with in a score or so of lines. Such books are among the healthiest symptoms not only of modern literature but of modern thought. They are on the crest of the wave, whether we regard them from the artistic or the ethical standpoint. Mr. Kernahan's plummet essays to sound the very depths of the human soul. Occasionally, of course, he reaches those depths where no plummet will sink; but when this is so we can only feel sympathy with him. There is no writer, living or dead, who could deal with such themes as those which form the staple of "A Suicide" and "A Lost Soul" without touching the confines of the unfathomable. Mr. Coulson Kernahan has been practically silent for three years; but, as he says, "we suffer nowadays from a plethora of book production, and unless a writer has something to say which is different from or better said than what has been said before, he will earn a more lasting title to our regard by selling sound sugar at honest prices than by publishing a book." Mr. Kernahan need have no fear that in these words he has condemned himself. His book is a fine one, and I think it will live.

JAMES STANLEY LITTLE.

#### SOME COUNTRY BOOKS.

*Letters to Marco*. By G. D. Leslie, R.A. (Macmillans.) Happy the man who receives such suggestive chatty letters, the reader will think. Mr. Leslie, from his old house by the Thames, studies birds and flowers in a loveable fashion (the former by the aid of a binocular glass, even as he lies in bed), and then dispatches his observations, frequently enriched with artistic drawings, to his friend. From a couple of answers here given that friend—no less a person than Mr. H. Stacy Marks, R.A.—shows himself quite capable of appreciating this pleasant rustic gossip. All who love birds and gardens will delight in these letters. They may not always be very profound—here and there, perhaps, a scientific ornithologist might smile; but Mr. Leslie's enthusiasm and capacity for seeing beauty in everyday life, his careful eye, his *bonhomie*, render this a charming volume, as fit for the fireside as the arbour. These letters begin in 1885, and reach to last spring. Perhaps a second series of them, it is to be hoped, may be in store for their admirers. To take a dip at random into their contents: starlings, eels, tulips, chub, kingfishers, weeds, larks, winter scenery, droughts, fog, and a multitude more subjects jostle each other, and all are attractively treated. There is an interesting account of Mr. William Morris's quaint house at Kelmscott. Indeed, anything old and beautiful has naturally charms for Mr. Leslie. The illustrations greatly add to the value of the book. It will help all who are fortunate enough to live in the country to see their own blessedness, and teach others that an untold wealth of beauty, and endless avenues of interest in nature, greet the wanderer from high roads and beaten tracks, even in old England.



*From Paddington to Penzance.* By C. G. Harper. (Chatto & Windus.) The author and a friend were wise enough to determine that their own country presents endless beauties to those who saunter through it with an observant eye. Accordingly, they walked last summer some 280 miles to the Land's End, and everywhere found objects and "bits" for Mr. Harper's skilful pencil. This record of their holiday tramp comprises more than a hundred views: some inserted in the text, others printed as plates; all most characteristic and beautifully finished. The view of Winchester College and that of Exeter Cathedral may be selected as admirable among so many that are good. Thus the book forms, with its quaint linen binding, a book of beauty infinitely more captivating than the volumes which transported the artistic taste of half a century ago. As for its letterpress, perhaps the less said the better. The book forms a faint imitation of *Innocents Abroad*, but at an immeasurable distance. Mr. Harper's style is blatant, aggressive, overwhelming: possessed, too, with a demon of jocularly. His facts are carefully chosen, and he quotes quaint epitaphs, and invariably describes the most picturesque aspects of each locality that he visits. Just as he has secured his reader's attention, he runs on in front, as it were, leaps out from behind a bush with a shout and a witticism, emphasised by a metaphorical clap on the back, so that his unfortunate fellow-wayfarer, after a few repetitions of this procedure, is awed into silence, and utterly smitten down before his companion's irrepressible joviality. Mr. Harper's preface, and even his dedication, are flagrant examples of this stupendous kind of writing. He throws one of the ammonites brought from Cornwall at "nomadic cats" on his return, and this is only the end of his soliloquy on it:

"These spoils of our touring were handier after all than coals, which blacken the hands, or soap, for which the morning finds a use; but I sometimes wonder who finds them, the very aristocracy of missiles, hurtled through midnight air from lofty eyries upon pavements deserted by all save the slow-pacing policeman and those afore-mentioned disturbers of the peace."

Again, he finds a house built by a sailor long since dead, and this is his account of him:—

"he has voyaged long since into the Unknown, and his romance has gone with him, for the place is now but a superior sort of tea-garden, where you drink your tea and eat your cream and strawberries in the open-air arbours and the society of innumerable centipedes and spiders."

This magnificent style soon wearies a plain man. Once more the author breaks out against "prim and proper county councils, whose internal rottenness is varnished over with a shiny varnish of prudery," and much more. Organ-grinders, tourists, landladies, Camborne, and even the venerable British constitution are similarly treated; "We meet no foreign foe to-day. No storms rend the branches of the oak; the tree, alas! is rotting at the heart. Ah! the pity, the misery of it!" Seriously, Mr. Harper's pictures are worthy of a better setting. Perhaps his spirits will have somewhat toned down before he takes the knapsack again. Freed from his polylogical outbursts, more sketches would be gratefully received. The text of *From Paddington to Penzance* shows in many places that, when not aiming at magniloquence, he can describe both events and scenery with a careful pen.

*Forest, Field, and Fell.* By J. A. Owen. (Lawrence & Bullen.) This handful of topographical essays is bound together by the same strong sympathy with birds and natural beauty as distinguishes a Son of the Marshes, whose

books the authoress of *Forest, Field, and Fell* has edited. It is irresistible to compare her style with his nervous and strong-flowing periods. With more general and historical learning, she lacks his descriptive skill, his larger enthusiasm for every aspect of nature, his large and varied insight into the habits of the native birds and beasts. Yet there is a subtle liking for old people and rustic characters, the odds and ends of humanity, in her writing. She touches their failings with a delicate hand, and draws out the loving and deeper traits, so that she carries on her reader, and insensibly shows him that the dullest and apparently most commonplace people possess depths of strong feeling and a warm love which often lies hid under a rough exterior. The death of the dog Cyrus (p. 59) is very pathetic, and a case in point. Another essay treats of the agricultural school at Manderscheid in the Upper Eifel. This is especially noteworthy in connexion with the "continuation schools" of the present day, and should be read by all who are interested in education. The old memories of Stirling and the moors of Western Skye furnish two agreeable chapters, while the Bat Caves near San Antonio de Bexar must be a novelty to many readers. This little volume is among the most pleasant of its kind.

*Random Recollections of Woodland, Fen, and Hill.* By J. W. Tutt. (Sonnenschein.) Mr. Tutt is a fellow of the Entomological Society, and looks at nature, whether in forest, bog, or mountain, as represented by moths and flies. Yet he admires a beautiful prospect, although he immediately gets out his net and pill-boxes and diligently hunts up its insects. There is much to be learned from his pages on the mimicry of insects, their metamorphoses, and life-history in general. Mr. Tutt's researches in the fens of East Anglia and his account of insects which are either extinct there or fast dying out, thanks to drainage and ploughing up of their old haunts, is at once interesting and melancholy. But the same process is going on everywhere. Man and his wants speedily exterminate animal and plant life when at all weak or not widely localised, while a succession of stronger though less interesting plants and creatures takes their place. It is seldom that the change is shown in minute life with the care and fidelity with which Mr. Tutt displays it. He meets keepers, coastguardmen, and the like in his researches, and these rencontres are amusingly told. His book was worth writing and deserves perusal.

*About Orchids: a Chat.* By F. Boyle. (Chapman & Hall.) Is anyone in search of a hobby? Let him grow orchids and gain his enthusiasm by reading this book. Mr. Boyle has done for orchids what Dean Hole did for roses—set forth their beauty and poetry, and then dissipate the legend that only nursery-men and millionaires can grow them by showing any lover of a garden how to do so. Anecdote follows anecdote, hints and directions are thickly scattered through what in some hands might have become a dull volume; but all, thanks to the author's skilful style, is full of interest, and makes a book that no intelligent person will lay down till finished. After an amusing account of his experiences in a suburban garden, Mr. Boyle takes his readers to an orchid sale, which greatly resembles a book sale, where almost priceless rarities are at times put up for auction. A brief account is then given of the three classes into which orchids are conveniently divided for culture: according as they need a cool, a warm, or a hot atmosphere. A chapter succeeds on the marvellous history of the lost orchid, *Cattleya labiata vera*, which disappeared from 1818 to 1889; this is followed by a visit to Messrs. Sanders's Orchid Farm at St. Albans; and the

book concludes with a chapter on the hybridisation of orchids. During an English winter, to peruse Mr. Boyle's account of masses of rose-red, pink and yellow, and pure white blossoms, their fantastic shapes, their lovely foliage and drooping habit, together with the wondrous new combinations which arise from hybridising, is to realise the feelings of the Peri at the gates of Paradise. Something, indeed, may be learnt of the beauty of orchids by Mr. Boyle's lovely illustrations reduced from *Reichenbachia*; more, so far as books can exhibit it, from Mr. Bateman's *Century of Orchids*; most by visiting a good collection. The salmon-fisher might almost welcome his most gaudy flies in the blossom of *Paphinia Cristata*, from Trinidad. Cool orchids are what the author recommends to a beginner; and among the five hundred at present under cultivation, four genera, *Odontoglossum*, *Oncidium*, *Cypripedium*, and *Lycaste*, specially lend themselves to the amateur; "no class of plants can be cultivated so easily," says Mr. Boyle, "as none are so certain to repay the trouble as the cool orchids." The mystery of the first genus growing in its native forests at the height of thirty feet, rarely at thirty-five, more rarely at twenty-five, is well commented on. The mode in which orchids are collected, the dangers and excessive cost which attend it, exceed a romance in interest. It is no wonder, therefore, that when a late orchid-grower near London sold his collection, an American syndicate was said to have paid down £12,000 for a small portion, while the rest fetched at auction a similar sum. The geographical distribution of orchids unfolds more mysteries to the botanist. Indeed, these plants, however considered, abound in wonders and unexpected surprises. One may be seen in collections—*Laelia elegans*—which has been exterminated in its native home, while of the marvels produced by hybridisation there seems no end. This process frequently results in a thousand fresh shades of colour—crimson, mauve, magenta, and orange. There are even, unlike roses, a few instances known of blue orchids. Mr. Boyle's fascinating book, needless to say, should be studied together with Darwin's volume on the fertilisation of orchids. The perusal of these will bring much innocent happiness into the life of many who are beginners at present in the art of growing orchids.

We have received the first part of *Wild Flowers in Art and Nature* (Edward Arnold), to be completed in six monthly parts. It consists, in the first place, of coloured plates, of royal quarto size, which have been reproduced—in England—from drawings specially made by Mr. H. G. Moon, the illustrator of Sanders's great work on Orchids; secondly, of popular botanical descriptions, written by Mr. F. W. Burbidge, curator of the University Gardens at Dublin; and thirdly, of practical hints for young painters, contributed by Principal Sparkes, of the South Kensington Museum. The wild flowers in the present part are all among the most familiar—the forget-me-not, heather, yellow iris, and hawthorn; of the illustrations, the best is that of the several species of heather. While intended primarily for the technical instruction of art students, the work will also prove attractive to all lovers of rural life.

#### NOTES AND NEWS.

MESSRS. W. & A. K. JOHNSTON, of Edinburgh, will publish immediately a new Atlas of India, based on the most recent Government Surveys, with an introduction by Sir W. W. Hunter. It consists of sixteen plates, on the uniform scale of fifty miles to an inch, with a few insets and plans of towns. Special attention has been

paid to the physical features, all rivers, canals, and lakes (together with all names referring to water), being printed in blue, and hills in brown. Towns and villages are inserted according to population, which is shown by symbols and lettering. The introduction gives general, physical, political, statistical, and historical details.

MESSRS. LONGMANS, GREEN & Co. will publish next week a book entitled *The Discovery of Lakes Rudolf and Stefanie*, being an account of Count Samuel Teleki's exploring and hunting expedition in Eastern Equatorial Africa, during the years 1887 and 1888, written by his companion, Lieutenant Ludwig von Höhnel, and translated by Nancy Bell (N. D'Anvers). It will be in two volumes, with nearly 180 illustrations, besides six coloured maps, giving the route of the expedition, altitudes of camping places, &c.

A NEW volume by Mr. Augustine Birrell, entitled *Essays about Men, Women, and Books*, is announced for publication on January 15, by Mr. Elliot Stock. The American edition will be published by Messrs. Scribner & Sons.

MR. T. FISHER UNWIN will publish immediately *The House of Lords*, by Mr. Thomas Alfred Spalding. This work consists of four parts—the definition, the history, the indictment, and the proposed reform of the Upper House. It concludes with a list of measures that have been rejected by the Peers.

"EARLS COURT," a novel of provincial life, which has been appearing serially in *Blackwood's Magazine*, will be published next week in three-volume form, with the name of the author, Mr. Alexander Allardyce.

MR. WILLIAM HEINEMANN announces for publication on January 15, a one-volume edition of *The Heavenly Twins*. The same publisher will issue, on January 10, a new three-volume novel by an anonymous writer, entitled *A Superfluous Woman*; and also a new edition of *A Question of Taste*, by Maarten Maartens.

MESSRS. OSGOOD, McILVAINE & Co. will publish shortly a second volume of Roumanian Folk Songs, entitled *The Bard of the Dimbovitza*. Like the former volume, the songs have been translated by Carmen Sylva and Alma Strettell, from a collection made by Hélène Vacaresco.

A NOVEL, entitled *Bright Celestials*, will appear very shortly through Mr. T. Fisher Unwin. It is a story of Chinese life, in relation to Christian missionary enterprise. The author, who writes as John Coming Chinaman, is Mr. Archibald Lamont.

ARCHDEACON FARRAR has completed an entire revision of the text and notes of his *Life of Christ*; and the new edition will be issued by Messrs. Cassell & Co. during the present month.

A NEW and enlarged edition of *Stories of Golf*, collected by Prof. Knight, of St. Andrews, and Mr. T. T. Oliphant, will be issued by Mr. Heinemann next week.

WE are asked to announce the existence of a poem, written but not printed, entitled "The Kindness of Venus in the Life and Death of Man, endeavoured to be shown in a third and last Letter from W. J. Ibbett to his Friend, H. B. Forman."

THE January number of the *North American Review*, published in this country by Mr. Heinemann, will contain the following articles: "Dinners and Dinners," by Lady Jeune; "Afterthoughts of a Story-teller," by Mr. George W. Cable; "The Sunday School and Modern Biblical Criticism," by the Rev. Dr. C. A. Briggs; and "Intercollegiate Football," by Dr. J. William White and Dr. Horatio C. Wood.

THE popularity of *Tom Brown's School-days* in America is attested by the issue, at Philadelphia, of an illustrated edition, containing a portrait of the author, and photogravures of scenery in the Vale of the White Horse and of buildings at Rugby.

It is also worth mentioning that a Boston publisher announces a handsome reprint of Rossetti's *House of Life*, with the readings of the edition of 1871, and with the lyrics that formed part of the original sequence. It is to be printed at the University Press of Cambridge (Mass.) with initial letters and borders specially designed for the occasion.

WE hear that Count Leo Tolstoi has written to M. Paul Sabatier, offering to translate into Russian his newly published *Life of Saint Francis d'Assisi*.

In connexion with the Society of Friends of Russian Freedom, Mr. George Kennan will deliver a lecture upon "Political Exiles in Siberian Convict Mines," at Prince's Hall, Piccadilly, on Monday next, at 8 p.m.

THE first meeting of the new session of the Viking Club—which has now been reconstituted as a social and literary society for all interested in the North, and especially to encourage students of Northern history and antiquities—will be held on Friday next, January 12, at 8 p.m., in the King's Weigh House Rooms, Thomas-street, Grosvenor-square, when Mr. F. York Powell will deliver an inaugural address on "Some Literary and Historical Aspects of Old Northern Literature." Among the papers promised for future meetings are: "Prehistoric Art in the North," by Mr. J. Romilly Allen; "The Boar's Head at Queen's College, Oxford, and a Teutonic Sun God," by Dr. Karl Blind; and "The Orkney and Shetland Lamp," by Mr. Edward Lovett.

MR. BERNARD QUARITCH has issued as the latest of his "Rough Lists" a very interesting catalogue of manuscripts and of books illustrating the science of palaeography. Manuscripts may be classed under various headings: as being literary texts before the invention of printing, as being artistically valuable for their illuminations, as documents for palaeography, as the crude materials for history, or even as autographs. Of all of these there are examples here, though Mr. Quaritch has preferred to arrange his MSS. in strict chronological order, which of course cuts across other divisions. He has, however, prefixed a classified index according to subjects, and called attention in a preface to some of his chief treasures. He no longer owns the famous Talbot Prayer-book—which has, we believe, found a home in the United States—but he still has in his possession several early liturgical books of English manufacture, and also MSS. of Wyclif, Chaucer, Gower, and the unique Towneley mysteries. Italian, French, and German art is magnificently represented; among these we may specially mention a superb vellum of the "Roman de la Rose," dated circa 1475. Greek and Latin classics are less conspicuous; for, to tell the truth, they are less valued by collectors. But the first lot of all is a Greek codex of the Gospels, of the tenth century, which was brought from Cyprus by Major Alessandro Censola; and there are several Latin Bibles of the twelfth to the fifteenth century.

WE regret to record the death of Mr. Henry Vizetelly, one of the pioneers of illustrated journalism, and an industrious author, whose *Glances Back through Seventy Years* was reviewed in the ACADEMY of November 25. He died near Farnham, on the morning of New Year's Day, from an illness which may be directly traced to his imprisonment for publishing a translation of M. Zola's novels.

## ORIGINAL VERSE.

### TO THE FUTURE WORLD.

DARK World! I ask not if thou be,  
Thy Being or non-Being frets not me;  
I would not lift—if so I might,  
The curtain that enshrouds thy night.

For grant thou art—that could not change  
Stern duty's sphere—in Earth-life's range,  
Still must I work, learn, think, and say,  
As now I do, from day to day.

Grant thou art not; yet must I still  
One round with Man, Life, Thought fulfil;  
With these, their Life-course done—I must  
In death commingle—dust to dust.

The flower that grows, matures, and dies,  
One moment brightening living eyes,  
Demands no more of Life, Time, Bloom  
And Space, than Earth allots it room.

Goodness is great, Truth still bides true,  
Though Earth-things 'scape man's Earth-born  
view,  
Eternal Time claims this one day,  
Though Heaven and Earth both pass away.

Content am I—my here-life be  
Worthy of Immortality;  
Yet, careless somewhat—if its lot  
Be that, or death—still'd and forgot.

Content—as by high wisdom plann'd,  
This Earth-to Heaven-life to expand,  
Or else this Life itself to guard  
As its sole duty, worth, reward.

JOHN OWEN.

## MAGAZINES AND REVIEWS.

OUR old friend, the *Expositor*, still gives a corner now and then to non-professional theology. The article which has given us most unmixed pleasure in the January number (the contents of which have been already briefly mentioned) is Miss Stoddart's sympathetic notice of Maurice Maeterlinck on Jan van Ruysbroeck, the fourteenth century mystic, to whom his countrymen gave the title "L'Admirable." Not only Maeterlinck's French translation of Ruysbroeck, but his own critical estimate, appear to deserve the attention of literary and theological students. Prof. Ramsay's reply to Mr. F. H. Chase's article on the Galatia of the Acts is no doubt instructive, but also very painful reading. If such extreme self-confidence and dictatorial assumption were to be displayed by a heretic, he would be almost universally condemned by English theologians. Will no one arise to protest against this unfortunate vehemence on the part of a critic who, though in some respects so traditionalistic, is in other respects so revolutionary in his opinions? Sir J. W. Dawson will hardly expect to produce much impression on critics of the Pentateuch by his strangely intolerant article on the authorship and authority of the Mosaic Books. His own critical ability may be gauged by his mode of rescuing the historical accuracy of the (Elohistic) account of the two Hebrew midwives in Ex. ii. 15-22. "Students of nature who are also Christians," we are told, find the Higher Criticism "somewhat superficial and unscientific." What, then, is to be said of Sir J. W. Dawson's rectifications of its errors? Mr. Lock's popular article on the "Unwritten Sayings of Jesus Christ" forms a happy contrast to the Canadian professor's outburst of religious partizanship.

THE January number of the *Educational Review* opens with an article on "Reform at Westminster School," by the headmaster, Dr. Rutherford, in which he explains precisely what changes the governing body propose to introduce, and why.



## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- FOURNIER DE FLAIX, E. Pendant une mission en Russie. 1<sup>re</sup> Série. A travers l'Allemagne. Paris: Larose. 10 fr.
- MOLTRE'S, H. v., Briefe an seine Braut u. Frau u. an andere Anverwandte. Stuttgart: Deutsche Verlags-Anstalt. 10 M.
- POUYOUBVILLE, Albert de. Etudes coloniales: La politique indo-chinoise, 1892—1898. Paris: Savine. 3 fr. 50 c.
- SCHMIDT, W. Ueb. den Süd der Legenden des Ms. Laad 108. Berlin: Vogt. 1 M. 60 Pf.
- STEINER, B. Ludwig Tieck u. die Volksbücher. Berlin: Vogt. 1 M. 60 Pf.
- TYBOL, F. Lessings sprachliche Revision seiner Jugend-dramen. Berlin: Vogt. 1 M. 80 Pf.
- WISCHELMANN'S PROGRAMM, 17. Hallesches. Die Hesperis des Polygnot v. C. Robert. Halle: Niemeyer. 8 M.

## THEOLOGY, ETC.

- ANALECTA hymnica medii ævi. Hrg. v. G. M. Dreves. XVI. Hymnodia hiberica. Leipzig: Reissland. 9 M.

## HISTORY, ETC.

- ANDRIEU, J. Une Province à travers les siècles. Histoire de l'Agénais. Paris: Picard. 14 fr.
- CHAPOUTIN. Etudes historiques sur l'ancienne province dominicaine de France. Paris: Picard. 8 fr.
- DARÈS le Phrygien, Histoire véritable des Grecs et des Troyens, traduite par Ch. de Bourgueville, Sieur de Bras, avec Notes par Tony Genty. Caen: Massif. 25 fr.
- KRAUS, F. X. Die christlichen Inschriften der Rheinlande. 2. Thl. 2. Abth. Die Inschriften der Erzbistümer Trier u. Köln. Freiburg i.-B.: Mohr. 30 M.
- SCHLEIER, R. Erinnerungen e. Schleswig-Holsteiners. 4. Bd. Schleswig-Holstein im 2. Kriegsjahre 1849—1850. Wiesbaden: Bergmann. 8 M.

## PHYSICAL SCIENCE.

- ELVSTRAND, M. Hieracia alpina aus den Hochgebirgsgegenden des mittleren Skandinavien. Upsala: Lundquist. 2 M.
- HÉRIAUD, Joseph. Les Diatomées d'Auvergne. Paris: Klincksieck. 12 fr.
- ZIMMERMANN, A. Beiträge zur Morphologie u. Physiologie der Pflanzenzelle. 2. Bd. 1. Hft. Tübingen: Laupp. 2 M.

## PHILOLOGY.

- HERMANN, A. Untersuchungen üb. das schottische Alexanderbuch. Berlin: Vogt. 1 M. 60 Pf.

## CORRESPONDENCE.

## "THE BUKE OF THE HOWLAT": A CORRECTION.

Cambridge: Dec. 30, 1893.

In "The Buke of the Howlat," l. 736, ed. Amours (Scot. Text Soc.), we read as follows:—

"Haile, alterar of Eva in anc, but vro."

I insert the two commas, which are not in the edition.

This line, as it stands, can neither be understood nor scanned, but requires an emendation. It is the old story of the confusion of *n* with *u*. The word *anc* should be *ave*, with the sense of Lat. *Ave*, as used in the angel's salutation, viz., Ave Maria. The person addressed is the Virgin Mary; and the sense is "Hail, thou alterer of Eva into Ave!" The phrase *but vro* is a mere tag; it meant, originally, "without luck"; hence, without hazard, without doubt. See *Ure* in the glossary to Barbour. The change of the monosyllabic *anc* to the dissyllabic *Ave* greatly improves the scansion of the line.

For the explanation, see my note to Piers Plowman, C. viii. 250. It was a favourite medieval quibble to say that the Virgin changed *Eva*—i.e., the sinner Eve—into *Ave*, the salutation of the angel. Our ancestors hit upon the brilliant discovery that, in order to change *Eva* into *Ave*, they had only to spell it backwards!

I think another *u* has gone wrong in Bologros and Gawane, 704. We there find that two fighting warriors "all to-turmit thair entyre." There is no such word as *to-turmit*, as the French *turner* never takes the A.S. prefix *to*. The word is *to-turvit* (*to-turmit*), from the M.E. *to-torvien*, which see in Strattmann; and compare the remarks on "topy-survy" in the Appendix to my larger Etymological Dictionary (p. 831). *Torvien* is to

hurl, and *to-torvien* is to hurl to bits, to dash to pieces.

In the Howlat, l. 760, *talburn* is a way of writing *tabburn*—i.e., tabour. In l. 821, *golk* is another form of *gowk*—i.e., cuckoo, just as, in l. 215, *rolpand* is another form of *roupand* or *roupand*. I explained these peculiarities of spelling in my article on ghost-words: see *Phil. Soc. Transactions*, 1885-6 (p. 350).

WALTER W. SKEAT.

## THE NORTH-PICTISH INSCRIPTIONS TRANSLATED AND EXPLAINED.

## II.—The Northernmost Stones.

Bodleian Library, Oxford.

Of the four remaining inscriptions south of the Moray Firth which Prof. Rhys classes as appearing to be "for certain more or less Pictish in point of language," two are only fragmentary, and the other two do not afford the same opportunities for rapidly convincing the reader as do the more northern inscriptions. These latter I shall accordingly deal with first, and print them as they are found on p. 304 of Prof. Rhys's paper. It must be understood, however, that the division into words there given is only conjectural, except in the two cases where the Ogams are punctuated.

One identification must be repeated from my former letter: its suggestion I owe to Dr. Joass. The word *edd*, *ett*, or *eht* = Old-Irish (1) *ait*, *ait*, (2) *aite*, *aide*, and Scottish Gaelic *aite*, which (at least in some parts of the North Highlands) is pronounced *aihte*. These words mean a place or dwelling: their root-meaning is "hearth," as I shall show in a future letter.

I. *Althallorr edd Maqq Nuuvva rreirng*.—These are the Ogams on the edge of the Golspie stone (Sutherland); and after re-examining them with the help of Dr. Joass's special skill, and since then in the excellent photograph in Lord Southesk's *Oghams of Scotland*, I can emend the text in most important particulars. There is no *a* after the *M*, but there is a very short stroke running into the bottom of the *q*—obviously used like the apostrophe in *M'*: in the Book of Deer we find both *mac* and its genitive *meic* written *m̃c*. Between the two *u*'s there is a short vertical mark. The following *h* is an *a*, for the photograph shows a scratched stem-line passing through it. And there is no reason to suppose that the two fractures on the top edge were not made before the Ogams were cut: consequently, no missing letters have to be supplied, and the nine strokes after the last *e* can be legitimately read as *ech*.

Read, then, *Althallorr edd M'qq Nu' Uvvar-rech*, transliterate into modern Scottish Gaelic *Althallr: aite M'c Nu h-Uabharach*, and render "Althallr: hearth of M'c Nu the Bold" (or "Proud"). *Uabharach* is the gen. of *uabharach*, which means "proud," while its other form, *uaibhreac*, also means "Spirited, full of spirit: animosus" (Highland Society's Dict.): we find *e = ai* persistently in these stones, and *v = bh*, while the modern insertion of an *h* between the two *u*'s would have been quite optional in Old-Irish.

But what, you say, does *Althallr* mean? It's the name of the stead. But it looks like Norse, not like Gaelic! Exactly so: the name of Sutherland is Norse; Golspie itself is probably a Gaelicised Norse name; the name of the neighbouring hamlet of Backies is Norse; so in part, belike, is that of the neighbouring castle of Dunrobin (Dunraffu, or something like it, being an early form). For the Norsemen held the Sutherland coast for several centuries. *Althallr* is simply the Old-Norse adj. *hallr* "sloping" with the Old-Norse prefix *al-* "quite" or "very." This stone stood in Kilmaly kirkyard, which is on the lower slope

of what geologists know as the hundred-foot beach—a braeside rising from the plain towards the mountains behind; the very kirkyard is "all of a slope"!

On one side the stone has a cross but no inscription: the cross was enough to show that on that side (doubtless) the land was church-land. But on the side (doubtless) of the stead of M'c Nu the Bold is an inscription to give the name of the stead and its owner, and a full-length portrait of M'c Nu the Bold himself, with an axe in his right, a knife in his left, and figures of a dog, a fish, a sea-monster (?), snakes, and various familiar Pictish symbols about him. Can anyone seriously doubt that this was a march-stone?

As for the name Nu, it affords a second instance of Pictish *u* = Irish and modern Scottish Gaelic *ua*: it is the Irish adj. *nua*, "strong." It is, of course, a genitive depending on *M'qq*, and in Scottish Gaelic a nom. *Nu* would have its genitive the same.

II. . . . *alluorann urract pcvv Cerroccs*.—This is our next stone going north. It was found in the broch ("Pictish tower") of Burrian, on the little isle of North Ronaldshay (Orkneys), above the original floor, and apparently among *débris* between it and the new paved floor of a later occupation (*Arch. Scotica*, v., p. 346). It has a lightly incised cross on the same side as the Ogams, but nothing on the other side. Near it was found an oblong stone cist containing red ashes. So that it is probably sepulchral: and the word *eht* does not occur on it.

As regards the text, Prof. Rhys says (p. 292) that there is a stop before the second *a*. The *p* is an *x*, which is also the Ogam for *e*. Read . . . \* *Uorr ann Uurraetevv Cerroccs*, and translate "Of . . . [the] Great in Uurraet of [the] Rock."

*Uorr* of course = *vorr* = *nhor*, is an old genitive† of *mor* "great," and is evidently the title of the head of a clan or family. *Ann* is the Scottish Gaelic preposition so spelt, and means "in." It governs a dative, and *Uurraetevv* is a dat. pl. in *-ev* or *-eevv* = modern Scottish Gaelic *-aibh*. Even, I imagine, when not governed by a preposition, the dat. pl. of the name of the inhabitants of a district is often used both in Irish and Scottish Gaelic to signify the district itself: e.g., *Laignib*, Leinster; *Ultaib*, Ulster; *Cataibh*, Sutherland; *Gallaibh* (= the strangers, i.e., Norsemen), Caithness. I owe my knowledge of this fact and these instances to Prof. Mackinnon of Edinburgh, to whom I lately addressed some sceptical queries on the derivation of the Gaelic name of Sutherland. For the doubling of the *ee* see O'Donovan's Irish Grammar, p. 7, "in the ancient manuscripts all long vowels are found doubled, as *dee*, *gods*." Finally, *Cerroccs* is the gen. of a noun which = Irish *carraic* "a rock," modern Scottish Gaelic *carraig*. For in Old-Irish the dropping of final *s* "was late, since the Ogam inscriptions still have final *s* . . . Old-Irish *Luig-dech* = Ogam inscription *Lugudeccas* gen. sg. to nom. sg. *Lugaid*" (Brugmann, *Comp. gr.*, Eng. trans., i., p. 432).

The name of the people (? in nom. pl. *Uurraet*) is doubtless derived from *ur* "fair," and *act* = Ir. *acht* "body": the analogy of the Irish original forms *rect*, *oct*, *luct*, by the side of the "infected" forms *recht*, *ocht*, *lucht* (Zeuss, p. 68), and of derived substantives in *-acht* arising out of an earlier *-act* (*ib.*), seems to warrant one in postulating *act* = *acht*.

\* I regard the entire name as yet uncertain, though the photograph in *Arch. Scot.* v., pl. 46, gives me hopes of some day reading it.

† "In the North Highlands *mh* becomes *u*" (Prof. Mackinnon in the *Transactions* of the Gaelic Society of Inverness, xii., p. 354). In the Dean of Lismore's book I find the two masc. genitives *vor* and *vor* within three lines (p. 56).

It is remarkable that in so tiny an isle (four square miles) there should be a name so near to *Urract* as *Verracott*, which is borne by an hamlet less than two miles from the Pictish tower in which this stone was found. That tower (it is the only broch in the isle) was, of course, the fort of *Verracott*. It stood on an eminence (shown in the Ordnance map) with a belt of rock (also shown) between it and the sea: from it the approach of pirates was signalled, whereupon into it swarmed all the folk of the isle with their flocks and herds. And I suggest that the name of *Verracott*, which looks like a Norse compound of *vera* "snugness," and *kot* "farm," may be a rationalised Norse representative of a Pictish *Urract*, and that the broch may have been called *Verracott* of (the) Rock, or *Rocky Verracott*, to distinguish it from *Verracott* of the plain: just as in the parish where the Golspie stone was found there is a *Kilmaly Craigton* up on the rocky mountain-side, at some distance from the older *Kilmaly*.

III. *besmeggnanammovef*.—"The first Ogam," says Prof. Rhys (p. 296), "may have been *b*, *l*, *v*, *s*, or *n*, according to the number of scores that may be wanting, if any." Lord Southesk (p. 205 of his paper on the Oghams of Scotland) gives part of an additional stroke below the line at the beginning, which would make the letter an *l*. The final Ogam on grounds stated below I take to be *e*. Read *Les Meqq Nan am Movee*, and translate "Enclosure of M'e Nan in Bobhe(th)" ("Cowkilling").

In *Meqq e* as usual = Irish *ai*, and the word answers to the Old-Irish *maice*, the gen. of *macc* (modern Scottish Gaelic *mac*, gen. *mic*). Its being a genitive makes us morally certain that the word before it was a substantive. That is *les* = O.-Irish *less*, *les*, North Highland *leas*, which in modern Scottish Gaelic only means a garden or plantation, but which in Irish means "a house, habitation; a palace, court; fortified place; enclosures or stalls for cattle" (O'Reilly)—*cf.* also Irish *lias*, sheep-fold, or hut for sheep or cattle.

*Meqq Nan* may = "son of Nan," or "son of Luck." We should in either case expect the gen. to be *nain*; but *Nun* in the Newton stone shows that Pictish is liable to omit the insertion of an *i* in the gen. before final *n*.

*Am* = the regular mutated form, before a labial, of the preposition *an* "in." The following proper name defies all my efforts to derive it, if the last four sloping strokes form an *f*; but as such an *f* has never yet been found in Oghams, and as both the Newton and Lunasting stones show *e* so written, I read *Movee* = *Bobhai(th)*, "Cowkilling." The initial *b* would in Irish lose or change its sound by eclipsis owing to the preceding *m*; Pictish *ee* = *ai*; and final *th*, though not quiescent after *ai* in modern Scottish Gaelic, sounds only as *h*, and after *a*, *o*, *u* would be dropped altogether: at the end of Irish words this *h* is "very faintly sounded" (O'Donovan, p. 55). Moreover, there is an O.-Ir. *bai*, "death," which would give *bobhai* without any *th*. *Bobhai(th)* very possibly got its name from having been the scene of a slaughter of cattle by Norse pirates.

After writing these words, I mentioned my conjecture to Mr. Oman, who referred me to the following passage of Keary's *Vikings in Western Christendom*:

"What an expressive word is that peculiarly northern one *Strandhögr*, strand-slaughter; meaning a raid from a Viking vessel upon the farms near the coast, the capture of sheep and cattle which were driven down to the strand and slaughtered there previously to being shipped and carried off" (p. 275).

This stone was found on the sea-coast in St. Ninian's Isle (Shetland) in a burial-ground on the site of the no longer existing chapel of

St. Ninian (*Proceedings of the Society of Antiquaries of Scotland*, xii., p. 24). Consequently it is another example of the kirk-yard march-stone.

IV. *Crrosee Nahhtvddaššs: datrr: ann- Berriese: Meqqdrrroann*.—But Prof. Rhys tells me that he now believes the second *r* in *Berriese* to be an *n*, and that the *f* is more probably an *s*. The *o* in *ddrroann* is a peculiar character, which seems to equal one given in the Ballymote book as an equivalent for both *o* and *oi* (Rhys, p. 272). Read *Bernises* and (?) *ddrroann*, and translate "Cross of Nāhtūdašsdatrr in Bernises ("Battle-headland") of M'e Droian."

This stone was found in the north-east of Bressay, one of the Shetland isles "near the ruinous Church of Culbingsgarth, which is surrounded by a very old burying-ground" (Stuart, ii., p. 30). It is ornamented on each side with figures of men and animals, and with interlaced work, which on one side can be regarded as forming a cross. It has two lines of Oghams, the first ending with *ann* followed by a small mark which, with Prof. Rhys, I take to indicate that the inscription is "continued on the other edge of the stone," and which he has denoted by an hyphen.

This is almost certainly a burial-stone, and Prof. Rhys himself takes the first word as = cross (Scottish Gaelic *crasg*, *cf.* Irish *croisg* "a small cross"). *Nahhtvddaššs* is the gen. of a Norse nickname = "doer of ill deeds by night," from the stems of *nātt* "night" (which must have been *nāht* at an earlier time) and *ādāštr* "misdeeds": no doubt there was a masc. noun (*ādāštr*?) = "misdoer" (like *ādāšda-maštr* and the fem. *forvāša*), with its nom. ending in *-r* and its gen. in *-s*. *Datrr* is, of course, the Old-Norse *datrr* "daughter." *Ann* is once more the preposition *ann* "in." *Ber-nises* doubtless shows us once more Pictish *e* for *ai*, and = *Bair-nisais* = Battle-headland (Irish *bair* "contest" and *neais-ais* "headland"); for the stone was actually found on an headland, which, having on it the ruins of a broch, is morally certain to have been the scene of at least one battle. *Meqq* of course = the gen. *maice*.

It may be asked why, instead of *ann bernises*, we do not have *ammernises* by mutation and eclipsis, as in the case of *ammovee* for *an(n)-bovee*. The reason is that the words which follow *ann* are on the opposite edge of the stone: they may, indeed, have been meant to be capable of being read as a distinct inscription.

The cross is either a monument to the Norse lady whose name was *Nāhtūdašsdatrr*, or else a stone indicating a burial-place belonging to her. In either case, it looks as if the Pictish owner of the surrounding land was careful to have that ownership recognised on the cross, so that no claim to it should be set up by her or her Norse kinsfolk.

V. *Ehtecon Mor*.—This was found in the parish of Conningsburgh in Shetland, and Prof. Rhys is disposed to look at it "as the oldest inscribed stone in the northern isles." It may be imperfect at beginning, but the part left = *Ehte Con Mor*, "Hearth of Cu the Great."

It is interesting to find that here at least the invasive feature of initial consonantal mutation had not yet been introduced, for we have *Mor* not *Ior*; there is also no doubling of letters. *Cu* = both "Dog" and also "Warrior," and its Old-Irish gen. is *con* (modern Scottish Gaelic *coin*). Mr. Oman asks me if *Con* and *Conningsburgh* have anything to do with each other, and I see now that *Conning* is probably the Old-Norse of *Mac Con*!

Bearing in mind that *ait* is another form of *ehle*, it is curious that there is a hamlet called *Aith*, only 1½ miles from the place where this stone was found. That place was an old kirk-yard, so that here again we have a kirkyard

march-stone. It is, however, only a fragment, and we cannot tell whether there was a cross on the other side.

The following passage, which I extract from Mr. Goudie's paper in the *Proceedings of the Society of Antiquaries of Scotland* for 1882-3, p. 311, is worth reading:

"The natives of the district in which this stone was found . . . are noted for characteristics of temper, character, and perhaps also physique, which distinguish them from the body of Shetlanders generally, and have given rise to surmising that theirs is a different race origin. I am informed by Mr. Bruce, Younger of Sumburgh, that some short time since the Anthropometric Section of the British Association desired a set of specimen photographs of types of native Shetlanders for the purpose of comparison on their own special line of investigation. Seventeen such photographs were sent by him in reply to their request, including those of three natives of Conningsburgh, and these last were all pronounced to be Celtic! The rest, of varying physiognomy and complexion, though mostly fair, were unmistakably Scandinavian. According to this view, therefore, the present Ogham-inscribed Stone from Conningsburgh is not the only relic from the Celtic age in that district that has come down to the present day."

There is, however, a second line above *Ehte Con Mor*, which Prof. Rhys obviously omits on p. 304 of his paper, for no other reason than that the reading of it was too doubtful. On p. 295 he gives it as *devoddre*, saying that the scores "are nearly all very doubtful, except the *ddr*."

Now this inscription occurs at the end of a stone, and is thus an exact parallel to the Oghams on the Newton stone, where the sculptor, finding he had not room enough, wrote an upper line, which is to be read as if the spectator had turned round and was reading in the opposite direction. Let us so read the upper line in the Conningsburgh stone, and we get not *devoddre* but *erlloet*. Translate Pictish *e* as usual into *ai*, and this = *airlloetail*. Now *air* is a preposition meaning "upon" or (Irish) "before," *lot* is "wounding" or (Irish) "destruction," and *ail* is (Irish) "a stone, rock," while *ail* is in Scottish Gaelic "a rock, a steep bank washed by water." Consequently the entire inscription will be "Hearth of Cu the Great in front of (or, upon) Lotail" (Destruction-rock?). "Destruction-rock" may indicate some rock where vessels had been wrecked, for both the spot where the stone was found and the hamlet of *Aith* have a rocky coast immediately at their back. Or it may refer to a rock close to the site of the stone—upon which a Pictish tower stood, and which may consequently be presumed to have been the scene of at least one conflict between Picts and Vikings.

The apparently abnormal *ll* at the beginning of *lotail* has an interesting phonetic meaning. The preposition *air* (*er*) in Irish, and sometimes in Scottish Gaelic, aspirates any aspirable consonant which follows it. Now O'Donovan tells us (*Ir. Gram.*, p. 32) that

"Haliday . . . classes *l* among the aspirable consonants, and marks it, when aspirated with two dots, thus *l̇*. And it is true that, when coming after all those particles which cause other consonants to be aspirated, it has, in some parts of Ireland, a different sound from its primitive one."

—though he demurs to its being called an aspirate sound. Well, the Welsh *ll* is *hl* pure and simple; but, whether that be the sound of *ll* in the present case or not, I have no doubt that the doubling of the letter represents the change of value affirmed by Haliday and O'Donovan.

VI. *X'tocuhetts: a'ehhtlmmnn: hecvvevv: Nehktonn*.—Here the initial *X* is a regular

Ogam for E. The symbol for the first *o* is unknown, and Lord Southesk (*Proceedings of the Society of Antiquaries of Scotland*, February 11, 1884, p. 202) says "among the Ballymote characters it most resembles UI." Read, then, *Ett Uí Cuhetts: a hehhtt munn: Hecvvevv: Nehhtonn*, and translate "Hearth of O' Cuhett: his hearth about Quee of Nehton."

*Uí* is the gen. of *Ua*, a grandchild, the modern O'. *Cuhett* is a proper name meaning "wild" "savage"—the Irish *cuthaidh*, pronounced *cuhai*: but in the Book of Armagh final *-dh* is almost or quite always *d* (O'Donovan, p. 49). Again, wherever Irish or modern Scottish Gaelic have *ai*, Pictish normally has *e* or *ee*—not to mention that in Ulster *ai* "is invariably pronounced like *e* short" (*id.*, p. 15). So that *Cuhett* seems to be an absolutely correct representation of *Cuthaidh* as it may have been pronounced. *A* is the possessive "his" or "her," and both in modern Irish and in modern Scottish Gaelic it aspirates a following vowel only when it = "her." But in Old-Irish initial *h* was inserted or omitted without fixed rule (Zeuss, p. 48). Still, if anyone would rather take *Uí* as feminine, the Highland Society's Dictionary allows it.

*Munn* = *munn* (cf. *Nnn* for *Nun* on the Newton stone) = Old-Irish *mun*, with one of the meanings of Scottish Gaelic *mu* (the same preposition), i.e., around. It governs a dative, and also aspirates the following consonant. *Hecvvevv* is undoubtedly a dat. pl.—the district being, as is so often the case, named after the inhabitants—from (Irish) *cua* "martial" = *cuaibh*; and the reason for its having the *h* before instead of after the *cc* apparently is that the *ccvv* were taken as a single combination = *Qu*. In the very district in which this stone was found (Lunasting, on the mainland of Quee Ness; there is also a hamlet called Quey in Conningsburgh, another part of the same isle. As regards *Nehhtonn*, Prof. Rhys no doubt rightly equates it with the familiar Pictish name Nechtan, of which there are various forms: possibly the nominative of the present one may be *Nahhtonn*. Doubtless he was the owner of Quee.

Of the precise spot in Lunasting where the stone was found I know nothing, except that it "was found at a depth of five feet from the surface, in a moss at a distance of some miles from any known ruin" (*Proceedings of the Society of Antiquaries of Scotland*, December 11, 1876, p. 24). That being so, it was probably not a kirkyard march-stone, and it has no cross or anything else on its reverse. It has a very small *+* outlined on the left of the last word; but the top of this is feathered, and I suggest that it is a pointer, like the very similar mark on modern maps which shows where the North is. In that case the horizontal line would indicate the line on which the stone stood, and the arrow directed across it towards the ground would show that the Hearth of Ua Cuhetts was on the spectator's side—which accords with what I have maintained to be the case elsewhere, that the inscription was written to face the property.

In my next letter I shall return to the stones south of the Moray Firth.

E. W. B. NICHOLSON.

P.S.—Lord Southesk points out to me that I have overlooked his latest opinion about the initial Ogams on the Newton stone. He holds that they are probably five straight strokes, not six. Prof. Rhys also reads only five. Read, then, *Aedd*, not *Aidd* (with no difference in sense). I ought also to have taken *Vor* as agreeing more probably with *Aiq-Nnn* than with *Nnn* alone. Translate "Hearth of Ac-Nun the Great," &c.

# "THE BRONTËS IN IRELAND."

Norwood: Jan. 1, 1894.

Mr. Andrew Lang's letter leaves no vital question in dispute between him and me. At the same time, it is only courteous that I should reply to the questions which he raises on subsidiary matters.

He has a difficulty with regard to the slack bargain made between little Hugh Brontë's father and Welsh with regard to the adoption of the child. But it is a matter within the range of the most limited experience that bargains made between relatives often leave important items *understood*, and that such understandings lead generally to the gravest misunderstandings. Has Mr. Lang never heard of a slack agreement between an author and a publisher, in which vital points, as vital as any left out of the Brontë agreement, were left in abeyance to breed trouble? If he has not, Mr. Walter Besant could give him interesting details.

Mr. Lang asks: "If his object was the allowance of £50 a year, could the astute Welsh leave that detail out of 'the family oath,' and chance it recklessly?" The obvious answer to this question is: the transaction was an adoption, and not an agreement for the boarding out of "a remunerative guest."

Mr. Lang thinks the motive in connexion with the adoption of "extreme slimness." So an outsider might consider the motives for any adoption of another man's child, with all consequent troubles. But it is a matter of very common occurrence that childless parents do adopt other people's children; and there is always the accompanying desire, that so far as possible the adopted should be for ever cut off from their old homes, and only know as parents those who have adopted them.

No doubt Mary Brontë, like every childless wife, longed for a child: the mother's heart within her would yearn for one of her own kith and kin, who should grow up to sympathise with her, and protect her from the demon to whom she was bound, and, perhaps, in time restore the fallen fortunes of the Brontë home. And it was doubtless Mary Brontë who prevailed on her husband, by golden and other promises and prospects, to make the journey for the purpose of securing the child.

When we look at the matter in the light of these common, everyday considerations, there does not appear any improbability in the story told by Hugh. So far then from the motives for the adoption being slim, they were the strongest possible: the desire of a childless wife for a child of her own people, and the desire of the father to provide for one of his sons. To people with the land-hunger in their hearts, the old farm by the Boyne was a prize, the attainment of which was worth some risk.

That Hugh should have called one of his sons "Welsh" after the scoundrel whom he was accustomed to anathematise is strange; but it is a fact which no doubting can alter. Possibly Hugh's Celtic wrath may have relented after Welsh's tragic death. Welsh's end was one of the many tragic matters that I left out of my book. He returned home one night drunk, turned his wife out of the house, and was found burnt to a cinder on his own hearth. The Celtic heart does not hate the dead, and it is possible that Hugh's wrath may have given place to pity and kindly feeling.

Mr. Lang is no doubt acquainted with Bengel's Canon of Criticism, known as the *difficilior* (*proclivi scriptiori præstat ardua*), which teaches that the more unlikely reading is the more likely to be correct. Hugh Brontë was artist enough to have given the story a plausible turn, if it had not been true,

especially as the Aunt Mary was on visiting terms with him at the time.

I had written thus far when I received a letter from an author and critic, bearing on the very question under discussion. I add an extract; and if I gave the name of the author, Mr. Lang would be the first to recognise his authority as equal to his own.

"Mr. Lang seems to me to approach the matter from the wrong side. He asks, in effect, 'What reason have we for supposing Hugh Brontë's story to be true?' Whereas the more sensible, as well as the more urbane question is, 'What reason have we for supposing it *not* to be true?' And to this question the only possible answer is, 'None whatever.' The mere existence of the story demands an explanation, and the most natural explanation is that it is a record of fact."

In submitting my replies to Mr. Lang's questions, I wish it to be clearly understood that Hugh Brontë's stories are given in my book exactly as I got them, and that nothing which I have advanced is involved in the question whether they are fact or fiction. At the same time, I maintain that the probabilities are overwhelmingly in their favour.

WILLIAM WRIGHT.

## JOB XIX. 17.

Oxford: Dec. 30, 1893.

Before resorting to such a violent conjecture, would it not have been better if Mr. G. Margoliouth had consulted his predecessors? That *וְהָיָה כִּי יִרְאֶה* is corrupt was seen long ago by Merx; but his conjecture, *וְהָיָה כִּי יִרְאֶה*, is unsatisfactory. Let us, then, turn to Paul Haupt's critical edition of the Hebrew Old Testament, "part 17" of which, containing the Book of Job by Prof. Siegfried of Jena, has lately been published by Mr. David Nutt. We there find the new and satisfactory conjecture *וְהָיָה כִּי יִרְאֶה* "and I am become an abomination" (comp. xv. 16, and especially xix. 19). The half-legible fragments of this word, when drawn together, may have looked like *וְהָיָה כִּי יִרְאֶה*. Next, let us open Prof. Robertson Smith's learned and illuminative work on kinship in Arabia. There it is pointed out (p. 33) that "in all parts of Arabia one of the technical terms for a clan or sub-tribe is *batn*"; *בְּנֵי בַטְנִי*, therefore, may well mean, in such a book as Job, "the men of my clan," and the introduction of "pellices" (!) into Job's happy and united family becomes superfluous. But even had the case been different, a word like *לִרְאֶה*, not found in the Song of Solomon (see Song vi. 8), should not, I think, be conjecturally introduced into Job.

T. K. CHEYNE.

## THE DISPUTED READING IN "INF." XXVIII. 135.

Exeter: Dec. 30, 1893.

It is admitted that "Il Re Giovane," as the designation of the prince to whom Bertran de Born gave *mai conforti*, was known by Dante to have been the name by which Bertran habitually described him in his writings. Therefore, even allowing that Dante may have wrongly supposed the prince's name to have been John, would it not be in accordance with probability, and characteristic of Dante, that he should make Bertran in Hell still speak of the prince as *il re giovane*, using the name by which he had called him in the world? The authority of the MSS. in favour of the reading "Giovanni" is, no doubt, a difficulty; but Dr. Moore, in the passage of his *Textual Criticism* to which Mr. Toynbee refers, gives cogent reasons for setting that authority aside in this particular case.

Mr. Toynbee, however, suggests that, if the writer of the *Cento Novelle Antiche* gives to the "Young King" the name of



John, Dante may have made the same mistake. But this seems to be answered by the arguments of Dr. Moore (*Text. Crit.*, p. 349), replying to Scartazzini and Philalethes, who urged a similar contention; unless, indeed, it can be shown that the writer of the *Novelle* was as much superior to his contemporaries in historical knowledge of the subject as we must suppose Dante to have been.

A. G. FERRERS HOWELL.

### APPOINTMENTS FOR NEXT WEEK.

- MONDAY, Jan. 8, 5 p.m. London Institution: "The Pond and its People," by the Rev. Dr. Dallinger.  
8 p.m. Royal Academy: "Painting," I., by Mr. J. E. Hodgson.  
8 p.m. Aristotelian: "Bradley's *Appearance and Reality*," by Mr. H. W. Carr.  
TUESDAY, Jan. 9, 8 p.m. Royal Institution: "Air: Gaseous and Liquid," VI., by Prof. Dewar.  
4 p.m. Royal Medical: "Mountains," II., by Mr. Douglas W. Freshfield.  
8 p.m. Biblical Archaeology: Anniversary Meeting; "Tarshish and Navigation among the Jews," by the Rev. Dr. A. Löwy.  
8 p.m. Civil Engineers: "Concentration and Sizing of Crushed Minerals," by Mr. R. E. Commans.  
8 p.m. Colonial Institute: "The Australian Outlook," by Miss Flora L. Shaw.  
8 p.m. Library Association: "Scientific Text-books, and the Question of the Disposal of Out-of-date Editions," by Mr. Archibald Clarke; "Plea for a Closer Union between Public Libraries and other Public Educational Institutions, with the Outlines of a Plan," by Mr. J. Y. W. Macalister.  
8.30 p.m. Anthropological Institute: "Two Funeral Urns from Loochoo," by Prof. Basil Hall Chamberlain; "Ethnological Notes on the New Hebrides," by Lieut. Boyle T. Somerville; "The Arungo and Marombo Ceremonies among the Tshinyai, and other Notes," by Mr. Lionel Deede.  
WEDNESDAY, Jan. 10, 7 p.m. Society of Arts: "Plants: their Poes and Defences," II., by Mr. Walter Gardiner.  
8 p.m. Geological.  
8 p.m. Elizabethan: "William Browne of Tavistock," by Mr. A. H. Bullen.  
THURSDAY, Jan. 11, 4 p.m. Royal Medical: "Mountains," III., by Mr. Douglas W. Freshfield.  
8 p.m. London Institution: "Shakspeare in relation to his Contemporaries in the Fine Arts," by Mr. Wyke Bayliss.  
8 p.m. Royal Academy: "Painting," II., by Mr. J. E. Hodgson.  
8 p.m. United Service Institution: "The Coast-Lands of the North Atlantic," I., by Mr. H. J. Mackinder.  
8 p.m. Mathematical.  
8 p.m. Electrical Engineers: Inaugural Address by the President, Mr. Alexander Siemens.  
8.30 p.m. Antiquaries.  
FRIDAY, Jan. 12, 7.30 p.m. Ruskin: "The Sanguine Stain: Things Visible and Faith," by Mr. Sydney Robjohns.  
8 p.m. Philological: A Dictionary Evening, by Mr. Henry Bradley.  
8 p.m. Viking Club: "Some Historical Aspects of Old Northern Literature," by Mr. F. York Powell.  
SATURDAY, Jan. 13, 11 a.m. Association for the Improvement of Geometrical Teaching: General Meeting.

## SCIENCE.

### PHILOLOGICAL BOOKS.

*Grundriss der vergleichenden Grammatik der indogermanischen Sprachen.* Vol II., Part 2, and Indices. By Karl Brugmann. (Strasburg: Trübner.) With these two volumes Prof. Brugmann has brought his great work to an end. The previous volumes of it have already been so fully reviewed in the ACADEMY that we need hardly say more about its last instalment than to congratulate the author on the successful completion of his task. It was a task which to many of us seemed too vast and ambitious to be undertaken by any single man. That it should have been accomplished, therefore, by a single scholar in so comparatively short a space of time is a matter of astonishment. The thoroughness and accuracy of the work as a whole make our astonishment the greater. The second part of the second volume continues the analysis of the verb. As in the first part of the volume, Prof. Brugmann shows a greater tendency to relapse into the old doctrine of agglutination in his explanation of flecational forms than we should have expected. However, he expresses himself very cautiously on the matter. Thus he tells us (p. 1331) that "we are not in a position to

explain etymologically the signification of all the personal terminations. A part of them may originally have been independent personal pronouns." Certainty on the point can never be ascertained, the materials being wanting; all we can arrive at is a moderate degree of probability, based on the general direction which modern researches into historical examples of the growth of flection are taking. These, it seems to us, tell against the agglutinative theory, while the etymological arguments formerly adduced in favour of it have for the most part broken down. Taking a general survey of Prof. Brugmann's work, we cannot fail to be struck by one prominent fact. The number of examples upon which his phonetic laws and flecational equivalents are founded is extremely limited. The words in the several Indo-European languages which can be compared with one another with a reasonable amount of certainty is, after all, not very large. That is to say, the number of demonstrably certain etymologies, in spite of all the time and labour that have been bestowed upon the subject, is comparatively small. There are certain words the relationship and common origin of which is indubitable; but the number of them is not great, and for the most part their affinities have been recognised from the very beginning of comparative philology. A question of some importance is suggested by this fact. How can we be sure that the phonetic laws we have ascertained are not subject to numerous exceptions, or rather to the action of other laws with which we are not acquainted? A phonetic law is the generalised statement of a connected series of phonetic phenomena, but it holds good only of the phenomena from which it has been derived. These phenomena are uttered words; and where the phenomena are limited, the generalisations based upon them must be limited too. The difficulty is to know what is the extent and nature of the limitation, since it is still impossible to co-ordinate the phenomena that lie outside them: that is to say, to find clear and certain etymologies for the larger part of the Indo-European vocabulary. And yet a single new etymology might very materially modify the generalisations we have made, and limit the action of our phonetic laws in an unexpected manner.

*Précis de Grammaire Comparée de l'Anglais et de l'Allemand, rapportés à leur commune origine et rapprochés des langues classiques.* Par Victor Henry. (Paris: Hachette.) The object of this very able and interesting book is to enable students who know something of modern German and modern English, to understand the relation in phonology and grammar between those languages, and their common relation to Greek and Latin. The learner is not assumed to have any previous acquaintance either with the earlier stages of English and German, or with the other Germanic dialects; the necessary data being furnished as they are required. The attempt is novel and somewhat daring, but M. Henry has been in a surprising degree successful. The book, in fact, forms an excellent introduction to the comparative philology of the Indo-European languages; its peculiar value being due to the fact that the principles of the science are throughout presented in their application to the explanation of phenomena with which the learner is already familiar. The index of English words illustrated contains about nine hundred entries, and the index of German words nearly as many. In the nomenclature there are several points which will be interesting to readers more accustomed to German than to French philological literature. The word *phonème* for a sound-element, i.e., that which in speech occupies the same place that a "letter" occupies in written language, supplies a real need. The term

"sound" is inconveniently 'indefinite, so that it is sometimes difficult to avoid misusing "letter" in this sense. *Apophonie* and *metaphonie*, the literal equivalents of *ablaut* and *umlaut*, have the advantage of being in accordance with the general principles of French scientific nomenclature, and also that of admitting of the formation of adjectives from them. Possibly they may sometime come to be adopted in English, though the attempt to introduce them would certainly at first meet with opposition. M. Henry uses *prégermanique* to denote what German philologists call *urgermanisch*. This seems unfortunate, as it leaves him unprovided with any equivalent for *vorgermanisch*, which expresses a notion that is often indispensable to lucidity of exposition. The three ablaut-grades represented in the words *λείπω*, *ἔλιπον*, *λέλοιπα*, are designated by M. Henry as *état normal*, *état réduit*, and *état fléchi*. We do not quite see the ground for the selection of the last of these names, though it is a good thing to have definite names of some sort. In the main M. Henry's statements are remarkably correct, but a few apparent oversights may be mentioned. The words *father*, *butter*, &c., do not end in a vocalic *r*. We have genuine *l*, *m*, and *n* vowels, but the vocalic *r* is unknown in English. The word *house* is not "a loan-word from Scandinavian" (p. 38). *Busy* should not be cited as an example of a word with original *u*; the Anglo-Saxon *bysig* is more correctly *bisig*. The word *god* is referred to a masculine theme *ghutós*; but in original Germanic it was neuter, the change of gender being due to Christianity. *Boy* can hardly descend from an Anglo-Saxon \**bōfig*. *Hill* is not cognate with *hügel*. It is not necessary to explain the voicing of the final consonant in *knowledge* by the analogy of words with the suffix *-age*; the phenomenon is strictly normal (cf. the common pronunciation of Greenwich, Woolwich), its cause being identical with that usually supposed to be operative in Verner's Law. *Henchman* certainly never meant "hangman," and the comparison with the German *henker* is unfortunate. It is a mistake to say that *doom's-day* is ever written as two words; and Oxford is not an "asyntactic" compound, the original form being *Ornaford*. On p. 235 there is a curious inadvertence; M. Henry seems for the moment to have thought that the *k* of the High German *kalb* corresponds to a common Germanic *g*. It is not possible (notwithstanding the high authority of Kluge) that *ever* can be the etymological equivalent of the German *immer*. The modern *starve* for *sterve* is not due to the substitution of the preterite form for the present; it is a normal result of a phonetic law, which has been a good deal interfered with by mixture of dialects. M. Henry adopts, perhaps too unhesitatingly, the theory of Collitz, that the Germanic weak preterite originated from the third person singular of the Indo-European perfect middle. It is impossible not to feel attracted by this brilliant conjecture; but it requires a large amount of supplementary hypothesis to make it square with the facts. The note on p. 349, which says that, according to phonetic law, "l'anglais devrait conjuguer *choose* \**cheesest* et \**frooze freezest*" embodies a serious misconception. No such form as *frooze* could have arisen by the operation of any known law: the Old-English *frēosan* is quite normally represented by *freeze*, and the reason why *ēosan* has become *choose* and not *chese* is that the initial palatal (in some dialect) absorbed the first element of the diphthong. These somewhat minute criticisms do not seriously detract from the value of M. Henry's book, which we warmly recommend to those who are beginning the study of comparative philology.

## SCIENCE NOTES.

PROF. RAMÓN Y CAJAL, of Madrid, has been chosen to deliver the Croonian lecture before the Royal Society this year. His subject will be "The Minute Structure of the Nervous System"; and the date fixed is March 1.

At the annual meeting of the Académie des Sciences, held on December 18, the following prizes were awarded to American astronomers: the Arago medal to Mr. Assaph Hall for his researches on the satellites of Mars, and to Mr. E. E. Barnard for his researches on the first satellite of Jupiter; and the Janssen gold medal to Mr. Samuel Langley for his researches in astronomical physics.

*The Dawn of Astronomy*, by Prof J. Norman Lockyer—whose name appears with a C.B. among the honours of the New Year—will be issued in this country by Messrs. Cassell & Co. on January 15, and will be published simultaneously in America.

THE index to the thirty reports of the British Association, from 1861 to 1890, is now ready, and may be obtained from Mr. John Murray.

UNDER the auspices of the Royal Geographical Society, Mr. H. J. Mackinder, reader in geography at Oxford, will deliver a course of ten educational lectures in the theatre of the Royal United Service Institution, Whitehall, on successive Thursdays, at 8 p.m., beginning on January 11. The subject of the course is, "The Relations of Geography to History, with special reference to the Coastlands of the North Atlantic"; and the lectures will be illustrated with the oxy-hydrogen lantern. Admission to the opening lecture is free.

ON behalf of the same society, Mr. Douglas W. Freshfield, president of the Alpine Club, is to deliver three Christmas lectures to young people, on "Mountains," in the hall of the Royal Medical Society, Hanover-square, to-day (Saturday), and on Tuesday and Thursday of next week, at 4 p.m.

THE Rev. Dr. Dallinger will deliver a lecture at the London Institution, on Monday next, at 5 p.m., entitled "The Pond and its People: a Modern Study of Minute Life and Beauty," illustrated with lantern slides.

A COURSE of six lectures to working men, on "Plant Structure considered in relation to the Environment," will be delivered by Mr. J. B. Farmer at the Museum of Practical Geology, Jermyn-street, beginning on Monday next, January 8, at 8 p.m.

## PHILOLOGY NOTES.

THE Bishop of Salisbury and the Rev. H. J. White have circulated a letter entitled: "On the Question of what Greek MSS., or Class of Greek MSS., St. Jerome used in revising the Latin Gospels." They state that, in the course of their work of revision of St. Jerome's text of the Gospels, the conviction has been gradually forced upon them that Jerome's Greek MSS. must have exhibited a type of text which is not represented by any class of MSS., and sometimes not by any one existing MS. They admit that peculiar readings may sometimes be explained by carelessness on Jerome's part, sometimes by his desire to avoid unnecessary change from the text of the Old-Latin, and sometimes by very early corruption of the text after it left his hands; but they contend that these explanations do not cover all the phenomena. They proceed to print examples of readings which have produced the above conviction, under three heads: (1) cases where Jerome has introduced into the Latin text readings which are

not found, or scarcely found at all, in Old-Latin MSS., and which do not occur in any Greek MSS. at present known; (2) verses of which the Greek counterpart appears half in one family of MSS., and half in another; (3) Vulgate readings which have only partial and sporadic attestation in existing Greek MSS. Finally, they appeal to students to help them in looking up Greek MSS. at present uncollated or insufficiently collated, in order that their own conclusions, to be published as part of the epilogue to the forthcoming fasciculus containing St. John, may be as sound as possible.

## FINE ART.

## OLD MASTERS AT THE ROYAL ACADEMY.

## I.

ONCE more it is proved by the winter exhibition of the Royal Academy that the artistic riches of England are practically inexhaustible. During the last few years, many of her finest collections have been scattered, and unfortunately to a great extent absorbed into the public and private galleries of Germany, France, Belgium, and, above all, of the United States. All the same, the stream continues to flow up to the present time with scarcely diminished volume, and Burlington House will be found to contain this year not a few surprises even for the keenest and best instructed student of the old masters. The exhibition may be said to contain no less than five distinct sections. A great feature is, as usual, the display of English art; and here we find not only the canvases of Hogarth, Sir Joshua Reynolds, Gainsborough, Romney, Wilson, Turner, Cotman, Crome, and the minor divinities, for which one looks naturally on such an occasion; but also examples of John Phillip, George Mason, Frederick Walker, and a Scottish artist of great merit, George Paul Chalmers. An entire room is allotted to the paintings, sketches, and designs of Thomas Stothard, who has never before appeared to such advantage; and yet another to William Blake's replica set of illustrations to the Book of Job, painted for the late John Linnell. Another feature of the collection is the In Memoriam exhibition of oil paintings by the late John Pettie, R.A., which fills the gallery beyond that allotted to the early Italian and Netherlandish schools. With these latter and the works of the full Renaissance we propose to deal in the first place. It is in this section, as usual, that there is most to discuss from the critical standpoint, the attraction of the problem to be solved being in many instances superadded to the æsthetic enjoyment of the work of art.

The "Virgin and Child" (Dr. J. P. Richter), ascribed to Giovanni Bellini, would, if by that great master, belong to his early Paduan period. The grand, sculptural head of the Madonna is not unworthy of him, but the type of the divine Bambino is such as we meet with nowhere else in his early works: the hands are more slender than his, the landscape is harder and more summary. The "Virgin and Child" (Earl of Northbrook), also given to Giovanni Bellini, and wrongly described as "Virgin and Child with Saints and Angels," is, as the Catalogue states, the replica of the central group in the picture, once famous as Bellini's, in the sacristy of the Redentore Church, Venice. That picture is now, by general consent, withdrawn from the *caposcuola* and given to Bissolo, to whom must also be ascribed Lord Northbrook's Bellinesque Madonna. Again, we must question the attribution to Bellini of the highly elaborated "St. Jerome" (no name of owner), which is at any rate an admirable example of his school and period. It must either be a production of

Bassiti in his Bellinesque phase, or a Cima da Conegliano. We prefer the latter hypothesis, the picture bearing a marked family resemblance to the "St. Jerome" from Hamilton Palace, now in the National Gallery, and to the similar and still finer panel in the Brera Gallery at Milan. Interesting questions arise, too, in connexion with the "Virgin and Child" (Chas. Butler, Esq.), ascribed to Mantegna, and which, though a genuine Paduan work of the Quattrocento, is certainly not from his hand. The design of the central group is identical with that of a larger tempera, No. 27, in the Berlin Gallery, also ascribed, though with a query, to Mantegna. The latter has, however, in lieu of the characteristic landscape background of this example, a plain blue ground, and an outer frame with groups of angels or putti. The touch in the two panels is absolutely different; yet neither can be accepted as a genuine work of the mighty Paduan himself, though both are very probably derived from a design or drawing of his. A genuine example of the Bellinesque Vincenzo Catena, in the hard, glassy manner of his earlier time, is the "Virgin and Child with Saints and Donors" (Miss Henriette Hertz): it bears a close resemblance to two pieces of about the same time in the National Gallery at Budapest. An equally genuine but rather later Cstens, not in the best condition, is the curious "Christ giving the Keys to St. Peter" (Dr. J. P. Richter). The picture in its present state is not, on the whole, an attractive one. It contains, nevertheless, one daring and notable piece of colour—an allegorical figure (Charity?), robed all in white with palest blonde hair, relieved against a sky of faint blue. We cannot accept as Cima's own the large and imposing upright figure—"The Saviour" (Chas. Butler, Esq.)—notwithstanding its rich colour and glowing landscape. The execution shows neither in the figure nor in the landscape the searching character which we invariably associate with his work. To the early time of Francesco Francia, when he was still the *aurifex*, still under the influence of Lorenzo Costa, belongs the "Virgin and Child" (Ludwig Mond, Esq.). A delightful little early Crivelli, in the perfect preservation which distinguishes the temperas of this master, is Lord Northbrook's "Virgin and Child"; and a peculiarly quaint and distinctive example of early Umbrian art, the "Virgin and Child" (No. 155), which is here by some curious slip set down to Cima da Conegliano, though it has hitherto been ascribed, and probably rightly ascribed, to that scarce Perugian, Fiorenzo di Lorenzo. A charming and, to our thinking, quite genuine specimen of Filippino Lippi (No. 156, no name of owner) is the "Tobias and the Angel"—yet another version of the subject so dear to the Florentine painters of the latter half of the fifteenth century. The youthful Tobias topples over as he walks in rather disquieting fashion; but the figure of the archangel is of great beauty, and in type very characteristic of Filippino. We hail with genuine satisfaction the appearance of two new and finely preserved Botticellis, "Scenes from the Life of San Zenobio" (Ludwig Mond, Esq.), which are beyond all question from his own hand, and not merely from his *bottega*, like so many of the quaint decorative panels, *tondi*, &c., exhibited under his name at the New Gallery. These scenes in the life of the saint are conceived with all the flutter, all the feverish excitement, which is so peculiar to Botticelli when he has freed himself from all extraneous influences. The execution, with the characteristic defects of the master, has also that conciseness and precision of outline which distinguish him from his numerous followers and imitators. Another fine panel by Botticelli of much the same dimensions, and

treating the same subject, though not in identical fashion, is No. 9 in the Dresden Gallery. Mr. J. T. Heseltine's "Virgin and Child with St. John," charming as it is in design and colour, shows certain weaknesses of draughtsmanship and modelling which prevent us from attributing it to the master himself. A smaller and finer example of the same subject is in the Poldi-Pezzoli Museum at Milan; and a weaker repetition of the main group, also ascribed to Botticelli, finds a place in the present exhibition of the New Gallery. A reappearance on these walls is that of Melozzo da Forlì's curious "Federigo and Guidobaldo da Montefeltro, Dukes of Urbino," lent by the Queen, from Windsor Castle. Injured as is the large panel, it still appears a highly interesting example of Quattrocento portraiture, showing very strongly the influence of the first in order of Italian chiaroscurists, Piero dei Franceschi (or della Francesca as he is commonly called). Some part of the obscurity of the almost Rembrandtesque chiaroscuro is, no doubt, due to darkening and restoration; but all the same, the original scheme of light and shade must have been, for the time, a very bold and original one. That Melozzo was a remarkable chiaroscurist is conclusively shown in the much better preserved figures of "Rhetoric" and "Music," which since 1866 have been in the National Gallery. The Queen's picture, these two panels, and two more—"Astronomy" and "Logic"—now in an injured condition in the Berlin Gallery, formed part of a great scheme of decoration in one of the chambers of the beautiful Palace of Urbino. Three other panels, which represented "Grammar," "Geometry," and "Arithmetic," and made up, with the pictures of London and Berlin, the Trivium and Quadrivium of the Sciences, have disappeared; the Windsor picture is apart from, and yet apparently belongs to, this set. It may have been intended as the crowning decoration of the whole, showing Federigo de Montefeltro as the patron of letters and science, by the emblematic figures of which he is surrounded. Two vigorous little panels, stimulating and quite Veronese in colour, by Niccolò Giolino, a painter not to be rightly understood out of his native Verona, are respectively styled "Coronation of a King" and "Beheading of a King" (167 and 171, no name of owner). A place of honour in the great room is rightly accorded to Sebastiano del Piombo's imposing "Holy Family" (Earl of Northbrook), a work of Michelangesque power, marked by passages of magnificent draughtsmanship. It is, however, already somewhat forced and empty in its dignity, somewhat self-conscious in its obtrusive victory over technical difficulties—as the works of Buonarroti's followers were too apt to be. Sebastiano has here already passed through the transitional phase, in which he mingled with unique success the styles of Giorgione and Raphael, that phase to which we owe such masterpieces (all of them formerly and some still attributed to Raphael) as the so-called "Fornarina" of the Tribuna, the "Dorothea," which from Blenheim has passed to Berlin, the "Violin Player," until recently in the Sciarra Palace at Rome, and perhaps the so-called "Portrait of Raphael by Himself," in the Czartoryski collection at Cracow. The Venetian still peeps forth, all the same, in certain passages of colour in Lord Northbrook's picture, and stands revealed in the quite Giorgionesque portrait of the donor kneeling in adoration before the Virgin. The "Portrait of a Senator" (Duke of Abercorn), ascribed to Raphael: is a splendid example of Cinquecento portraiture, which would do no discredit even to the greatest master. The half-figure of an elderly grey-bearded man stands fronting the spectator in imposing calm, wearing sumptuous

black and white robes unrelieved by any colour. The peculiar technique, the cold yet impressive colour-harmony are, if we are not greatly mistaken, those of Parmigianino. We know that the mannered yet extraordinarily gifted Parmese painter submitted at one time to the influence of the Roman school, and to that of Giulio Romano in particular; while the latter master certainly in his late works showed that he was not proof against those meretricious attractions of Parmigianino, which were so irresistibly and fatally fascinating to his contemporaries. Next to this portrait hangs another fine work by the same artist, a "Holy Family" (Chas. Morrison, Esq.), painted throughout in a high, cold key, with a careful finish which does not exclude breadth, and showing at once all his faults and all his merits. It is impossible to accept as from the brush of Angelo Bronzino the agreeable but by no means first-rate "Portrait of a Lady" (Chas. Butler, Esq.), which entirely lacks the strength and authority of the Florentine master, and is not even of his school. New to us, and certainly one of the most exquisite things in the exhibition, is the "Flute Player," by the Brescian painter, Gian Girolamo Savoldo. It confirms that he, like his fellow-townsmen, Romanino, was strongly affected by the art of Giorgione, who, indeed, cast his magic spells, not over Venice alone, but over the whole eastern corner of Northern Italy. The subject is of the simplest. A pensive, brown-haired young man, in a rich but sober fur-trimmed gown, with a black hat and feather, sits looking naively out of the picture, holding a flute in both hands. The dusky reds of the flesh-tints, the shifting greys of the mantle, and the tones of the background are very characteristic of Savoldo, by whom, moreover, the piece is signed *en toutes lettres*. The "Mother and Child"—why not "Virgin and Child"?—(Ludwig Mond, Esq.) belongs to the latest period of Titian, and gives one more proof that he possessed in extreme old age a masterly facility, a power of summarising form by a succession of broad, simple touches, which is in itself sufficient to give a distinctive character to the works of his last decade. This canvas, which is a study rather than a picture, comes from the Dudley collection. The large "Christ among the Doctors," by Paris Bordone (Dr. J. P. Richter), is a very important example of the sumptuous Venetian in a phase of his art otherwise very imperfectly represented in England. In the splendid glow of the colour, in the treatment of the architectural motives, it recalls the "Fisherman presenting the Ring of St. Mark to the Doge," in the Accademia at Venice, but in coherency of composition stands far behind that famous work. The large canvases by Leandro Bassano and Bonifazio Veneziano call for no especial mention. Difficult questions are raised by the highly-finished and finely-preserved "Virgin and Child" attributed to Andrea Solaro (Andrew McKay, Esq.). It is not to be denied that it is very closely related to the well-known "Vierge au coussin vert," by the Milanese master, in the Louvre, of which panel though its design is entirely different, it reproduces the local colours and the general tonality. On the other hand, there is a something vacuous and lifeless in the expression of the Virgin, there is a certain stiffness and awkwardness in the pose and arrangement, leading us to suspect that the painting must be, not by the master himself, but by some close follower or imitator. The landscape, with its quaint little group of figures, differs entirely from any landscape of Solaro's with which we are acquainted. Very good examples of Bernardo Bellotto—so often confused with his uncle, Antonio Canale (Canaletto), though he equalled him neither in authority

nor in charm—are the two large "Views of Dresden" (Lord Hillingdon). They no doubt once belonged to the great series of similar views by the artist which are now hung, with the late Italian and French works, in the lower rooms of the Dresden Gallery.

CLAUDE PHILLIPS.

#### NOTES ON ART AND ARCHAEOLOGY.

THE collection of casts at South Kensington Museum, though not so large as it ought to be, is of great interest, and the examples are well chosen. Up to the present time they have been exhibited in a rather confused fashion in the high gallery, whose floor they overfilled. It is now proposed to remove them to the neighbouring corridor, at present occupied by textiles. An experiment has been made in this direction, and is found very satisfactory. The casts are individually better seen. The Laocoon group, for instance, is now placed against the wall under an arch, which frames it satisfactorily, and the corresponding arches of the wall-arcade serve equally well to divide and group with other important works. At the same time the tapestries, which previously hung in the corridor, are now being moved into the old cast gallery, and gain immensely by the change. They were formerly illuminated by light from the windows in front of them, which left their upper portions insufficiently lit. They now enjoy a brilliant top light, which reveals their splendid effect of colour, and at the same time, falling as it does very obliquely, will produce a minimum of fading. The change inaugurated by Prof. Middleton is a great improvement in all respects.

MR. W. BISCOMBE GARDNER is engraving on wood the portrait of Mr. George Meredith, which Mr. G. F. Watts has just finished painting. A limited number of artist's proofs will be printed, of the size of about 12 by 9 inches. Subscribers should apply direct to the engraver, Hind Head, near Haslemere.

MESSRS. HENRY GRAVES & Co. will have on view next week, at their gallery in Pall Mall, a collection of sporting and other pictures, by Mr. Douglas Adams.

THE engraved work of Mr. C. W. Sherborn, or a very considerable portion of it, has been gathered together for exhibition in New York before ever that honour has been paid to it in England. Mr. Keppel has been lately exhibiting there no less than seventy of Mr. Sherborn's prints, a few of which are etchings, while the greater number are the line engravings for book plates, at once exquisite and masculine, which have become this artist's admitted speciality. There are forty-four book-plates, the first of which (the plate for Mr. Sherborn's own books) was done, we are surprised to note, as long ago as 1873, but the year 1889 appears to have been the most prolific year, about five-and-twenty book-plates being assigned to that date. Of course, certain of the plates now exhibited in New York have at different periods found their way to the Royal Academy and to the Royal Society of Painter-Etchers, but they have appeared at either rather as "single spies" than in "battalions." A very interesting minor exhibition could be made by bringing them altogether under one roof in London, for there is not only wonderful merit but great variety in them, albeit they most of them own the inspiration of that high German art which was practised most perfectly by Dürer, Aldegrever, and the Behams. From one influence which is rather widely spread among our weaker ornamentists—the influence, we mean, of the modern pre-Raphaelite, who, as the Arts and Crafts display him, is too apt to be morbid of vision, if not incompetent of hand—Mr. Sherborn, we need hardly declare,



is wholly free. His work is of singular ingenuity and of mature and accomplished art.

A CORRESPONDENT writes: "We learn from the *Aftenposten* of Christiania that Norwegian art has sustained a serious loss in the death, at Berlin, on December 23, of the young landscape painter, Gunnar Berg, of Svolvaer, in the Lofoten Islands. Gunnar Berg was only thirty years of age, but he had already won for himself a considerable reputation as a colourist and a vigorous and truthful painter of the scenery of his native islands, especially of the picturesque scenes connected with the winter fisheries. He had studied painting at Paris and also at Berlin, and was known in both those cities; but he only exhibited once in London—at the German Exhibition at Earl's Court in 1892—when his fine picture, 'Svolvaer Harbour in Winter,' occupied the place of honour in the Berlin room. Gunnar Berg was a singularly handsome man and a great athlete. His grand physique and genial, simple manners will cause him to be long remembered by those English visitors to Norway who had the privilege of knowing him."

We have received from the Autotype Company a *remarque* proof of an autogravure after a design by Mr. Frederick Shields, suggested by the well-known verses of William Blake, beginning "Little lamb, who made thee." The design consists of two little girls and a lamb in a green field. The elder child is kneeling, and the other stands looking over her shoulder at the lamb. The expression of the elder, as, with finger raised, she puts the question to the lamb is simple and earnest, and the whole group is inspired with a spiritual sentiment in sympathy with Blake's verses, and worthy of the artist. The faces of the children are of much beauty, but the arms of the elder strike us as belonging to a younger girl.

## THE STAGE.

WE have ever been among the admirers of Miss Ada Rehan. She is probably the strongest comic actress of any stage on which the English language is spoken. But, like other actresses, her art is to be analysed and reasonably appraised; whereas in at least one of our contemporaries—a generally lively evening newspaper is the worst sinner in this respect—simple hysteria, on the subject of this lady, takes the place of judgment. Miss Rehan has been seen during the present week in that which is in the main, if it is not altogether, Garrick's adaptation of Wycherley's "Country Wife." For the part of the Country Girl—Garrick's name for a piece in which it had been found desirable to change the condition of the heroine—Miss Ada Rehan is still admirably adapted. Her robust humour, her animal spirits (almost as "unfailing" as Lord Rosebery's "tact"), not to speak of her mature acquaintance with the exigencies of the boards, singularly fit her for this impersonation. As we have remarked before, an actress's range is limited, and her domain dominated by her own personality: rarely does even the greatest art permit her an achievement foreign to her physique, her temperament, or her years. Miss Rehan can never have been an ideal Lady Teazle, though a skilful and capable Lady Teazle, in a way of her own, she has, of course, shown herself. Her judicious admirers must accordingly have been glad to note her recent relinquishment of the part, and her resumption of one of those characters which certainly she was born to play. In "The Country Girl," just as in "The School for Scandal," she has had the strongest support from Mr. William Farren, in certain parts one of the most admirable of English comedians, and one who assuredly should be seen always in such comedy as is old and legitimate. Next week, at Daly's, "The

Country Girl" is to give place to Shakspeare's "Twelfth Night." That it will be played with great intelligence by what we must now take leave to consider rather an Anglo-American than an American company is, of course, not to be doubted; but we confess we like little the proposal to play the piece in four acts instead of in five. The less a classical text is tampered with the better; the Daly Company did not deal gingerly, by any means, with "The School for Scandal": it adopted somewhat heroic measures in recasting and abridgment, and absolutely to no useful or justifiable end. The company, we hear, does not remain with us for many weeks more. When it comes back again, it will be received with none the less favour by our better class of playgoers, if it does not signalise its return by the presentation of any maimed version of an English classic. Not the most gifted company under the sun can with impunity trifle with the text of the masterpieces of our dramatic literature—things written at epochs when the best imaginative work was wont to take dramatic form.

Mr. ZANGWILL, in a very modest but not the less successful or less creditable way, has made his *début* as a dramatist. His little one-act piece, in which but two artists perform, is presented at the Haymarket, at the hour of the curtain-raiser; but a curtain-raiser in quality it certainly is not. It is singularly ingenious and able, the notion of it being suggested by a sentence by a thoughtful if whimsical American man of letters. Mr. Zangwill, when he is not engaged upon the more serious of his work, loves paradox and surprise. His singularly alert and flexible talent—a talent by no means devoid of subtlety, though it has known how to be popular—finds appropriate exercise in the curiously clever little piece which is performed at the Haymarket.

## MUSIC.

### MUSICAL PUBLICATIONS.

*The Old English Edition*—Nos. 1-7. Edited by G. E. P. Arkwright. (Joseph Williams.) With the object of this edition earnest musicians will be in full sympathy. In the Preface, we read that "it is intended to reprint a selection from the music hidden away in public and private libraries, which is almost unknown, except to antiquaries and collectors of rare books." This hidden music is often of value and interest, and old English compositions cut a very respectable figure by the side of much modern music. The songs of the Masque written in honour of the marriage of Lord Hayes (1607), words by Thomas Campion, music by various composers,

are delightfully simple and quaint. No. 2 contains six songs by Dr. Arne, including "Not on beds of fading flowers," from Milton's "Comus." The pianoforte accompaniments are arranged from the original scores, which are also given at the end of the volume; the composer of "Where the Bee sucks" needs no commendation. Nos. 3-5 contain Madrigals by George Kirbye, known by his settings of old psalm-tunes for *The Whole Book of Psalms*, published by Thomas Este in 1592. The Introduction to No. 3 gives an interesting account of this Kirbye, considered one of the best of English Madrigal writers. His music is remarkable, not only for contrapuntal ingenuity, but for clearness of rhythm and expression. Nos. 6 and 7 are devoted to the songs of the famous old master, William Byrd. Mr. H. Ellis Wooldridge has given valuable help and advice in the preparation of these volumes.

*Dances Humoresques*. By Sig. Stojowski (Op. 12). (Stanley Lucas.) This collection consists of six pianoforte pieces. There are plaintive phrases which recall Chopin, and brilliant passages which remind one of Liszt; but still the music contains an original element which is welcome. Only players of refined taste and good technique ought to venture on these pieces; for otherwise the peculiarities, involving difficulties of phrasing or execution, would become too prominent.

THE following are published by Mr. C. Woolhouse:

Six Songs by H. Heine, music by Noel Johnson. It is difficult, after Schubert and Schumann, to render justice to any other settings of Heine. Mr. Noel Johnson is an excellent composer, and the songs under notice are expressive; but yet there seems in them, on the whole, work rather than warmth. There is a feeling of restraint with which, considering the echoes of the past, it is only too easy to sympathise. The same composer's "Sae wait I for you, lassie," is a quiet, quaint little song. "In Foreign Lands," by J. J. Haakman (Op. 11), Book 2, are clever pieces for the pianoforte. The one entitled "In Russia" is rather long, and its varied moods seem to require an explanatory programme. They are arranged also as duets, and from the writing we conclude they first appeared in that form. J. J. Haakman has also published a *Method for the Violin* (Op. 17): the subject matter is well arranged, and there are some excellent illustrations. The statement in reference to the harmonic minor scale, that "there is another minor scale according to a German professor, Herr Gottfried Weber," is, to say the least, peculiar. J. S. SHEEDLOCK.

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## LITERATURE.

*The Skeptics of the French Renaissance.* By John Owen. (Sonnenschein.)

THIS is a most difficult book to review: difficult because it takes us over almost unknown ground, difficult because the writer surveys the ground from a point of view peculiarly his own. Most of us have read Montaigne and Pascal; they are part of the stock in trade of every educated man. Fewer have studied Charron; but how many are acquainted with Peter Ramus, Sanchez, and La Mothe-le-Vayer, the other three whose works are discussed in this volume? The book itself is a complement, with continuous paging, of *The Skeptics of the Italian Renaissance*. The same interlocutors present themselves, the same plan is pursued: namely, a biographical sketch, followed by an estimate of the writings, with previous and after discussion, to bring out points of which a different view might be taken. The bibliographical notes at the commencement of each chapter show how well the writer is acquainted with the literature of his subject; the subsequent pages show that he has made this literature his own. We are often astonished at the knowledge of unfamiliar, and what to many would seem barren, fields. Montaigne and Pascal are masters in their separate styles. Mr. Owen has led me to do justice to Charron; but, when read many years ago, he seemed to me then a kind of glorified Mr. Barlow, and almost equally dull and tiresome. Our author gives life to these dry bones, and makes the biography of all full of interest.

What is the thread on which these beads are strung? Two writers more opposite than Montaigne and Pascal can hardly be brought together. The careless Epicurean levity of the one, the intense and almost morbid earnestness of the other, might well form a theme for an ordinary sermon. The one, like Pilate, asks—What is truth? and never cares to wait for the answer; the other wore out mind and body in the search thereof. But Mr. Owen strings them together, not for their difference, but for what he deems their likeness; and this it is that gives pause for thought, and meaning and value to the volume. Montaigne and Pascal both skeptics! How? What then is skepticism? Skepticism, from our author's point of view, does not mean either fruitless doubt or negative unbelief; but the doubt which prompts enquiry, the doubt without which enquiry can hardly exist, which is almost a necessary accompaniment of intellectual progress. The whole truth is not an already ascertained fact in any department of life or of science. There is ever

more to be discovered than has yet been explored. This is allowed by all; and the corollary would seem to be that the discoverer and explorer should receive honour and welcome from all men. It may be so now, in the present century, as regards the physical sciences and mathematical truth. But how different it has been in former ages, the sad stories in these volumes fully tell us. How different is it still when the subject of enquiry is other than the physical sciences; when the subject matter of the enquiry is politics, or ethics, or religion? All that a man is honoured for doing in the other sciences he is too often censured and abused for attempting in these. Yet, what a great advance we feel it to be, that the censure or reproach is in words only. How sad the narrative, in ages scarcely more than three centuries apart from our own (the merest fraction in the life of humanity), of the martyrdom of Bruno, and of Vanini, and the murder of Ramus!

Mr. Owen compares Charron with the Italian reformer, Ochino. Is there not a closer similarity with the career of Blanco White in our own time? Valdez certainly cannot be put on the same plane with either Charron or Ochino. He is more like the Plymouth Brethren of our day. Charron's remarks on the duty of following virtue for its own sake, and the immorality of seeking a reward for it (p. 584), are admirably commented on (p. 603). An almost contemporary example might have been brought forward in St. François Xavier, who was converted by the words "What shall it profit a man, &c.," and who yet wrote: "My God I love Thee; not because I hope for heaven thereby, &c." May not the same principle be applied to mere abstract theology as well as to moral teaching? There is a sense in which Agnosticism is true in Christianity. Man has and can have no proper knowledge of the Trinity; the finite cannot comprehend the infinite. Why then should not this Agnosticism be preached from the pulpit? Mr. Owen gives the answer. It might, indeed,

"serve with men of a certain class—men of vigorous minds, sanguine temperaments, and comprehensive views, having their intellectual and moral character braced by education, self-discipline, and reflection; but when we have to teach the poor and comfort the sick, we must employ some more human motive and distinct consolation than its philosophy seems able to impart."

Men have to be led gently to the knowledge of God, to know Him first in His relations to themselves, before they speculate on His relations to Himself, or to the universe. Gnosis must precede Agnosis. So again (p. 639)—

"From the point of view of his skepticism, Sanchez regards God as the alone possessor of perfect knowledge. His omniscience is the ideal contrast of our human ignorance, and His infinity the opposite pole of our partial and limited faculties."

But is not this the point of view of all true theology? I cannot see skepticism here. No one puts this grand truth more strongly than the late and the present Bishops of Durham have done in their several writings. On the final sentences of the discussion on Sanchez (pp. 644-6) I would ask: Is it not

a fact that the knowledge of the uniformity and regularity of nature, now proved to be so ancient, so constant, and so all-pervading, and the pressure of it on men's minds, have a great deal to do with the peculiar pessimism, the want of spring and of enthusiasm, which marks the close of the nineteenth century?

I pass over other most interesting questions suggested in the essay on La Mothe-le-Vayer, and hurry on to Pascal. All the other names in the volume shrink before Montaigne and Pascal. Yet it is almost repugnant to class these two names together. Montaigne goes with Diderot, Voltaire, and the Encyclopædists; he would have been hand in glove with Renan; we may find some affinity in him with Goethe. But how does Pascal come into such a company? Here is where we are most disposed to question if Mr. Owen has chosen his guests well. It is Descartes, and not Pascal, whom we should have expected to meet with here. It is the former, not the latter, name that all the preceding pages seem to lead up to—which is continually suggested to us. Again, is not Mr. Owen somewhat unjust generally to the Jansenists? I know that it is the fashion now to abuse them; one can hardly take up a French religious or literary publication without finding some sneer at them. But is it deserved? Mr. Owen remarks again and again of the divorce of morality from dogma in the religion of the day; he lauds highly Charron and other skeptics for their defence of the former, and justifies their skepticism thereby. But is their and Charron's protest on behalf of morality to be compared with that of the Port-Royalists, both men and women? What is deemed so praiseworthy in the one, should hardly be called narrow-minded puritanism and harsh asceticism in the other. In dealing with Pascal's life, the time spent in Paris is marked as a period of skepticism and of dissipation, is made to colour the whole after life, and is brought forward as one chief reason why Pascal should be considered as a skeptic. But is such argument valid? Can we reckon every man a skeptic who has passed through a season of doubt? Has not this been the experience of almost every great defender of the Faith? Do we not, in a sense, feel it as a disadvantage, in controversy at least, to Pusey and Keble that they never doubted, and that they could not place themselves in the position of their opponents, and therefore often fail to understand, and to reply to their arguments? Mr. Owen writes (p. 767): "Perhaps the most inconsistent of all books ever published is the *Thoughts*." And again (p. 776): "The idea of Pascal's extreme skepticism is now accepted as an indisputable fact by all impartial and trustworthy critics." To this I demur. One of his latest critics, M. Brunetière, does not accept the conclusions of Havet or of Faugère as final, or as nearer to the truth than the older view of the Port-Royalists. The question lies in the state of the MS. of the *Pensées*. Is everything set down there to be taken as the real opinion of the writer, or rather frequently as mere notes of statements or arguments to be refuted? Does

not the very force and almost exaggeration with which Pascal states the skeptic's case show his conviction that he had a full and complete answer to it? For instance, the use to be made of the celebrated betting argument, and the weight to be attached to it, would depend entirely on its position in the finished argument of the work that never was completed. The sharp antithesis so strongly put of man's weakness and greatness, of pyrrhonism and dogmatism, of reason and imagination, of determinism and free will, of evil and absolute good, of unbelief and faith, mark the fact that Pascal believed, at least, that he had an answer for and a reconciliation of them all. The very passage (p. 774) which Mr. Owen quotes in one sense, Dean Church cites in the opposite:

"Know then, proud man, what a paradox thou art to thyself. Abase thyself, helpless Reason. Be silent, O imbecile Nature, learn that man transcends man to a degree that is immeasurable, and learn of your Master your real condition, of which you are ignorant. Hear God."

And again (p. 782):

"In the later years of his life he had come to regard Christ, His life and teachings, as the centre-point of all knowledge, whether human or divine."

What is the true interpretation of such passages? May it not be that Pascal, like many others, held what has been called the doctrine of co-ordinate truths? That these antithetical truths are like lines which really meet in a point or converge to a centre which is immeasurably or infinitely distant; but to us, who see so small a portion of them within our limited vision, who can travel along them for so short a time, they must appear as parallel and separate; but this appearance does not lessen the assurance that they all meet in God, in Christ. If a man "has faced the spectres of the mind, and laid them" at length, should not his position be judged by the conclusion, not by the mere processes by which he has arrived at it? The builder or architect is appraised not by the *disiecta membra* of the materials which he uses, but by the completed edifice. Pascal did not live to finish his, and we can only infer what it might have been; but does not what is left of it give us sufficient assurance that his skepticism had been vanquished, and that he had found, or believed that he had found, a meeting point for all these apparently irreconcilable truths.

One remark more. Has Mr. Owen sufficiently allowed in these volumes for the difference between southern and northern temperament in holding the "twofold truth?" Many a radical and professed atheist, of Southern France at least, sends his daughters to be educated in ultramontane convents. Emilia Pardo Bazán somewhere tells of a Spanish apostle of free-thought urgently exhorting all women, the mothers of the future generation, to attend his lectures. "Where are your own wife and daughter?" asked the lady afterwards. "Do you think," was the indignant reply, "that I would allow them to attend these lectures?" Can we imagine Charles Bradlaugh acting thus?

In a review of a work like this mere conventional eulogy is out of place. I can only express my very great admiration of it, and how keenly I feel my incompetence to gauge adequately the learning of which proofs are given on every page.

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*The Pamirs*: being a Narrative of a Year's Expedition on horseback and on foot through Kashmir, Western Tibet, Chinese Tartary, and Russian Central Asia. By the Earl of Dunmore. In 2 vols. (John Murray.)

LORD DUNMORE has achieved a land journey of more than two thousand miles, "crossing sixty-nine rivers and forty-one passes, many of them"—of the passes, no doubt—"being amongst the highest in the world." So much one learns from the Preface. There is a vagueness in the phrase, "amongst the highest," but it seems to afford hope of something out of the common in altitudes. And then, at the end of the second volume, there is a diagram of high places scaled by the aspiring traveller, with a line to represent the comparative insignificance of Mont Blanc. The highest of all was the Karakorum Pass, for which an elevation of 18,900 feet is shown. In the text Lord Dunmore states that one of his aneroids marked 18,980 and the other 19,300 feet. As a matter of fact, however, the true altitude of the Karakorum, ascertained by careful observations of the boiling point, is 18,550 feet. This is the figure given both in the Indian Survey map and in the Imperial Gazetteer of India; and it is not a little absurd for a traveller to suggest three other readings. Once, indeed, it did occur to Lord Dunmore that his aneroids varied in a curious way; but he has evidently omitted to consult Mr. Whympers's monograph on the subject, and, as a rule, notes down altitudes with boundless confidence in the accuracy and value of his totals. The error is the more to be regretted, since the measurement of heights was his only essay in scientific observation. He was ill-equipped with instruments at starting; and of those he took with him, several were broken before he crossed the mountains. He never once fixed a position by astronomy; while even the daily record of his marches was so carelessly kept up, that on one occasion he found himself a good four-and-twenty hours out of his reckoning. When we recall the admirable and painstaking work done by former travellers like Col. Trotter and Mr. Elias, who in their passion for geographical research went through untold hardship, Lord Dunmore's claim to speak as an explorer of new regions, his criticisms of existing maps, and his attempts to improve on them, argue a strange misapprehension of the importance of his journey.

He was more successful as a sportsman. His main object in going to the Pamirs was to shoot *oris poli*. He chose the worst season, indeed, for the trip, as he admits himself; yet he made the most of his opportunities when there, and, judged merely as a story of *shikar*, his narrative is exciting enough. It will also give the reader who is

unacquainted either with General Gordon's book *The Roof of the World*, or Shaw's *High Tartary*, or Wood's *Journey to the Oxus*, a tolerably good idea of the Pamir region. A better description of the country between the Punjab and Leh in Ladakh will be found in Mr. Knight's recent work. From Leh Lord Dunmore proceeded to Yarkund and the Pamirs—

"And o'er the aerial mountains which pour down  
Indus and Oxus from their icy caves  
In joy and exultation held his way."

He seems to regard the passage of the Karakorum as an extraordinary feat. Few living Englishmen, he says, have crossed this pass and, to the best of his belief, there are only three published accounts thereof. But since Dr. Thomson reached the summit in 1847, dozens of English travellers have traversed and described the Karakorum; among whom may be mentioned the members of the Forsyth Mission, as well as Shaw, Dalgleish, Johnson, Carey, Younghusband, and Colonel Mark Bell. Lord Dunmore visited Somatash, in the Alichur Pamir, five months after the fight there between Afghans and Cossacks. Fourteen Afghan soldiers had been buried on the field of battle, and he found their blood-stained coats hard by the tomb. A month later he met Col. Grombchevsky, who took part in the engagement, and asked him about it; but the Cossack officer curtly answered, "I have entirely forgotten." Somatash, Lord Dunmore thinks, should be written Surma-tash, "Black Stone"; and he was told by the Kirghiz that there was such a stone with an inscription on it, which the Russians had carried away with them, an unwarrantable removal of a neighbour's landmark. He afterwards saw the identical stone in the Tashkend Museum. The writing, of which he appends a translation, refers to a Chinese victory. The vanquished enemy, it says, took to flight, "while our soldiers in the pursuit resembled tigers and leopards, chasing hares and foxes." Nevertheless, Lord Dunmore was unable to discover the history of the Black Stone. "That some legend is attached to it," he observes, "there is no doubt; but these Kirghiz are strangely ignorant regarding anything in the shape of folk-lore belonging to their own country." Sometimes, one might add, these travellers are strangely ignorant. Tradition and history may both be found in Gen. Gordon's book. When the Chinese took possession of Eastern Turkestan in 1759, the Khoja ruler of the country fled with the remnant of his forces to the Pamirs, hotly pursued by the Chinese general. The fugitives were overtaken at Somatash, and, in their panic, drove their own wives and children, mounted on horses and camels, into Yashil Kul, the Green Lake, to save them from the hands of the enemy. According to the legend which General Gordon heard from the Kirghiz, the noise of lamentation and the cries of the dying are audible on the shores of Yashil Kul to this day.

The information about the Kirghiz, collected in chapter xxx., will of course attract the attention of ethnologists. According to the author, the Kirghiz race in the



Pamirs is divided into four principal tribes: namely, Niaman, Kipchak, Ta-it, and Kissack. It should be noted, however, that the Kirghiz of the Pamir and the Alai are more properly known as Kara Kirghiz. They are identical with the Buruts; and Sir Henry Howorth is of opinion that they represent that section of the race, afterwards known as Kirghiz Kazaks, which in the twelfth century remained independent of the Khans of the Golden Horde. They first came, he tells us, to the Pamirs in the early part of the sixteenth century, when they were driven southwards by the Kal-mucks. If this be so, there is an anachronism in Matthew Arnold's allusion to the wandering Kirghizzes who lived on the Pamir in the days of Sohrab and Rustum. Sir Henry Howorth believes, moreover, that both Kirghiz and Kara Kirghiz were descended from the Kirai ruled over by Prester John. The late Colonel Kostenko printed in his *Gazetteer of Turkestan* a list of Kara Kirghiz tribes, and another will be found in Schuyler's book. The Russian authority has "Namiian" where Lord Dunmore writes Niaman (the Naimans are a well-known race); Kesek or Kazik-Aiak for Kissack; Kadirshah for Kiddarshah; and Kandi for Kangdeh. The Kipchaks are entirely distinct from the Kirghiz. Lord Dunmore describes the Pamir Kirghiz as a simple, peaceable folk, who neither raid nor rob. Their encampments are governed by Begs elected by themselves. Their probable destiny is to become the subjects of the White Czar.

The Hon. George Curzon has dealt with Lord Dunmore's theory about the source of the Oxus. It is not a new theory, and from both historical and geographical points of view, there is much to be said for and against it. But a writer who firmly believes that the word "Oxus" is derived from the Turki *Ak-su*, "white water," puts himself at once out of court. Sir Henry Rawlinson and Sir Henry Yule were agreed in regarding "Oxus" as the Greek transliteration of *Waksh*. Prof. Vambéry suggests that the mythical hero of Turkish legend, Oghuz, gave his name to the river. It is an interesting controversy; but there is nothing in Lord Dunmore's book that will help us to a solution. Among other eccentricities that may be mentioned, is the statement that the Amir Sher Ali was the eldest son of the Dost. Surely, too, it is a little absurd in these days to quote at length "the very interesting and instructive parallel between the gods of the Indian and European heathens," drawn by Sir William Jones. Last of all one may venture a word of protest against the facetious style which Lord Dunmore thinks it necessary to adopt. A single example will suffice. His travelling companion, Major Roche, missed a fair shot at an *ovis poli*. Lord Dunmore writes:

"His description of his rage was most graphic; having nothing to lean against, he sat down on the ground to swear, and if all the hopes and wishes that he expressed for that *shikari's* future were to be fully realised, the man would do well to solicit instant cremation as the more pleasurable alternative."

This sort of thing might be left to the New Humorists.

STEPHEN WHEELER.

*Glimpses of Church and Social Life in the Highlands in the Olden Time.* By Alexander Macpherson. (Blackwoods.)

THERE has been a marked tendency of late to write the history and topography of Scotland in sections. The idea was first carried out, to some extent, by that clever, self-confident personage, Sir John Sinclair, of Ulbster; and the result of his patience and perseverance was the monumental work known as the "Old Statistical Account," published just a hundred years ago. Within the pages of his twenty-one volumes there are preserved numerous traditions from half-civilised districts, details of agricultural processes now obsolete, and records of historical buildings that have since disappeared, which could not readily have been preserved save by the plan he adopted. Fifty years after Sinclair's time, a similar work was carried out under the superintendence of Messrs. Blackwood & Sons, entitled the "New Statistical Account," which is now very valuable for reference. Both these schemes were entrusted to the parish ministers, possibly because no other educated person could be found in every parish capable of giving authoritative statements. But a vast change has come over Scotland in the meanwhile. The local antiquary has become a man of importance; and we no longer need to take our topography with an admixture of the *odium theologicum*, nor find dissertations on the culture of turnips interspersed with denunciations of the enormity of Dissent. Quite a number of volumes dealing with separate counties have been issued within the last twenty years, and there are not many portions of Scotland now left without an historian.

For work of this kind Mr. Macpherson's goodly volume may be taken as a model. Though his title is wide enough to include all Scotland north of the Grampians, he has confined himself to that portion of the valley of the Spey known as Badenoch—the district colloquially described as "the land of the Macphersons." With this part of the kingdom the author is thoroughly familiar. It is what they call in Scotland his "calf-ground," and is to him the "spot of earth supremely blest" which every patriot locates somewhere. There is not a ruined castle or moss-covered tombstone in all that wide strath which does not preserve for him some memories of departed warriors, of devoted heroines—

"Of old unhappy, far-off things,  
And battles long ago."

Like a true Highlander, he delights to trace the heroic deeds of his clansmen of other days, and to relate with enthusiastic fervour tales of their prowess in the field, and fidelity to their leaders. Badenoch may be taken as a district fairly representative of the condition of the Scottish Highlanders generally; hence this book reproduces a faithful picture of the past and present condition of Northern Scotland.

There are two centres of civilisation around which social life always crystallises—the church and the feudal castle. In his volume, therefore, Mr. Macpherson has made these two institutions supply the main

divisions of his work. The Badenoch district includes the parishes of Kingussie, Alvie, and Laggan; and the ecclesiastical history of each is given in detail. It is accepted as a credible tradition that a church was founded by St. Columba at Kingussie towards the close of the sixth century, and the name of the saint is still preserved in connection with the cemetery that surrounded the church, though every trace of the building has long since disappeared. There was unquestionably a church here in the twelfth century, for at that time a certain Muriach, or Murdoch, was the parson of Kingussie. As his elder brother died without issue, Muriach became chief of the Clan Chattan, and obtained a dispensation from the Pope in 1173, which enabled him to marry the daughter of the Thane of Cawdor. From this circumstance his descendants were known by the name of Macpherson = Sons of the Parson, though the strictly correct designation is *Clann Mhuirich* = Sons of Murdoch. The parson had five sons, four of whom were the ancestors of a numerous progeny. Ewan, the second son, is now represented by Duncan Macpherson of Cluny; and the others were the founders of the families of Cromb or Smith, of Macgillivray, and of Davidson. The history of the church of Kingussie is traced with much detail from the time of Murdoch till the present day, though lack of documentary evidence leaves the pre-Reformation period rather obscure. In a similar way Mr. Macpherson has dealt with the history of the other parishes in the Badenoch district, giving many curious details as to the successive Protestant ministers. He has made copious extracts from the Session Records, especially those contemporaneous with the Rebellions of 1715 and 1745; and these throw much light upon the conditions of social life in the Highlands at that most interesting time. The minister and the elders forming the session had then full charge of the morals of the parishioners; and, though their penances were often autocratic, on the whole they dispensed a kind of rough-and-ready justice. If we were to take the Session Records of Scotland as an absolutely true index of the social state of the people, it would appear that the besetting sin of Scotsmen of that period was incontinence; but the session of Kingussie had the happy knack of turning even this infraction of the moral law to public benefit. Take the following instance:—

"June 20th, 1714.—Gregor McGregor, cited, appeared, and confessed that he had been guilty with the foresaid Nin Ian Buiy, both being exhorted to repentance, and appointed to satisfy descepline next Lord's-day, and the said Gregor appointed to build a bridge of fea charhad on the high way betwixt the church and Kintacher for his penalty."

Next to this sin came disrespect for the Fourth Commandment; and numerous instances are given of punishment meted out to abandoned creatures who absented themselves from the kirk, or who "prophaned the Lord's-day" by pulling nuts in the wood, or fishing in the water of Feshie. Several of the tenants of Dallyfour were treated as hopeless reprobates, because they

had dared to bring home their wandering swine from the strath upon the sacred day.

The castles in Badenoch occupy a considerable portion of this most interesting volume. The Castle of Ruthven was long the seat of the Lords of Badenoch; and as this lordship was held for many years by the Comyns, it is probable that the first keep bearing this name was erected by one of them early in the fourteenth century. In 1371, Badenoch was conferred by Robert II. upon his son Alexander Stewart, whose lawless conduct led to his commemoration in history by the sobriquet of "the Wolf of Badenoch." References are made to the career of this rapacious prince in various parts of Mr. Macpherson's volume, though he does not allude to the fact that the chief seat of the turbulent nobleman was at Garth Castle, in Glenlyon—now the property of Sir Donald Currie—the old keep there being still known as the *Caisteal-a-Chuilen-Churta* = the Castle of the Fierce Wolf. Objection may also be taken to the inscription which Mr. Macpherson quotes as that placed on the gravestone of the Wolf of Badenoch in Dunkeld Cathedral. His version does not agree in several particulars with the veritable epitaph, and omits the phrase describing him, with monumental sarcasm, as "*bene memoriae*." About the middle of the fifteenth century Ruthven Castle became the property of the Earls of Huntly, and it figured frequently in the wars that ravaged Scotland during the two succeeding centuries. The old castle was destroyed by Viscount Dundee in 1689, and the ruins were partly removed to make room for Ruthven Barracks, erected in 1718. It was here that the fugitives from Culloden met to take farewell of Prince Charlie; and it is supposed that, but for the urgent command to disperse sent by the Prince, the clansmen would have rallied and struck another blow to bring "the auld Stuarts back again." Mr. Macpherson has brought together much valuable matter relating not only to Ruthven, but to the chief historic monuments in the district.

Two literary names are inseparably associated with Badenoch—James Macpherson, the translator of Ossian, and Mrs. Grant, of Laggan, the author of *Letters from the Mountains*. In the biographical sketch of "Ossian" Macpherson, the author has once more gone over the arguments in favour of the authenticity of the Ossianic fragments. Few critics now believe that James Macpherson evolved Ossian from his inner consciousness, since his confessedly original poems are beneath mediocrity. On the other hand, the fact (to which his new defender does not allude) that he interpolated fraudulent documents in his two volumes of "State Papers"—for instance, the notorious forgery of Viscount Dundee's narrative of the Battle of Killiecrankie—justifies the suspicion with which he has been regarded. But, in any case, Macpherson deserves the renown he obtained. If he merely rescued portions of a lost Gaelic epic and translated them into English, he was worthy of fame; if he invented Ossian and the whole majestic story of the deeds of Fingallian heroes, he was a creative poet worthy of a place not

far from Milton. A fine reproduction of his portrait by Romaey embellishes this volume, together with a view of the mansion of Belleville which he built out of the produce of his literary labours. Mrs. Grant, of Laggan, has dropped out of the notice of the present generation, though she was the valued correspondent of Sir Walter Scott, and her prose works were once the delight of Edinburgh society. One or two of her poems are still preserved among the gems of Scottish minstrelsy.

In bringing his records of the district down to the present day, Mr. Macpherson has given very full details as to the family of Cluny Macpherson, dwelling especially upon the honourable career of Ewan Macpherson of Cluny, who died in 1885 at a very advanced age—"the last of the old Jacobite chiefs." He was the grandson of that Cluny Macpherson whose romantic adventures in 1745 are well known to every student of the period; and he thus formed a curious link between that time and our own day. There are two portraits of him given in this volume, both showing the characteristic garb of the clan of which he was the acknowledged and beloved chief. The genealogies of the various branches of the Clan Macpherson should be of service to members of this widely scattered race, and, unlike most genealogies, they are eminently readable. The only objection that can be taken to the work as a whole is the unmethodical arrangement of the topics, which has resulted from the publication of portions at various times; but this difficulty is largely amended by means of indices.

A. H. MILLAR.

*The Life of Marie Antoinette.* By Maxime de la Rocheterie. Translated from the French by Cora Hamilton Bell. (Osgood, McIlvaine & Co.)

It would be going too far to say that M. de la Rocheterie is altogether without political bias. For instance, he considers that Louis XV. showed "self-possession and courage" during his last illness, and made an edifying end; and he also evidently regards Louis XVIII. as having been an altogether wise and efficient ruler—and these are views that rather imply a monarchical standpoint. But though, looking at things from this standpoint, he was not likely perhaps to set down aught in malice against Marie Antoinette, yet, on the other hand, he has not yielded to the temptation, if temptation there were, of aught extenuating. This *Life* is a serious and conscientious piece of historical work, and may justly be described as impartial with that best kind of impartiality that excludes neither love nor admiration.

Poor Queen! Even in the earlier years, when her path seemed strewn with flowers, she had to walk in difficult and slippery places. It was no well-disciplined mature woman, but a child of fourteen, who left Vienna in the spring of 1770 to pick her way, as best she could, among the petty intrigues of the dissolute French court; and her husband, the Dauphin and future king, was an immature dolt. If the pretty, charming, natural, spontaneous girl made

mistakes as she blossomed into womanhood, who shall wonder? No doubt she gambled—most women of a certain rank gambled in those days. No doubt she rebelled against the etiquette by which she was enveloped—it must often have been unspeakably wearisome—and sought refuge, either in an imprudent retirement, or in public diversions even more likely to create misconception. No doubt, too, her words were sometimes indiscreetly sharp, probably sharper than she meant them to be. But M. de la Rocheterie, while setting down the faults—not glossing them at all—claims for her, and I think justly, that through the earlier years, when frivolity was yet possible, she was whole-hearted, pure, essentially good and kindly: a genuine woman.

In truth, her character does not seem hard to read; and it could only be by one of Fate's most cruel freaks that a woman with such a character, coupled with such advantages of face and bearing, should have been so unpopular. Of course, one must always remember that France and Austria had for generations been hereditary enemies, and that the young princess came to her new country, as it were, from a hostile camp. Nor did Maria Theresa, with her much sermonising—a good deal of it deserved—always do justice to the delicacy of her daughter's position. Then the French royal family, into which she entered on her marriage, were a prey to small jealousies, and with a blind folly well-nigh incredible seemed to take a malign pleasure in discrediting her. That the populace should have come to hate her so atrociously is not, perhaps, matter for surprise. She was a foreigner and a queen. Circumstances, the utter want of a leader on the loyalist side, forced her into a position of political prominence, for which notwithstanding her superb gifts of courage and devotion, she was not fitted by nature or education. Napoleon is reported to have said of her daughter, the Duchess of Angoulême, that she was the only man in the family. In almost similar terms Mirabeau had said of her: "The king has only one man near him, and that is his wife." Against this one man—this rock in some ways so strong, and yet from its position and supports so weak—the rising tide of the mob's passion surged angrily, cruelly, mercilessly. It is no paradox to say that she would not have been detested so much if she had been less lovable and queenly.

Even now the old cry of hate finds an occasional echo. There is a curious passage in the paper on Robespierre in Mr. John Morley's *Critical Miscellanies* that seems like a belated utterance of 1793. "Blind and obstinate choice of personal gratification before the common weal," "one of the worst state criminals that ever afflicted a nation," "incredible dissipations," "insensate gambings," "dissimulation," "vindictiveness," "a bitter grief to her heroic mother," "the evil genius of her husband," "the despair of her truest advisers," "imputed depravities," for surpassing "anything" that Juvenal has recorded against Messalina, "and that may be true for aught we shall ever know to the contrary," "the protagonist of the most barbarous and execrable

of causes"—these be good set terms. Fouquier-Tinville scarce found better in which to arraign "Veuve Capet" when she stood before him, shattered in health, haggard and prematurely old, but yet queenly and undaunted.

"When people write hymns of pity for the Queen," adds Mr. Morley, "we always recall the poor woman whom Arthur Young met, as he was walking up a hill, to ease his horse, near Mars-le-Tour. Though the unfortunate creature was only twenty-eight, she might have been taken for sixty or seventy, her figure was so bent, her face so furrowed and hardened by toil."

Poor thing! She is an item, no doubt, in the great sum total of human misery—misery that has its place, alas! in the England of to-day, as it had its place in the France of last century. But, after all, even putting queenship and the fall from the most exalted rank aside, were her sorrows comparable to those of Marie Antoinette? Her friends, so far as appears, had not been butchered, nor her husband beheaded, nor her son torn away from her and given over to brutal guardianship. Neither had she been afflicted with foul calumny and insult. If she was old at twenty-eight, the queen was old at thirty-eight when her head fell beneath the knife. Lot for lot, I think the poor peasant is not most to be pitied. When asked, at her trial, why she had not answered one of the most hideous charges brought against her, the queen rejoined, her voice ringing through the hall: "If I have not replied, it is because nature refuses to reply to such a charge made against a mother. I appeal to every mother here present." Surely such a cry pierces through all distinctions of rank. Grant that she stood there a woman only, and not a queen; still the sorrows of her womanhood may call for sympathy. While as to the political position she took up, surely again she may be forgiven for not having recognised, in the France of 1793, the dawn of a regenerated human race. M. Taine, who had studied the subject profoundly, never reached that knowledge at all.

It is just a century since she went, fearless, to her terrible end. M. de la Rocheterie's excellent history appears at an opportune date. It is time the pamphlets of a hundred years ago were forgotten.

FRANK T. MARZIALS.

#### NEW NOVELS.

*Vashti and Esther.* In 2 vols. (Chatto & Windus.)

*Montezuma's Daughter.* By H. Rider Haggard. (Longmans.)

*This Troublesome World.* In 3 vols. (Edward Arnold.)

*Gold for Dross.* By Mrs. Conney. In 3 vols. (Hutchinson.)

*A Tragic Blunder.* By Mrs. Lovett Cameron. In 2 vols. (White.)

*Hugh Darville.* By E. L. St. Germaine. (Fisher Unwin.)

*Three Brace of Lovers.* By Harold Vallings. (Bristol: Arrowsmith.)

*The New Academe.* By Edward Hartington. (Chapman & Hall.)

*Vashti and Esther* is described by its author as "a story of society to-day," and there is a touch of Dodoesque smartness in the sayings of some of its characters. Lady Marcia Legh's "Why I suspected you of running away with her I am sure I don't know, except that the human heart is desperately wicked and one always believes the worst of one's friends and relations—especially relations" is not bad; and "Why is it virtuous women always cut their skirts so short?" is positively good. The frocks and the flirtations of the married folk more particularly are quite up to date. Even the unmarried people are tolerable. The best of them is Lettice Legh, who sings

"So 'elp me bob, I'm crazy;  
'Lizer, you're a daisy!"

And thus explains to a confidante the relations between herself and the man she is to marry: "I've promised to leave all the swearing and smoking to him. I've promised never to paint—he said nothing about *poudre*—and never to dance a *pas seul* of any sort in public." The plot, however, is by no means all that it might have been. Kenneth Johnson, married to the *Vashti* of the story, is not "thorough." His "affairs" with Mrs. Turton and Mrs. Venning are really not worth mentioning. Besides, he does not seduce Esther Hope. All that he does is to meet her clandestinely, kiss and embrace her, conceal from her at first the awkward little circumstance that he is a married man, give her a necklace, let her fall desperately in love with him, and drift up to London to die. This is not a matter which should wreck matrimonial happiness; and so, of course, the book ends with "We'll have a ripping Goodwood," said Kenneth. Violet rubbed her wet face against his hand with the action of a grateful dog rather than that of a high-spirited, proud woman." A certain "Duchess" is well sketched, though her sudden death at a festivity is nothing less than a scandal. The best portrait, however, in *Vashti and Esther* is that of Adam Mallard, a religious, love-lorn gamekeeper. It is so good as to encourage the belief that the author could do very much better work than she has done here.

It is to be regretted that *Montezuma's Daughter* was not published before the "boom" in South African slaughter-house fiction began to decline. It is decidedly the most powerful and enjoyable book that Mr. Rider Haggard has written, with the single exception of *Jess*. There is, of course, a good deal of killing in the book, for, as its name indicates, it deals with the struggle between Cortes and the Mexicans; but the killing is, to quote the old distinction, "decidedly gentlemanly." Charles Kingsley is suggested by many of the experiences of Thomas Wingfold; and Juan de Garcia, superfine Spanish scoundrel though he is intended to be, recalls rather too easily such very old friends as Mephistopheles and James Carker. But it must be allowed that the duel between Wingfold and the man who has murdered his mother, and even murders his child, is

admirably sustained from first to last; and that Otomie, Wingfold's first wife—who is to his second what Rebecca is to Rowena—is an ideal princess of the borderland between barbarism and civilisation. She is worth a dozen *Shes*, and must be given the first place in Mr. Rider Haggard's gallery of women. But *Montezuma's Daughter* is strong throughout and in every sense. Above all, there are tender passages in it which encourage the belief that, were its author to make a new departure in fiction—of the desirability of such a new departure there surely cannot be any doubt—he would attain a more enduring though not more brilliant success than his first.

In *This Troublesome World* an essentially commonplace plot is lifted by circumstances and by one or two "modern ideas" into the upper air of the genuinely romantic. That a doctor should, by means of an extra dose of a sleeping draught, revenge himself on the man who has not only run away with his wife, but has insulted his daughter, and has asked him for a consideration to keep silence about the seduction that he may make a "good" marriage, is not, of course, quite incredible. The wrong man, too, has before now been charged with a murder; and so far, Allan Gilmour may be said to suffer in the company of others. But Dr. Langton with his elixir, which at once gives him life and causes him to betray his secrets, Gilmour with his determination to live down his trial, Claudia with her secret as a daughter and a wife and her mission as a Sister, and the detective Green with the apparently perfect knowledge that enables him to place Claudia in the dock charged with the same crime as Gilmour, give an air of novelty to a story which it would be easy to tear to pieces, but which is characterised not only by originality but by genuine nobility of sentiment. Dr. Langton's final appearance in court—and on the earth—to save his heroic daughter's life by rising from moral weakness into moral strength, and by his own death, is, of course, an impossibility; but it is effective, and effect is the final test of such art as the author possesses and manifestly believes in. It is to the credit of *This Troublesome World*, that it will be read mainly for its unconventional plot. Gilmour and Claudia, as the Romeo and Juliet of the modern world of science and self-surrender, are admirably sketched; and almost Dickensian art is exhibited in the portrait of Hephzibah, who saves Claudia and the reputation of her husband by inducing the old doctor at the eleventh hour to give a life for a life.

In *Gold for Dross* Mrs. Conney tries a new departure, but she does not attain a perfect success. We have not, as in *A Ruthless Avenger*, a whole course of sensational incidents, including a murder and a murderer with a score of aliases; we have only a case of accidental poisoning, and a trial for murder. Mrs. Conney tries her hand at character-sketching; and, mainly, perhaps, because she has found it necessary to fill three volumes, she is tediously minute. Roddy Bethune, the central character of the story, is a good study of a



young man not without excellent instincts, but who, from not having sufficient moral force even to attempt to discipline his nature, contracts a loveless marriage, succumbs to a heartless siren, and finally comes to ruin. But most of the other characters are either artistically unlikeable, or artistically impossible. To the one category belongs Jean, Roddy's unloved wife, who, one cannot help thinking, would have made a better job of his life had she tried a little harder to understand him; to the other, his sister Barbara, whose "off and on" treatment of Lord Newnham involves a somewhat too severe tax on ordinary credulity. Mrs. Conney tries further to make both Scotch scenery and London society play a part in her book, but with only a moderate amount of success.

Mrs. Lovett Cameron's style is tolerably well known, and *A Tragie Blunder* is an average example of it. Rupert Carroll and his cousin, Lord Nethercliffe, are as alike as two peas. This similarity, and other circumstances, give Rupert and Irene Galland a good deal of trouble. Rupert marries Agatha, and becomes grey-haired in consequence; and Irene is just on the point of marrying wealthy, good-natured Joe Taunton. But, of course, Agatha and Joe both die; "all is explained," and Rupert and Irene pair off at the end of the last volume. This is the whole of *A Tragie Blunder*; it is excellent and even spirited commonplace. It should be said that Billy, a *gamin*, who plays a very important part in the story, is admirably sketched.

*Hugh Darville* may be recommended to all who like a fairly well written story of a kind that runs on familiar lines. Hugh meets on board a steamer an interesting child who is rather badly treated by her mother, pities her, introduces her to his friends and relatives, and after she develops into a beautiful young woman, marries her. Then the book presents us with the troubles of another pair of lovers, Dick Melton and Mary Darville, the self-sacrifice of a young man nicknamed "Pepper," who, to prevent a railway accident, gets killed himself, the deteriorating influence exerted over Hugh by the too fascinating and self-conscious siren Lady Caird, and some fearful and wonderful dialect. Altogether, *Hugh Darville* is a simple, substantial story, printed, by the way, on frightfully substantial paper, which defies the paper-knife.

It would scarcely be fair to dignify *Three Brace of Lovers* with the title of a novel. It is a farce—here and there rattling, but oftener halting—upon life in Chatterby, of which we are told that it was

"not one of those drowsy dead-alive little towns about which we read so much; but, on the whole, rather a brisk little place, gay at certain periods, downright dissipated at times—as, for instance, during the Christmas holidays, or the annual cricket week, when a couple of county matches were played on the town ground—and fervidly athletic always."

The little conspiracy in which, at the beginning of the book, Colonel Trevelloc and his cousin engage, to the detriment and confusion of the inhabitants of Chatterby, has some of the elements of genuine and

even genteel comedy in it. It is quite impossible to refrain from sympathising both with the refined Delicia when contrasted with her not quite congenial surroundings, and with her pertinacious and ultimately successful lover Bisset Payne. There is plenty of animal spirits without a touch of coarseness in *Three Brace of Lovers*, even although it does suggest too often a mere interlude of flirtation between two games of lawn tennis.

There are suggestions both of the literary unconventionalism and of the almost jerky optimism of Charles Reade in *The New Academe*. It is in reality a picture of a model school, kept by a Mr. Robinson, in which the masters are philosophers and the governesses are angels, including Miss Georgie, of whom we are told, also somewhat after Charles Reade's manner, that "her bodice was no prude," and that "she lavished embraces where she might be allowed, and there was such a bounteous grace about her that one might well believe she thought the limit of allowance too narrow." It is quite obvious that the author of this book has an honest and profound dislike of certain weaknesses in our educational system; but it may be doubted if he is helping to get rid of them by presenting a fanciful picture of a scholastic little heaven below. One feels somewhat dissatisfied also that Eveline, the true heroine of the story, should have consented to abandon her position as widow of the unique and lovable Greatheart even to capture the divine pedagogue, Mr. Anselm, from Miss Georgie with all her armament of bodice and embraces: it is quite certain that Charles Reade would have managed differently and more artistically. At the same time, we must allow that several of the characters in *The New Academe*—Mrs. Greatheart's son, a major, and a Miss Annie, who is Miss Georgie's foil—are neither unnatural nor carelessly sketched.

WILLIAM WALLACE.

#### SOME BOOKS OF VERSE.

*Poems here at Home*. By James Whitcomb Riley. (Longmans.) We said not long ago that American writers had a pleasant habit of sending across the sea some very delightful volumes of verse, and here is another gift to bear out the statement. There is no difficulty for the critic in reviewing this successor to *Old-Fashioned Roses*, that charming book whereby Mr. Riley first captured English lovers of poetry. *Poems here at Home* is a book to welcome and give thanks for. It is a melodious medley of grave and gay; but whatever the note of the singer, it is so excellently given out that even the most captious would find it a hard matter to be surly. Mr. Riley has treated many of his themes in dialect, and the poems so presented make, in our case, the more winning appeal. Those that are gravely writ down in scholar's English are full of lovely images; but Mr. Riley's ability is never so evident as when he takes a homely subject, and sings it in the homely western lingo that he understands so well. It is wonderful what a vehicle for emotion a dialect is when used masterfully. Who can resist the music and pathos of William Barnes? If the wise reader will first of all commit to memory the glossary, not turning to

the poems till he knows the local vocabulary, he has a treat in store for the present winter. Mr. Riley, however, can be understood without any difficulty. We offer an instance. To our thinking, "Old John Henry" deserves to be for ever remembered.

"Old John's jes' made o' the commonest stuff—  
Old John Henry—

He's tough, I reckon, but nens too tough,  
Too tough though's a better than not enough!  
Says old John Henry.

He does his best, and when his best's a bad,  
He don't fret none, ner he don't git sad,  
He simply 'lows it's the best he had.

Old John Henry!

"His doctern's jes' o' the plainest brand—

Old John Henry—

A smilin' face and a hearty hand,  
'S religen' at all folks understand,  
Says old John Henry.

He's stov' up some with the rhumatiz,  
And they hain't no shine on them shoes o' his,  
And his hair hain't cut, but his eye-teeth ia.

Old John Henry!

"He feeds hisse'f when the stock's all fed—

Old John Henry—

And sleeps like a babe when he goes to bed,  
And dreams o' heaven and home-made bread,  
Says old John Henry.

He hain't refined as he'd ort to be  
To fit the statutes o' poetry,  
Ner his clothes don't fit him—but *he fits me*.

Old John Henry."

It is impossible in a short notice to point out all the excellences of this book. The faults are few. Those who are for capital entertainment cannot do better than become acquainted, at their utmost speed, with this author's verses. His muse goes sometimes in the boots of the backwoodsman, but this does not mean a loss of sweetness. It would be unfair to end this brief review without making comment upon the pretty appearance of the volume.

*The Magic House*. By Duncan Campbell Scott. (Methuen.) After a perusal of *The Magic House*, any critical reader will surely be forced to admit two things: firstly, that Mr. Scott not seldom has the true touch only given to the poet; secondly, that he in carelessness has composed his book, and in carelessness brought it into the gaze of men. Here beauty does so strive with ugliness, smoothness with jolting, poetry with prose, that we are confounded by the union of opposites. We venture to present a few contrasts:

"Buried in dingles more remote,  
Or drifted from some ferny rise,  
The swooning of the golden throat  
Drops in the mellow dusk and dies."

In this both the movement and expressions are perfect. Consider, now, the second verse of the lyric that follows:

"My heart would need the earth,  
My voice would need the sea,  
To only tell the one half  
How dear you are to me.

"And if I had the winds,  
The stars and the planets as well,  
I might tell the other half,  
Or perhaps I would try to tell."

Later on in the book Mr. Scott actually surpasses this verse. As thus:

"The winter's loose somewhere,  
Gathering snow for a fight;  
From the feel of the air  
I think it will freeze to-night."

How the writer of many exquisite stanzas, the author of not a few most felicitous turns of language, could print such stuff, it is indeed hard to imagine. There is occupation for Mr. Scott. If he will winnow the chaff from his grain, he has it in his power to please. It would be well if he considered his epithets.

He is audacious, certainly, but that is not enough. Even an innovation needs to be applied harmoniously. We do not love "twanging hawk," for instance. Sometimes Mr. Scott has similar sounds too near to each other

'But the sea is in the splendid sun  
Plunging'—

and again:

"Starts a group of silver birches  
Bursting"—

We hope he is prepared to make improvements where improvements are due.

*Flowers from Oversea.* By Maude Robertson-Hicks. (Rugby: George E. Over.) If the authoress of this pretty book has sung too often in the minor key, we are bound to admit that she has set her sorrow to most pleasant tunes. Little of joy finds a place in these forty-one songs; they all breathe regret, sometimes with a sincerity that comes very closely to the heart. One thing is particularly noticeable. Miss Robertson-Hicks knows all there is to be known about short lines. She is able to write the briefest measures without the least appearance of jolt, and some of her poems written in this mode run with an ease quite remarkable. Some of her conceits are perilous—"a halo round the heart," for instance—but on the whole she has given us a successful first book. We are much tempted to quote "April," which has both beauty and speed, but must choose a shorter extract. Here follow the first two verses of "Blossoms":

"Could I re-gather every flower  
Of love and word of thine,  
And fashion so a perfect bower  
Wherein this heart of mine  
Might rest,  
With thee for guest!"

"Had memory nobler strength to bear  
The stress and strain of time,  
My blossoms still were fresh and fair  
As in their natal prime,  
But how  
They wither now!"

*Lyrics and Elegiacs.* By Marcus S. C. Rickards. (Bell.) Mr. Swinburne, in a noble chorus, has recorded how many things go to the making of man. It is to be presumed that a poet needs more elements. After reading all of Mr. Rickards's book once, and much of it twice, we have come to the conclusion that he is one of those who are greater poets in feeling than in action; out in the fields he has sensations that miss the drudging intellect; the loveliness of flower and tree speaks poetry to him; when he would set down these harmonious impulses upon paper, there is a loss of spirit. The fragrance of the woodland escapes; he is, as it were, tongue-tied as regards the best, the beautiful, that filled him in the presence of nature. A light and lovely utterance has not been given him. But not everything has escaped. He is earnest, thoughtful, suggestive. Sometimes a few verses keep the glow of his sensations, as the sky at evening keeps that of the sun gone below the horizon. In his book there are hundreds of lines that arrest, but far too often there is the heavy touch that mars what would have been otherwise a notable set of verses. We will try to prove our case by quoting the two opening stanzas of an "Ode to a 'Strad' Violin":

"Conceived in Heaven, formed on Earth,  
Immortal Genius gave thee birth!  
Rich tone, rare fashions stamp thy worth  
And prove thy pedigree.  
It may be Nature's music clings  
Round even severed sylvan things,  
And so perchance thy substance brings  
A boon from land and sea.

"This frame, so exquisite, long stood  
Mid the arboreal brotherhood  
Steeped with the warblings of a wood  
Nigh some soft southern wave,  
A reminiscence of whose chimera  
May wake strange harmony at times,  
As echoes from pre-natal climes  
Lethæan spells outbrave."

could there be a more pronounced conjunction of prose and poetry? And so it is throughout *Lyrics and Elegiacs*. The book is abundantly interesting, but it is impossible not to regret that Mr. Rickards has gone without the great gift of a "singing mouth."

*Poems and Lyrics.* By W. J. Dawson. (Macmillans.) Though Mr. Dawson in his first seventy pages has maintained a high level of excellence, we cannot help but think that he has kept the better wine to the last. The early poems are marked by earnestness and a gift of expression too rare in these days, when a pennyworth of education drives a man to a book of verses. If Mr. Dawson has been denied an exquisite finish, if his ear is sometimes a traitor to him, it cannot be disputed that he is more properly equipped for the trade of singing than any eight out of any ten who pipe and pipe and pipe. It seems to us that at p. 103, and thence onward, the author in question shows more of his heart. It is the human in a poet that secures him his public. To juggle with obscure words is to interest a few; to be fantastic in metres wins a little hand-clapping; but to go far and deep, the writer of verse must take and treat subjects that appeal, by the abundant humanity in them, to a man's heart and a woman's. Vapour about the Sphinx if you will; better, though, to sing some such homely trifle as this:

"O wake and behold and rejoice,  
For at last, after many days,  
A mighty wind gives voice,  
And utters God's power and His praise!  
O see what a sky there is,  
Fathomless, infinite, blue,  
From whose zenith there falls the bliss  
Of the lark, and all looks new,  
Rain-washed, pellucid, refreshed;  
And the air quivers through and through  
With the sense of life, and the zest  
Of joy, and of power, and of hope.  
Not a cloud! From base to cope  
Clear hewn is the sapphire wall.  
Not a sound; but along the slope  
Of the wood the cuckoo's call,  
And the laughter of children at play,  
For the world keeps holiday!  
God wakens and moves anew,  
And we see the light of His track,  
As He vanishes out of view,  
And smiles for a moment back!  
O Love! rejoice, for at last  
The wind's great trumpets are blown,  
The rain is over and past.  
God visits again His own."

The theology, perhaps, is not sound, nor are the flaws invisible; but there are beauties, and the poem is one to appeal to nearly every reader. Many times in reading this volume we have been tempted to quote, but space forbids. We must, however—positively must—steal the final stanza of "The Little Boy's Programme." When he grows up, the little boy intends to help starving children; to give the sick plenty of flowers and fountains; to bring forward plans innumerable, both small and great, for the general joy of all in sorrow. This is the last verse:

"Now don't you laugh!" The father kissed  
The little serious mouth, and said,  
'You've almost made me cry instead,  
You blessed little optimist!'"

*Poems Dramatic and Democratic.* By Gascoigne Mackie. (Elliot Stock.) In these poems the democratic element is more to the front than the dramatic. Mr. Mackie is

delivered occasionally of the telling phrase, but such an oasis has to be paid for by a lot a little desert. Democracy sometimes waxes tremendous, and Piccadilly is informed that

"The pride of race is being spent,  
Democracy is taking shape,  
And he who boasts of long descent  
Is only nearer to the ape."

This is, of course, merely uncivil verse; and we should not stay to comment were it not for the fact that, if signs are prophetic, Mr. Mackie can do much better work than he has dispensed in this book of his.

NORMAN GALE.

## NOTES AND NEWS.

THE Bishop of Salisbury has transferred the publication of his books to Messrs. Longmans, who publish also the works of the late Bishop of Lincoln, and the *Annals* of the late Bishop of St. Andrews, as well as the books of Miss Wordsworth, of Lady Margaret Hall.

MESSRS. BELL & SONS will publish next week in their "Ex Libris" series a limited edition of Albert Dürer's *Little Passion*, printed from stereotypes taken from the original woodblocks, which are in the British Museum. An attempt has been made to reproduce as nearly as possible the second Nuremberg edition of 1511. Mr. Austin Dobson has written an introduction, and the volume will be uniform with his edition of Holbein's *Dance of Death* in the same series. A photograph reproduction of Dürer's portrait of himself forms the frontispiece.

MESSRS. G. P. PUTNAM'S SONS will publish immediately *Authors and their Public in Ancient Times*, a sketch of literary conditions and of the relations with the public of literary producers, from the earliest times to the invention of printing in 1450, by Mr. George Haven Putnam.

The Society for Promoting Christian Knowledge has in the press an enlarged and revised edition of Mr. Olden's *Epistles of St. Patrick*. The Bishop of Edinburgh's *Celtic Church in Scotland*, which will be brought out by the same publishers, is also nearly ready.

MESSRS. REMINGTON & Co. will publish next week *Memories of the Mutiny*, by Col. F. C. Maude, V.C., and Mr. J. W. Sherer, C.S.I.; and also, immediately, *A Maid of Brittany*, an Italian romance of the eighteenth century, by Count Orsi.

MESSRS. DIOBY, LONG & Co. announce for immediate publication, under the title of *Sixty Years' Experience as an Irish Landlord*, the memoirs of John Hamilton, D.L., of St. Erman's, Donegal. The book has been edited by the Rev. H. C. White, late chaplain at Paris, who supplies an introduction.

MESSRS. CHAPMAN & HALL will publish shortly, in two volumes, *Enid Lyle: a Story of the Convent and the Stage*, which has been appearing serially in the *Gentlewoman*. The name of the author, Miss Bessie Hatton, will be given for the first time on the title-page.

MR. ELLIOT STOCK announces *Spenser's Love Verses*, selected and edited by Dr. Grosart, as the new volume of the "Elizabethan Library," to be issued immediately.

WE understand that twenty-nine thousand copies of Mr. Eric Mackay's *Love-Letters of a Violinist* have now been sold, the book being in its eighth edition, as one of Walter Scott's "Canterbury Poets" series.

ON Tuesday next, January 16, Prof. Charles Stewart, the new Fullerian Professor of Physiology at the Royal Institution, will begin a course of nine lectures on "Locomotion and



Fixation in Plants and Animals." On Thursday, January 18, Canon Ainger delivers the first of a course of three lectures on "The Life and Genius of Swift"; and on Saturday, January 20, Prof. W. H. Cummings begins a course of three lectures on "English Schools of Musical Composition." The Friday evening meetings will begin on January 19, when Prof. Dewar will deliver a discourse on "Scientific Uses of Liquid Air."

At the meeting of the London Ethical Society, to be held at Essex Hall, Strand, on Sunday next, January 14, at 7.30 p.m., Prof. Lewis Campbell will deliver an address on "Making the most of Life." Towards the end of February, Mr. Leslie Stephen has promised to lecture on "Authors and their Duties."

MR. CHARLES T. JACOBI, manager of the Chiswick Press, has reprinted—for presentation only—from the *Transactions* of the Bibliographical Society, a paper which he read last June upon "The Printing of Modern Books." This is not the first time that Mr. Jacobi has placed his knowledge and experience at the disposal of authors, by giving them technical hints about typography. We need hardly say that his own little booklet is itself intended to teach by example. The only thing in it that does not altogether please us is the head-line running half across both pages. We note Mr. Jacobi's opinion that the productions of the Kelmescott Press "will probably have the effect of introducing a general improvement as regards legibility."

THE *Publishers' Circular* has issued its usual analytical table of books published in 1893. The total number, adding together new books and new editions, is 6382, being 128 more than last year. It would be interesting to compare the totals in the several classes, if one could place any reliance upon the principle of classification. Novels appear to have largely decreased—which is opposed to our personal experience; while juvenile books have increased more than twofold. These two classes together make up nearly one-third of the whole. Taking a period of thirteen years, we find that theology has been declining steadily: in 1881, it was represented by 945 books, or 17 per cent. of the total; last year by 533, or 8 per cent. There is also a notable decline in political and social economy (226 in 1880, and only 85 last year); and in scientific and illustrated works (452 in 1880 and only 123 last year). On the other hand, poetry is looking up, having increased from 93 in 1886 to 234 last year; while the fall in other classes is made up for by an enormous rise in miscellaneous (from 232 in 1881 to 1430 last year).

#### UNIVERSITY JOTTINGS.

CONTRARY to the usual custom, Oxford meets earlier than Cambridge, term (or rather, residence) commencing at the end of the present week.

DURING the vacation, the Corpus chair of Latin has been filled by the universally anticipated election of Mr. Robinson Ellis, who (we understand) will continue to occupy his old rooms in Trinity. It now rests with the delegates of the common university fund to appoint readers in Greek and in Latin; for it happens that both the new professors (as likewise in the case of the Camden chair of ancient history) had previously been readers in their respective subjects.

CERTAIN American universities have appointed a joint committee to organise a series of lectures on the comparative history of religious beliefs. Each set of lectures will be delivered in each

of six universities, as the Hibbert Lectures are delivered in London and in Oxford. The committee have asked Prof. Rhys Davids, secretary of the Royal Asiatic Society, to inaugurate this series of lectures; and he has chosen for his subject "The Literature and History of Buddhism."

PROF. OTTO PFLEIDERER, of Berlin, began this week his first course of Gifford Lectures on "Natural Theology" at Edinburgh. He will deliver twenty lectures during January and February.

ACCORDING to the annual report of the University of Edinburgh, the total number of matriculated students (including 72 women) during the past year was 3138. Of this number, 806 (including 68 women) were enrolled in the faculty of Arts, 160 (including 4 women) in the department of Science, 79 in the faculty of Divinity, 452 in the faculty of Law, and 1641 in the faculty of Medicine. Of the students of medicine 666 (or nearly 41 per cent.) belong to Scotland, 537 (or nearly 34 per cent.) were from England and Wales, 74 from Ireland, 79 from India, 229 (or nearly 14 per cent.) from British colonies, and 36 from foreign countries. The new ordinances, which require a curriculum of five years, seem to have caused but a slight diminution in the number of medical students.

DURING the Easter term, Dr. L. E. Hill, assistant professor of physiology, will give a practical course of instruction in psychophysiology, at University College, London. The course will take the student methodically over the several senses, and familiarise him with the methods by which the new branch of science known as physiological psychology, or psychophysics, determines the precise manner in which sensation varies both quantitatively and qualitatively with variations of the stimulus, of the particular portion of the sensitive surface stimulated, and so forth. This is, we believe, almost the first attempt in England to give to students systematic laboratory instruction in those experimental methods of investigating sense-phenomena which have already borne such valuable fruit in Germany and America. As supplying an exact and practical method of measuring sensibility, the course should further prove valuable to teachers and others.

IN the Edwards Library, at University College (which is open to students every Thursday afternoon), Mr. F. L. Griffith, of the British Museum, is conducting a class for the study of hieroglyphs and the language of ancient Egypt. The special subject for the present term is "Selected Historical Inscriptions of the Middle Kingdom."

MR. J. W. HEADLAM, of King's College, Cambridge, will commence a course of University Extension lectures at Chelsea Town Hall, on Thursday next, at 3 p.m., upon "Greek Politics and Political Thought, from Perikles to Demosthenes."

THE Marquis of Bute has printed, in a handsome quarto pamphlet (Paisley: Alexander Gardner), but anonymously, the address which he gave when installed as Lord Rector of St. Andrews University last spring. To those who remember the stimulating harangues upon self-education delivered in the same place nearly thirty years ago by John Stuart Mill, this mild historical essay upon the ecclesiastical associations of St. Andrews will seem a strange contrast. And yet the one represents the dominant feelings of its time almost as much as did the other. Even in the Scottish universities, "we are all conservatives now." And certainly the Marquis knows how to draw kindly lessons from the study of the past. He can find an

apology for Peter de Luna, and even for John Knox: the only historic character connected with St. Andrews to whom he refuses to extend his charity is the Butcher Duke of Cumberland.

PROF. TIELE, of Leyden, has just published an address delivered by him in the University Aula, as Rector Magnificus, on "Western Asia in the Light of the most recent Discovery." It closes with an appeal to younger students not to wait for the formal recognition of Assyriology as a branch of the higher education, but to take some modest share in the great harvest in which the labourers are so few.

#### ORIGINAL VERSE.

1894.

THE Old Year dies, I bury memories:  
Some o'er whose grave I shall not linger long,  
Others whose ghosts will always round me throng,  
Crooning the echo of old reveries.  
Right on your dusky breast a tyrant dies,  
Who struck a discord in my life's full song,  
Laughed at my weakness as he did me wrong,  
Then bribed my grief with jewelled ecstasies.

Lo now! the New Year comes with lance in rest,  
To seize his father's throne, to rule his thralls;  
Eager alike to curse or make us blest,  
Scourging or crowning as his humour calls;  
The tired old world is murmuring oppressed,  
While from the peaceful stars a promise falls.

PERCY ADDLESHAW.

#### MAGAZINES AND REVIEWS.

THE *Antiquary* begins the New Year well, with three or four articles of permanent value. The one on the Wroth Silver custom at Knightlow, by Mr. G. L. Gomme, is a valuable addition to our knowledge of pre-historic customs, contributed by one who has made them a life-study. We are in full agreement with him, in believing that every incident in the ceremonial carries us back to a very remote past. "There is," as the author puts it, "scarcely a modern characteristic about the whole performance; it is an ancient ceremony shorn of most of its details, rather than an ancient ceremony which has developed into a modern one." Captain J. W. Gambia's paper on the Guanches, the ancient inhabitants of the Canary Islands, is well deserving attention. The older race of voyagers who might have observed so much have told us so little. Captain Gambier promises a continuation, which we are anxious to see. The engravings with which his text is illustrated are instructive, but certainly not lovely to look upon. Viscount Dillon gives the first part of a paper on the armour in the Tower. His lordship is an authority on the subject, and has, we believe, examined most of the great foreign collections. His remarks are instructive to the antiquary; but will be of still greater service to those without special knowledge who visit the Tower, for they will then be protected from the deluge of fable by which those who show the objects are wont to overwhelm the unwary. Mr. Hope continues his useful notes on the holy wells of Scotland. The editor, in the "Notes for the Month," draws attention to the fact that certain persons who were once Fellows of the Society of Antiquaries, but who have withdrawn from that body, still continue to attach F.S.A. to their names when they appear in print. There is no penalty for this, as there would be if they usurped their neighbour's trade-marks. We had hitherto imagined that, on this very account, gentlemen avoided such practices.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- EYSENHARDT, F. Mittheilungen aus der Stadtbibliothek zu Hamburg. X. 1. Hamburg: Herold. 2 M. 40 Pf.  
 L'ART RUSSE: peintres modernes. Moscow: Grossmann. 70 fr.  
 PARIS, Gaston. Le haut enseignement historique et philologique en France. Paris: Welter. 1 fr. 50 c.  
 RUBINSTEIN, S. E. individualistischer Pessimist. Beitrag zur Würdigung Philipp Mainlanders. Leipzig: Edelmann. 2 M. 40 Pf.

## THEOLOGY, ECCLESIASTICAL HISTORY, ETC.

- GRADL, L. Die Reformation im Egerlande. Eger: Götz. 5.  
 LEITSCHUH, F. Franz Ludwig v. Erthal, Fürstbischof v. Bamberg u. Würzburg, Herzog v. Franken. Bamberg: Buchner. 3 M.  
 LUTHER'S, M. Werke. Kritische Gesamtausg. 9. Bd. Weimar: Bublau. 23 M.  
 SCHARF, R. Philipp Melancthon's Leben, aus den Quellen dargestellt. Gütersloh: Bertelsmann. 3 M. 60 Pf.

## HISTORY.

- MONUMENTA Germaniae historica. Die Urkunden der deutschen Könige u. Kaiser. II. Bd. 2. Thl. Die Urkunden Otto d. III. Hannover: Bahrn. 20 M.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- BERICHT über die wissenschaftlichen Leistungen im Gebiete der Entomologie während des J. 1892 v. Ph. Bertkau u. F. Hilgendorf. Berlin: Nicolai. 24 M.  
 BIDOT, A. Contributions à l'étude de la Faune jurassique de Normandie. 1. Sur les Trigonies. Paris: Comptoir Géologique. 15 fr.  
 KRAHL, R. Weltweisheit. III. Weltschönheit. Versuch e. allgemeinen Aesthetik. Wien: Konegen. 4 M.  
 NAUJ, J. Die Bronzezeit in Oberbayern. München: Piloty. 27 M.  
 THOMAS, Ph. Exploration scientifique de la Tunisie. Paris: Comptoir Géologique. 10 fr.

## PHILOLOGY.

- DISSERTATIONES philologicae Argentoratenses selectae. Vol. XI. Strassburg: Trübner. 7 M.  
 FICK, A. Vergleichendes Wörterbuch der indogermanischen Sprachen. 4. Aufl. 2. Thl. Urkeltischer Sprachschatz v. Whitley Stokes. Uebersetzt, überarb. u. hrsg. v. A. Bezzenberger. Göttingen: Vandenhoeck. 10 M.  
 GAUTIER, Léon. Les Epôques françaises. T. II. Paris: Welter. 20 fr.

## CORRESPONDENCE.

## THE AUTHORSHIP OF "TALES OF TERROR."

Dublin.

Permit me, in view of the proposed corrected re-issue of the *Bibliographer's Manual*, to point out an error in Lowndes's account of the *Tales of Terror*, an anonymous volume of ballads, popularly, though (as I suspect) mistakenly, ascribed to Matthew Gregory Lewis, editor of the *Tales of Wonder* and author of the once famous romance of *The Monk*. Lowndes says:—

"*Tales of Terror*, Kelso, 1799, 4to: First edition. London, 1801, 8vo. . . . The ballads of *Glenfinlas* and *The Eve of St. John*, included in this volume, were written by Sir Walter Scott, Bart."

This account is followed implicitly by Allibone (*Dict. of English Literature*, 1870), and with some reserve by Mr. Leslie Stephen, who, in the article on M. G. Lewis contributed by him to the *Dictionary of National Biography*, refers to the book as follows:—

"*Tales of Terror*, Kelso, 1799; London 1801 (?) (republished with the '*Tales of Wonder*,' by Prof. Morley, in 1887. The 1799 edition, mentioned by Lowndes is not forthcoming; that of 1801 (published at Weybridge) is very rare, and not in the British Museum. According to a writer in *Notes and Queries*, 3rd Series, x. 508, the 1801 edition was the first. . . . A second edition appeared in 1808.)"

The truth is that Lowndes here mixes up two distinct books, with one of which it is certain, and with both, in my opinion, highly probable, that "Monk" Lewis had nothing to do. The book which he describes as "*Tales of Terror*, Kelso, 1799, first edition," does not contain one line of Lewis's composition. There can be no doubt that it is none other than the tiny volume of ballads (*Glenfinlas*, *The Eve of St. John*, *William and Ellen*, *The*

*Fire-King*, *The Chase*, &c.), of which in the autumn of 1799 Walter Scott caused his old friend, James Ballantyne, to throw off twelve specimen-copies, to show the Edinburgh "trade" what the Kelso printing-house could do in the line of booksellers' work. The title given to this little book was—not *Tales of Terror*, but *Apology for Tales of Terror*—1779; \* and the circumstances which led to its production were, briefly, these:

In 1798 "Monk" Lewis, then in eager search of material for a proposed collection of ballad-tales old and new, entered into correspondence, through their common friend William Erskine, with Scott, in the hope of inducing him to assist. The result was (as everybody knows) that Scott gave Lewis his translations from the German—*William and Ellen*, *The Wild Huntsmen*, &c.—and undertook moreover to contribute some original verse to the projected volumes. Accordingly, when, after an interval of more than two years, Lewis's miscellany did at length appear (under the name of *Tales of Wonder*: January, 1801), it was found to include three original ballads from Scott's pen, along with two of his translated pieces. Meanwhile, during this long delay, Scott, who had thrown himself with ardent zeal into the task of collecting and composing ballads for Lewis's *olio*, began to burn with impatience at the non-appearance of that dainty dish in the preparation of which he had had so active a finger. In this mood he happened, while on a visit near Kelso, to fall in with his quondam school-mate, James Ballantyne, to whom he recited several of his recent verses, at the same time confessing his vexation at the protracted delay in the publication of Lewis's book. Whereupon Ballantyne expressed his approbation of the verses in the warmest terms, assuring Scott that "his own verses were far above what Lewis could ever do." This led Scott to observe that he wondered his old friend did not try to get some booksellers' work "to keep his types in play during the rest of the week," † and he presently added smilingly:—"You had better try what you can do. You have been praising my little ballads; suppose you print off a dozen copies or so of as many as will make a pamphlet, sufficient to let my Edinburgh friends judge of your skill for themselves." Ballantyne assented; and the result was the production of the *Apology for the Tales of Terror*, 1799—a little experiment which, as Lockhart observes, served, by reason of its favourable result, to "change wholly the course of Scott's worldly fortunes, as well as of his friend's." (See Lockhart's *Life of Sir W. Scott*, chap. ix.)

This was, as we have seen, in the autumn of 1799. Early in 1800 we learn from his correspondence that Scott, finding that Lewis's book still hung fire, began at length to think of publishing on his own account an edition of the ballads contained in the Kelso specimen-quarto, and was actually in treaty with James Ballantyne to this end. On April 22, 1800, however, he wrote from Edinburgh to his friend as follows:—

"Some things have occurred which induce me to postpone my intention of publishing my ballads, particularly a letter from a friend, assuring me

\* It is likely that Lewis had, while collecting his materials, entertained the notion of publishing them under the name of *Tales of Terror*. Such seems, at least, a probable inference from the fact that the name given by Scott to the specimen-quarto of November, 1799, was *Apology for Tales—not of Wonder, but—of Terror*. When, however, the book at length struggled into existence, its title was found to be *Tales of Wonder*; and the title discarded by Lewis was presently appropriated by his anonymous rival.

† Ballantyne was at this time printer and editor of a weekly newspaper known as *The Kelso Mail*.

that *The Tales of Wonder* are actually in the printer's hands. In this situation I endeavour to strengthen my small stock of patience, which has been nearly exhausted by the delay of this work, to which (though for that reason alone) I almost regret having promised assistance. I am still resolved to have recourse to your press for the *Ballads of the Border*, which are in some forwardness."

Thirty years later, writing of the *Minstrelsy of the Scottish Border*, to which he here makes allusion, Scott says:—

"The edition was curious, as being the first example of a work printed by my friend and schoolfellow, Mr. James Ballantyne, who at that period was editor of a provincial paper. When the book came out, the imprint, Kelso, was read with wonder by amateurs in typography, who had never heard of such a place, and were astonished at the example of handsome printing which so obscure a town had produced" (*Remarks on the Imitation of Popular Poetry*).

The two foregoing passages, then, taken respectively from the letter to Ballantyne and from the *Remarks* of 1830, prove to demonstration that Lowndes was quite at fault in seeking to identify the volume produced at the Kelso printing-house in 1799 as the *recueil* of ballads issued in 1801 from the London press, under the name of *Tales of Terror*, and popularly regarded as the handiwork of "Monk" Lewis. Indeed, the observation which Lowndes adds to his account of the *Tales of Terror*, viz., that *Glenfinlas* and the *Eve of St. John* are included in that volume, alone suffices to prove that he there jumbles up together two perfectly distinct and separate books: for the ballads in question, while they appear in the *Apology for Tales of Terror* (i.e., the Kelso specimen-quarto of November, 1799), and again in the *Tales of Wonder*, published by "Monk" Lewis in January, 1801, are neither of them to be found in the *Tales of Terror* proper, i.e., in the book which appeared in London for the first time in March or April, 1801, and of which a second edition was published in 1808, "printed for R. Faulder by S. Hamilton, Weybridge, Surrey."

The question of the authorship of *Tales of Terror* is discussed by a writer signing himself H. B. C. in *Notes and Queries* (3rd Series, x. 508). The notion that Lewis was the author—though assumed to be true by that writer's biographer—is nevertheless, H. B. C. thinks, in all probability a mere vulgar error. For his arguments (which are sound and cogent, and, if need were, might readily be reinforced) the reader is referred to the source indicated above. Mr. Leslie Stephen suggests that the *Tales of Terror* were designed by their author (whoever he may have been) as a parody on Lewis's *Tales of Wonder*; and in support of this view he cites the fact that in *The Mud King; or, Smedley's Ghost*, the last of the "*Tales of Terror*," Lewis himself is held up to ridicule. But this circumstance cannot, we think, be regarded as a proof that the entire volume was intended to throw ridicule upon Lewis's pet subjects and style of treatment. It must be recollected that Lewis himself travesties his own tragic style in *Giles Gollup the Grave*, and *Brown Sally Green*; and that two other comical-tragical ballads, *The Cinder King* and *The Little Grey Man*, are included in the *Tales of Wonder*. If a burlesque of Lewis's book be desiderated, it will be found, we fancy, rather in the quarto volume of fifty-six pages, which was published, also in 1801, at Bury St. Edmunds, under the name of "*Tales of the Devil*, from the original glibberish of Prof. Lumpwitz, S.U.S., and C.A.C., in the University of Snoringberg" (by H. W. Bunbury, author of *The Little Grey Man* in the *Tales of Wonder*). But the *Tales of Terror* were, we are persuaded, written by one who took as sincere delight in the picturesque, fantastic, and sometimes terrific themes of the Gothic ballad-monger as did Matthew Gregory

Lewis himself; and who approached these romantic subjects every whit as seriously as did the diminutive "Lion of Mayfair." In the rhymed introductory dialogue prefixed to the *Tales*, the author says, replying to the strictures of the critic:—

"Let tasteless fashion guide the public heart,  
And, without feeling, scan the poet's art—  
It boots not me—my taste is still my own,  
Nor heeds the gale by wavering fashion blown.  
My mind unaltered views, with fixed delight,  
The wreck of learning snatched from Gothic night;  
Changed by no time, unsettled by no place,  
It feels the Grecian fire, the Roman grace;  
Yet still  
The mental eye, by constant lustre tires,  
Forsakes, fatigued, the object it admires,  
And, as it scans each various nation's doom,  
From classic brightness turns to Gothic gloom.

The midnight cloister and the glimmering lamp,  
The night-shriek loud, wan ghost, and dungeon damp,  
The pale procession fading on the sight,  
The flaming tapers, and the chaunted rite,  
Rouse, in the trembling breast, delightful dreams,  
And steep each feeling in romance's streams!"  
T. H.

#### DANTE IN NORTHERN LATITUDES.

Oxford: Dec. 21, 1893.

I venture to suggest the following explanation that has occurred to me of a difficult passage in the *Convito* of Dante (Tratt. III. c. vi.), which I have long sought in vain to understand.

Dante, when speaking of the inequality of the days and nights at the different seasons, makes the following curious statement:—"Sometimes the day has fifteen hours and the night nine; and sometimes the night has sixteen hours and the day eight."

Now why should the maximum length of the day and of the night be different, the former fifteen hours and the latter sixteen? Such an inequality clearly could not exist, in fact, at any one place or spot; yet the definiteness with which this anomalous statement is made seems to stamp it as a phenomenon empirically observed, or ascertained in some way, by its author. An astronomical friend to whom I submitted the above extract replied by asking whether there was not in the context some reference to difference of latitude. There certainly is not, but this seemed to me to give the clue to the interpretation. Such a difference could only be true of two places differing in latitude, the longer day occurring at a more northerly and the longer night (or shorter maximum day) at a more southerly station. I next inquired what places would correspond to the phenomena here described, and the reply I received was:—"Rome: Summer day, about fifteen hours, night about nine hours. Paris: Summer day about sixteen hours, night about eight hours (and, consequently, winter night sixteen hours and day eight hours)." This appeared to me at once to throw a curious sidelight on the traditional story of Dante's wanderings. If he were in Paris (or shall we say at Oxford?), he would probably be struck by the increased length of the winter night as compared with that with which he was familiar in Italy, and by observation or inquiry he might have ascertained that the difference was about one hour. It would be natural, then, in such a passage as this, that he should record the maximum inequality with which his own experience had made him acquainted. At any rate, unless he had travelled as far north (roughly speaking) as Paris, he could not have personal knowledge of such a length of night or shortness of day as is here described. And unless some personal

experience is thus recorded, why should Dante stop short at the limits here given? For the last chapter shows that he was aware of the day of six months, and the night of the same length, at the poles.

This might be described, in the language of Paley, as an "undesigned coincidence" tending to establish the truth of the tradition that Dante visited our northern latitudes. I am afraid, however, that the most ingenious advocate could hardly extract from it a new argument for his having prolonged his journey to Oxford.

E. MOORE.

#### LĀMAISM AS A DEMONOLATRY.

London: Dec. 20, 1893.

My researches on Lāmaism, conducted among Lāmas of Central Tibet, present many of the leading features of that religion in a new light.

No one seems to have realised that Lāmaism is essentially a demonolatry, and only covered imperfectly with a thin varnish of Buddhist symbolism, through which its monstrous nature everywhere reveals itself. Even the purest of all the Lāmaist sects, the Gelug-pa, are thorough-paced devil-worshippers, and value Buddhism (the Mahāyāna) mainly because it gives them the whip-hand over the host of malignant demons which everywhere vex humanity with disease and disaster, and whose ferocity weighs like a nightmare on all. Even the purest Gelug-pa Lāma, on awaking every morning, and before going outside his room, must first of all assume the spiritual guise of his fearful guardian, the king of the demons named Vajrabhairava or Sambhara. The Lāma, by uttering certain *mantras*, culled from the legendary sayings of Buddha in the Mahāyāna Tantras, coerces this demon-king into investing the Lāma's person with his own dreadful guise. Thus, when the Lāma emerges from his room in the morning, and wherever he travels during the day, he presents spiritually the appearance of the demon-king. And the smaller demons, his would-be assailants, ever on the outlook to harm humanity, are deluded into the belief that the Lāma is indeed their own vindictive king, from whose dread presence they flee, and leave the Lāma unharmed. The bulk of the Lāmaist cults comprise much deep-rooted demon-worship and dark sorcery.

L. A. WADDELL.

#### JOB. XIX. 17.

British Museum: Jan. 6, 1894.

Prof. Cheyne is doing me an injustice, if he thinks that I am unacquainted with the authorities quoted by him in to-day's number of the ACADEMY. If I had not desired to be as brief as possible in my first letter on the subject, I should no doubt have referred to several of the points which he raises.

That Merx's conjecture is unsatisfactory, is acknowledged by almost every student of Job. Siegfried's emendation is no doubt much better, but there are two objections of not inconsiderable weight against it. The proposed word *וְיִתְעַבְרִי* would be most suitable in itself, but the construction of that form with the preposition *ל* must be acknowledged to be rather embarrassing. The second difficulty lies in the want of sufficient likeness between *וְיִתְעַבְרִי* and *וְיִתְעַבְרִי*. An emendation which can only be explained by the "drawing together" of "half-legible fragments" appears to me to be at least as uncertain as the unfortunate words on the "Inscribed Weight from Samaria," which have so recently been discussed in the pages of the ACADEMY. With the use of the term *בָּטָן*, as explained by Prof. Robertson Smith in his work on kinship in Arabia, I have

been familiar for some time. The idea has also occurred to me that *παλλακίδων μου* of the LXX. may be only a free rendering of the term *בָּטָן*. The possibility, however, of a word for *pellex* in their original is by no means excluded; and in so far as such a possibility exists, my emendation may claim to be in a manner supported by the LXX.

Prof. Cheyne's reference to Job's family life carries with it an appeal which will find an echo in the minds of many; but are we justified in transferring our modern and more excellent idea of a "happy and united family" to the ancient races of the East, who lived under entirely different conditions and under an altogether different code of both civil and religious law? It also seems to me that the use of the term *פִּילִגְשִׁים* in the Song of Solomon can hardly be considered a sufficient reason why *לִרְחֵנָה* should not be used in Job. While, therefore, thanking Prof. Cheyne for drawing the attention of students to so many interesting points within so short a space, I still venture to uphold the possibility that my emendation represents the original text of the passage before us.

G. MARGOLIOUTH.

Oxford: Jan. 7, 1894.

I do not doubt that Mr. Margoliouth knew of Prof. Siegfried's emendation, which he found (as I do) quite unsatisfactory. In the first instance the word *וְיִתְעַבְרִי* must represent a substantive, parallel to *רִחוּי*; moreover, *וְיִתְעַבְרִי* has to be followed by a *ב*, and not a *ל*, although *וְיִתְעַבְרִי* is followed by a *ל*; not to mention that, according to Prof. Siegfried, nearly all the letters of *וְיִתְעַבְרִי* are changed and some were added. But I do not see the necessity for any emendation in the passage. *וְיִתְעַבְרִי* means "my compassion," which, if I am not mistaken, was already suggested by Gesenius, and is parallel to *רִחוּי*. We should translate "My breath [feeling] is loathsome [וְיִתְעַבְרִי, Numbers xi. 20] to my wife, and my sympathy [is loathsome] to my family." Perhaps we should read *וְיִתְעַבְרִי* "my love," a word current in the Mishnah as well as in Arabic, and perhaps also in Edomite and Midianitic dialects (compare Deuteronomy xxxiii. 3, and the name of Jethro in Numbers x. 29 and Judges iv. 11). It is not unlikely that many words and expressions in Job belong to these dialects. In any case, I prefer Prof. Bickell's reading, *וְיִתְעַבְרִי* (see R.V.), to that of Prof. Siegfried. Of course I do not agree with Mr. Margoliouth's reading, which also destroys the parallelism.

A. NEUBAUER.

#### THE NORTHERN PICTISH INSCRIPTIONS.

London: Jan. 8, 1894.

In his interesting analysis of the Northern Pictish inscriptions, Mr. Nicholson suggests that Golspie is a Gaelicised Norse name. Now the local pronunciation is Gheispie, which I take to be a contracted form of Gillespie, the name of a farm in Galloway, known to be the Gaelic *cill espuig* "the bishop's cell or chapel" (*cill*, pronounced *keel*, being the locative case of *ceall*). This is in some degree borne out by ancient writings, in which Golspie appears in 1330 as Goldespy, and in 1550 as Golspie-Kirkcoun.

Of course, Gillespie as a place-name is distinct from the surname Gillespie, which signifies *giola espuig* "the bishop's servant."

The name Nu appearing on the Golspie Stone, identified by Mr. Nicholson with the Irish adjective *nua* "strong," seems to survive in the patronymic McNoah, still current in the old Pictish province of Galloway.

HERBERT MAXWELL.



## APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Jan. 14, 7.30 p.m. Ethical: "On Making the most of Life," by Prof. Lewis Campbell.

MONDAY, Jan. 15, 5 p.m. London Institution: "Pottery and Porcelain," by Mr. C. F. Biss. 8 p.m. Royal Academy: "Painting," III., by Mr. J. E. Hodgson. 8 p.m. Victoria Institute: "Eastern Discoveries confirmatory of Scripture," by Prof. Hull. 8.30 p.m. Geographical: "An Expedition to the Glaciers of Mount Kenia," by Dr. J. W. Gregory.

TUESDAY, Jan. 16, 3 p.m. Royal Institution: "Locomotion and Fixation in Plants and Animals," I., by Prof. C. Stewart. 7.45 p.m. Statistical: "Modes of Census-taking in the British Empire," by Mr. Reginald H. Hooker. 8 p.m. Civil Engineers: Discussion, "The Concentration and Sizing of Crushed Minerals," by Mr. R. C. Commins. 8.30 p.m. Zoological: "Some Points in the Structure of the Young of *Echidna aculeata*," by Prof. W. N. Parker; "A Collection of Butterflies made in Manica, Tropical South-east Africa, by Mr. F. C. Selous in 1892," by Mr. Roland Trimen; "*Cercopithecus wolfi*," by Dr. A. B. Meyer.

WEDNESDAY, Jan. 17, 5 p.m. Microscopical: Address by the President, Mr. A. D. Michael. 8 p.m. Meteorological: Annual General Meeting; Report of Council; Election of Officers; Presidential Address, "The Climate of Southern California," by Dr. C. Theodore Williams. 8 p.m. Folk-lore: Annual Meeting; Address by the President, Mr. G. Laurence Gomme. 8 p.m. Society of Arts: "White Lead Substitutes," by Mr. A. Laurie.

THURSDAY, Jan. 18, 8 p.m. Royal Institution: "The Life and Genius of Swift," I., by Canon Alinger. 6 p.m. London Institution: "Savage Curiosities of Natural History," by Prof. C. Stewart. 8 p.m. Royal Academy: "Painting," IV., by Mr. J. E. Hodgson. 8 p.m. Linnean: "The Origin of the Structural Peculiarities of Climbing Stems by Self-adaptation in Response to External Mechanical Forces," by the Rev. Geo. Henslow. 8 p.m. Chemical: "The Molecular Formulae of some Liquids as Determined by their Molecular Surface Energy," I., by Prof. Ramsay and Miss Emily Aston; "Contributions to our Knowledge of the Acetate Alkaloids," "Picroquinine," by Prof. Dunstan and Mr. E. F. Harrison. "The Action of Heat on Aconitine," and "Further Observations on the Conversion of Aconitine into Isaconitine," by Prof. Dunstan and Mr. F. H. Carr. "The Interaction of Benzylamine and Ethyl Chloroacetate," by Drs. Mason and Winder. 8 p.m. United Service Institution: "The Coast-lands of the North Atlantic," II., by Mr. H. J. MacKinder. 8.30 p.m. Society of Arts: "The Petroleum Fields of India: Their Present Condition and their Probable Future," by Mr. R. D. Oldham. 8.30 p.m. Historical: "Antonio Perez in Exile," by Major Martin A. S. Hume. 8.30 p.m. Antiquaries.

FRIDAY, Jan. 19, 7.30 p.m. Civil Engineers: Students' Meeting. "Discharging and Storing Grain," by Mr. W. G. Wales. 9 p.m. Royal Institution: "Scientific Uses of Liquid Air," by Prof. Dewar.

SATURDAY, Jan. 20, 3 p.m. Royal Institution: "English Schools of Musical Composition," I., by Prof. W. H. Cummings.

## SCIENCE.

*The Sacred City of the Ethiopians.* By J. Theodore Bent. (Longmans.)

THE Sacred City of the Ethiopians is Aksum, the object of Mr. and Mrs. Bent's pilgrimage in the winter of 1892-93. It is needless to say that Mr. Bent's record is exceedingly interesting, that he has told his story with all the skill of the practised writer. It is also needless to say that the journey was made in the interests of science, and that archaeology, philology, and anthropology in the narrower sense of the word are all alike gained by it. The journey, however, was not without its risks. Abyssinia is at present in a very disturbed state. What with cholera, famine, and war both intestine and foreign, the Abyssinians are in danger of becoming extinct. The Italians are pressing them upon one side, the dervishes on the other; while the "Emperor" Menelek lives in inglorious sloth in Shoa, and the central province of his kingdom is harried by brigands and distracted by the internecine feud of the two rival chieftains Ras Alula and Ras Mangashah. A temporary truce between the latter

enabled Mr. and Mrs. Bent to pay a flying visit to Aksum, and to discover the still older Yeha. Unfortunately the truce was soon broken, and the travellers had to fly to the Italian frontier before their work was fully completed. Their flight from Adua with the Italian Resident was an adventure of a very exciting character.

Not the least interesting portion of Mr. Bent's book is that which deals with Abyssinian Christianity. The churches, ecclesiastical ornaments, and ceremonies of the Abyssinian faith carry us back to an early period in the history of the Christian religion. The Abyssinian monks on the barren heights of their almost inaccessible mountains present us with a living picture of the ancient hermits of the Thebaid. Believers in the "pure Gospel" character of the doctrines of the early Church will, doubtless, study with interest their Abyssinian survivals.

The part of the volume which has the most value for myself is naturally that relating to the archaeological results of Mr. Bent's researches. The squeezes of inscriptions which he has succeeded in bringing home are of the highest importance, not only for history but also for Semitic philology. A chapter upon them is added by Prof. D. H. Müller, in which he gives translations of them, and sets forth the conclusions to which they point. Among them are early Sabæan inscriptions from Yeha, a place a few miles to the north-east of Adua, and, as Mr. Bent points out, on the line of the ancient high road from Adulis to Aksum. Here he found numerous monuments of the past in the shape of upright monoliths, splendid temples of hewn and drafted stone, and the traces of terraces for cultivation on the neighbouring hills. He makes it clear that Yeha must represent the city of Avo mentioned by Nonnosus, the ambassador of Justinian; and the conclusion is confirmed by a fragment of an inscription found on the spot, in which Prof. D. H. Müller reads the words "the temple of Awa." Palaeographically, the inscriptions of Yeha belong to the oldest period of Sabæan writing, and Prof. Müller assigns them to the age of the Mak'arib or High-priests. As the Sabæans were already governed by kings when Tiglath-pileser III. came into contact with them in the eighth century B.C., this would imply a high antiquity. Yeha, in fact, seems to have been the inland capital of an early Sabæan colony in Abyssinia, and takes us back to a time when the traders of Southern Arabia sought gold and ivory in the regions at the sources of the Nile.

The monuments of Aksum belong to a later date, and testify to the influence of the Ptolemies in the Abyssinian highlands. Mr. Bent's photographs and squeezes of them enable us for the first time to determine their true character. Among the most interesting of them are the obelisks, a large number of which still exist. Some of these are merely rude monoliths, but others belong to a later period of highly-developed art. They are carved into the semblance of lofty towers or castles, with a door at the foot and a series of stories above, each of which is provided with

windows. The head of the obelisk is rounded and otherwise ornamented, and nail-prints show that it was once covered with a plate of metal. In one case a sort of Greek temple is represented resting on a column, the capital of which is adorned with volutes. At the foot of each obelisk stood an altar, plainly indicating the purpose for which the obelisk was erected.

Besides the obelisks and altars, Mr. Bent found the remains of a temple as well as the pedestals of statues—called "thrones" in the texts—on some of which inscriptions have been cut. Outside the town is a great reservoir of early construction, which is still used; a lioness, carved with considerable spirit on a rock; and a collection of ancient tombs, which are entered by sloping passages.

Some of the inscriptions of which Mr. Bent took squeezes had already been copied by Salt and others. But the copies were so imperfect, that but little could be made out of them. The squeezes have at last given us reliable texts, which can be studied at leisure, and from which we can learn what were the exact forms of the letters employed in them. One of the squeezes gives us what remains of the Sabæan text of the inscription of King Aizan, which had not been copied before. The text is bilingual, in Greek and Ethiopic, and at its commencement the two versions agree very closely together. Aizan was King of Ethiopia in the time of the Roman Emperor Constantius, and the newly recovered Ethiopic text shows that his identification with the Ela-San of the Ethiopian list of kings is impossible. Another of Mr. Bent's inscriptions which is new is in twenty-nine lines of Sabæan characters, and records the victories of Ela-'Amida "king of Aksum and Homer and Raydan and Saba and Sal'in and Tiyan and Bega and Kas." It was the son of this king who erected the inscription discovered by Salt in 1808, and subsequently copied by Rüppell and d'Abbadie, though, unfortunately, owing to the decay of the stone, the copies left much to be desired. Mr. Bent's squeeze of the inscription has consequently been very welcome. The two inscriptions last mentioned are in the letters of the Ethiopic syllabary, which already appear with the inherent vowels fully formed. It is thus clear that the creation of the Ethiopic syllabary must have been the work of a single generation and, probably, of a single man. As some of the letters exhibit more ancient Sabæan forms than those of the inscription of Ela-'Amida, Prof. Müller supposes that they were derived from old documents in the state archives of Aksum.

For the history of the Ethiopic language the inscriptions are of great value. They prove how thoroughly Sabæan the language of the Semitic settlers in Abyssinia originally was. The inscription of Ela-'Amida still preserves the mimmat and the article, as well as old Semitic words like *melek*, "king." In the Ethiopic texts of his son these no longer appear. But the influence of the native Hamitic languages had not yet been felt to its fullest extent. Many of the later phonetic peculiarities of Ethiopic, which are traceable to a Hamitic



source, are still absent from it. The process of change, however, had already begun; and under the influence of the native idioms of the country, Ethiopic was assuming those characteristics which distinguish it from its sister Semitic tongues.

There is one passage in Mr. Bent's book which needs correction. The record I found in Upper Egypt of "Antoni the Trogodyte" (Τρογοδύτης) is written in Greek, not in "hieroglyphics." It is dated in the fourth year of Hadrian, and I have given an account of it in the ACADEMY (April 12, 1892, p. 333).

In conclusion, I can only wish Mr. and Mrs. Bent the same success in their present journey into Hadramaut that attended them in their visit to "the sacred city of the Ethiopians."

A. H. SAYCE.

### CORRESPONDENCE.

#### THE S- PLURALS IN ENGLISH.

Oxford: Jan. 6, 1894.

After reading Prof. Earle's letter, I am unable to see that he has disproved a single one of my statements or conclusions.

Although it conveys the impression that all my arguments are answered, Prof. Earle's letter deals only with one of the three main reasons adduced, his remarks being merely concerned with two of my statements and the conclusion drawn from them as to the origin of the English *s*- plurals. The statements were (1) that the *Peterborough Chronicle* for the years 1122-31 and the *Ormulum* (in both of which the *s*- ending of the plural is predominant) "may be said to be free from Romance influence"; and (2) that "we possess no evidence at all that he [Orm] was even acquainted with Norman-French."

My statement with regard to the *Chronicle* for 1122-31 may, of course, be wrong; but it can only be proved to be so by the production of direct evidence of such French influence taken from the language of the *Chronicle* for these years. To urge that the prevalence of the *s*- plurals—the point in dispute—is evidence of such influence would be, of course, inadmissible. Prof. Earle, however, brings forward no evidence; he merely writes,

"To say that Peterborough Abbey was exempt from French influence is gratuitous, and I do not know by what argument it could be justified; and under these conditions to make the assumption is to beg the whole question."

But this is altogether irrelevant, as I made no assumption whatever with regard to Peterborough Abbey. It leaves my assertion, which is only concerned with the language of a specified portion of the *Peterborough Chronicle*, entirely untouched.

With regard to the *Ormulum*, I made two distinct and independent statements: the one concerning the absence of Romance influence from Orm's language, and the other to the effect that we have no evidence of his having known French. Neither of these statements hinges, as Prof. Earle represents, "on the assumption that the poet was beyond the range of French influence," nor, in fact, on any "assumption" at all, the former being based on a careful examination of Orm's language, and the latter being simply a record of the fact that the researches of numerous scholars have failed to bring to light any evidence which points to an acquaintance on Orm's part with the speech of the Norman invaders. Prof. Earle, if I understand him rightly, admits the paucity of

Romance words, but dissents from the very natural conclusion which I drew therefrom, and is, moreover, of opinion that Orm knew French, in support of which view he states his belief that the poet probably "lived among or near the French people, and in frequent intercourse with them," and that "he was fully acquainted with the French literature of the day." It must be allowed that these are mere surmises and prove nothing. Indeed, Prof. Earle seems to feel that they need corroboration, for he proceeds to express his opinion that "the form of his poem is hardly to be explained without this supposition. For it is our earliest example of a long English poem written in French metre."

But what ground has Prof. Earle for asserting so confidently that the *Ormulum* is composed in a French metre? I think, none. Very good reasons have been brought forward for the opinion almost universally held by past and present scholars, that Orm not only borrowed his materials from Latin sources (*cf.* Sarrazin, *Englische Studien*, vi., p. 1 *sqq.*), but that also in the metrical form of his poem, Latin, and not French, models were the ones he followed.\* It must also be borne in mind that some thirty years before Orm wrote (*circa* 1170) an English poem of about 400 lines was composed in the same metre, the so-called "Moral Ode," the popularity of which is attested by the numerous MSS. which have come down to us. The possibility that this was Orm's model must not be lost sight of, although the Latin origin is far more probable. The theory that he borrowed the metrical form of his poem from some French original is untenable; for the simple reason that, so far as is at present known, no such French model then existed. The only French poem, composed before Orm's time, in which lines in an apparently similar metre are found is Jordan Fantosme's *Chronicle* (written between 1174 and 1183), where they occur alongside of the Alexandrines which form the prevailing metre of the poem. But it has been shown that the lines in question, irregularly built as they are (in the extant MSS.), are not in Orm's metre, but have been corrupted by the carelessness of scribes from regular Alexandrines, in which metre the poem was originally composed (*cf.* Koschwitz, *Zeitschrift für romanische Philologie*, ii. 340, and Rose, *Romanische Studien*, v. 382). And with this Prof. Earle's solitary argument in favour of Orm's acquaintance with French literature, &c., falls to the ground. He is, by the way, mistaken in asserting that Orm employs the French word *verse*. Orm's *fers* is the Old English *fers*, a Latin loan-word in use in England certainly as early as the tenth or even the ninth century (*cf.* Bede's *Eccl. Hist.* iv. 24 *ba ongon he singan . . . ba fers and ba word*).

To return, however, to a more important point, the almost entire absence of the Romance element from Orm's vocabulary. To explain this away, Prof. Earle has recourse (if I understand him rightly) to the assumption that Orm purposely avoided the use of Romance words: that in the English of Orm's daily life there was a considerable infusion of French words, but that, from puristic motives, he carefully banished them from his poem. But surely in all linguistic investigations we must take the language as we find it, not as we should like it to be, to fit in with our theories. If unsup-

ported assumptions of this kind are to be used as serious argument, almost anything could be proved or disproved with regard to language. In the present case not a particle of evidence is adduced in favour of this improbable assumption; for the fact that Orm was a phonetician who bestowed especial care upon his orthography proves nothing at all with regard to his attitude towards French words. Until evidence to the contrary is forthcoming, I think we are justified in assuming that Orm wrote as he spoke.

When two different languages are brought into contact, the influence of the one upon the other is first made apparent in the borrowing of words and phrases, and the proportion of such loan-words (or borrowed phrases) may, especially during the earlier periods of contact, be taken as a trustworthy gauge of the amount of influence exercised by the one on the other. Hence, I hold that the almost entire absence of French words from Orm's vocabulary justifies the conclusion which I have drawn from it. Until proof is given that the language of the *Ormulum* contains further elements (a larger proportion of words, or other features) which must be due to a French source, and cannot be explained as the natural development from Old English, or from Old Norse, or from Latin,\* the extremely insignificant proportion of Romance words used by Orm is strong evidence that his speech was still practically untouched by French influence.

The other reasons which I brought forward Prof. Earle has left unanswered. I pointed out that when the *Chronicle* and the *Ormulum* were written, the *s*- ending was not yet the universal plural inflexion in French. In fact, it was not a sign of number at all, but one of case. Take, for instance, the Old French declension of *murs*, "a wall":

Singular, Nom. <i>murs</i>	Plural, Nom. <i>mur</i>
" Obl. <i>mur</i>	" Obl. <i>murs</i> .

How could any Englishman of the twelfth century possibly deduce from this that *s* is a characteristic sign of plurality? And if not, how could it influence English plurals?

Another of my reasons which Prof. Earle passes over without mention was that in the Southern parts of England, where French influence on the language was, at this time, most strongly marked—where, therefore, if anywhere, we should look for evidence of an influence on the inflexions—we find the *n*- plurals so prevalent.†

So much for Prof. Earle's letter. I am unable to see that anything which he has brought forward in the slightest degree affects the question.

It may be well to point out, in conclusion, that the notion of Norman-French influence on our plural ending is a mere hypothesis, which has been copied and recopied from book to book till some people have come to treat it as an historical fact. But no proof of it has ever been given. Now, when any feature of a language is ascribed to foreign influence, the *onus probandi* distinctly rests with those who advance or uphold this view. They must show, on the one hand, that there is a need for such an assumption—that the language would not, naturally and out of its own resources, have developed the feature in question without any influence from without; and they must, on the other hand, bring positive evidence to show that the particular foreign language did exer-

\* *Cf.* White, Preface to the *Ormulum* (1852); ten Brink, *Geschichte der englischen Literatur*; Schipper, *Englische Metrik*, i. 89; *Englische Studien*, x. 192; *Paul's Grundriss*, i. 1047; Morley, *English Writers* (1888) iii. 233; Maclean, *Old and Middle English Reader* (1893), p. lxx., &c. &c. Schipper discusses the whole question thoroughly.

\* Orm's language was considerably influenced by Scandinavian, and there is abundant internal evidence in his poem that he was well acquainted with Latin.

† *Cf.* further Prof. Jespersen's letter in the ACADEMY for December 9 (p. 512).

cise the influence ascribed to it. In the present case neither condition has been fulfilled.

A. S. NAPIER.

P.S.—I hope, if the editor of the *ACADEMY* will allow me, in another letter to discuss somewhat more fully the French element in the vocabulary of the *Chronicle*, 1122-31, and of the *Ormulum*.

### SCIENCE NOTES.

THE general meeting of the Association for the Improvement of Geometrical Teaching is to be held at University College, Gower-street, to-day (Saturday), January 13. At 11 a.m. the report of the council will be read and the new officers will be elected. A new undertaking will be proposed by the council, namely:—the establishment of a Journal of Elementary Mathematics, to appear three times a year, and to be specially devoted to such subjects as are usually taught in secondary schools. In the afternoon, at 2 p.m., the following papers will be read: "The Herbartian View of the Place of Mathematics in Education," by Mr. W. J. Greenstreet; "The Eccentric Circle of Boscovich," by Mr. E. M. Langley; and "A School Course of Mathematics," by Mr. T. Wilson. All interested in the objects of the association are invited to attend.

At the meeting of the Linnean Society, to be held on Thursday next, the Rev. George Henslow will read a paper on "The Origin of the Structural Peculiarities of Climbing Stems by Self-adaptation in response to External Mechanical Forces."

At the meeting of the Indian section of the Society of Arts, to be held at the Imperial Institute on Thursday next, Mr. R. D. Oldham, Superintendent of the Geological Survey of India, will read a paper on "The Petroleum Fields of India: their Present Condition and their Probable Future," illustrated with lime-light views. The chair will be taken by Sir Charles Bernard, sometime Chief Commissioner of British Burma, where the most important of the petroleum fields are situated.

On February 6, Prof. Haeckel will celebrate his sixtieth birthday; and it is proposed to celebrate the occasion by placing a marble bust of him in the Zoological Institute at Jena.

MR. W. WARDE FOWLER has printed, in pamphlet form (Oxford: Blackwell), a paper which he read last November before the Oxfordshire Natural History Society upon the Marsh Warbler (*Acrocephalus palustris*). He first studied the bird in Switzerland, where it is not uncommon. He was afterwards fortunate enough to identify it, both by its peculiar song and by its nest, near his own house in Oxfordshire. We need hardly add that he did not kill the bird; but in view of the depredations of village boys, and also for scientific purposes, he did not hesitate to transfer the nest and eggs to the University Museum. We have here a most charming and picturesque account of an authentic addition to the Avi-fauna of England.

### PHILOLOGY NOTES.

INVITATIONS have just been issued for the International Congress of Orientalists to be held at Geneva this year, from September 3 to 12, under the presidency of M. Edouard Naville. Subject to future modification, it is proposed that there shall be seven sections, as compared with ten at the London Congress of 1892: India and the Aryan languages, the Semitic languages, the Muhammadan languages, Egypt and the languages of Africa, the Far East, Ancient Greece and the Levant, geography and ethnology. A com-

mittee of organisation has been formed at Geneva, and also a general committee for Switzerland. The two secretaries are M. Ferdinand de Saussure, professor of Aryan languages at the university of Geneva; and M. Paul Oltramare, deputy-professor—both representatives of well-known Genevese families.

MR. T. G. PINCHES, of the British Museum, will deliver a series of lectures on "The Language and Literature of Assyria and Babylonia," in the rooms of the Society of Biblical Archaeology, 37 Great Russell-street, Bloomsbury, on Wednesdays, at 4.30 p.m.

THE November number of the *Indian Antiquary* (Kegan Paul & Co.) contains an important paper by Prof. Bühler on what are called the New Edicts of Asoka: that is to say, on those inscribed at Sahasram and Rupnath, and in a fragmentary state also at Bharhat, to which special interest attaches, because yet another version of them has quite recently been discovered in Mysore. On the present occasion, he says little about the Mysore version, which he is going to publish later in the *Epigraphia Indica*. He states, however, that the new discovery confirms the view that the Devanam Piye of these edicts can be none other than the King Piyadasi, or Asoka, of all the others. With the help of rubbings and paper-casts—of which a facsimile is given—he now prints a revised edition of these edicts, in parallel columns, with copious critical notes. As compared with his former edition, published nearly eighteen years ago, he maintains that the text requires very few corrections, as the language comes to be better understood. One emendation, derived from a closer study of the facsimiles, is of some historical importance. It proves that Asoka has become a convert to Buddhism upwards of eight years before the date of these edicts, and therefore in the twenty-ninth year of his reign. We may further mention that a comparison with a photograph taken by the late Sir A. Cunningham shows that the Sahasram rock has suffered considerably from exfoliation. To the same number Miss C. Mabel Duff contributes an ingenious note on the chronology of the Kakatiya dynasty of Orangal, in Southern India.

RECENT numbers of the *Journal* of the Mahabodhi Society have been mainly filled with reports of the proceedings at the Chicago parliament of religions, in which Mr. H. Dharmapala took part. His eloquent addresses seem to have made a convert to Buddhism, in the person of Mr. C. T. Strauss, a Jew by birth. For ourselves, we have been more interested in the account of Lama Ugyen Gya Tsho, who has several times visited Tibet for purposes of geographical research, and who is now assisting Baba Sarat Chandras Das in the compilation of a Tibetan-English Dictionary. Last October, the Lieutenant-Governor of Bengal conferred upon him the title of Rai Bahadur; and the *Khillat*, or mark of distinction, presented on the occasion, consisted of a Buddhist rosary.

### REPORTS OF SOCIETIES.

ARISTOTELIAN.—(Monday, Dec. 18.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—Mr. E. C. Benecke was elected a member.—Papers were read by Mr. R. J. Ryle, Mr. C. C. J. Webb, and Mr. A. F. Shand, on the subject, "Is Religion pre-supposed by Morality or Morality by Religion?"—The papers were followed by a discussion.

(Monday, January 8.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—Mr. H. W. Carr read a paper on "Mr. F. H. Bradley's *Appearance and Reality*." The starting-point of the theory of the nature of reality expounded by Mr. Bradley is the contention that

in the criterion of reality, which all judgment pre-supposes, we already possess substantive knowledge of reality. It was urged against this that a mere criterion such as the real is self-subsistent, does not give any positive information, and so cannot serve as a basis for constructive theory. The paper then examined the argument that reality is the absolute as individual and a system, and that its content is sentient experience, and particularly criticised the distinction between experience and consciousness, and between feeling and thought. It was contended against Mr. Bradley's view that it does not succeed in avoiding the inconsistency of the thing-in-itself. Against the whole theory it was urged that the concept of the absolute is a pure abstraction, and that to describe it as the one reality, and at the same time to consider it as directly connected with each and every aspect of the world, and as enriched with all its diversity, as the reality which appears, cannot enlighten us; but it is mere assumption, so long as we can only say it must be so, and cannot explain how it is so.—The paper was followed by a discussion.

INSTITUTE OF BRITISH ARCHITECTS.—(Monday, Dec. 18.)

MACVICAR ANDERSON, Esq., president, in the chair.—A paper by Mr. William Simpson, on "The Classical Influence in the Architecture of the Indus Region and Afghanistan," was, in his absence caused by illness, read by the secretary, Mr. W. H. White. Mr. Simpson said that it was doubtful whether any other known style of architecture carried so many aliases as that in question. There existed in the old architecture of the Indus Valley details which must have been derived from a classical source. Was the influence Greek or Roman? Formerly, in writing upon the subject, he had accepted, without due consideration of the matter, that it was Greek. He now sought to show that it was not Greek but Roman. He adduced slight evidence tending to show that the Greek influence, which had been generally accepted, and which even Fergusson supposed as coming from Bactrian Greeks, was very doubtful. Details pointed to Palmyra as the source through which the classical influence reached the north of India, and he suggested that when it reached the Indus it went from that region into Afghanistan. To his mind an examination of the details showed that none of them belonged to Greek architecture.

HISTORICAL.—(Thursday, Dec. 21.)

SIR M. E. GRANT DUFF, president, in the chair.—The following were elected fellows of the society: Alice Gibbons, Ernest E. Wild, W. A. Shaw, A. W. Andrews, J. Bonwick, Luigi Schiapparelli.—A paper was read by Mr. C. R. Beazley on "The Colonial Empire of the Portuguese to the Death of Albuquerque."—A discussion followed; in which Mr. Morse Stephens, Major Martin Hume, and Dr. Wells, of Harvard, U.S.A., took part.

### FINE ART.

THE ENGRAVER OF RUBENS.

Lucas Vosterman. Par Henri Hymans. (Brussels: Bruylant-Christophe.)

THE learned author of this volume, on one of the most important of the engravers after Rubens, has taken the widest and most generous view of that which a Catalogue Raisonné ought to be; for he has been biographical as well as critical and descriptive, and he has pressed into his service a certain number of illustrations. That widest view can only be taken—at all events, can only be acted on—when the subject of the volume is no longer among the living; for, though criticism of the living is possible, biography, exhaustive and final, is obviously shut out. The thoroughly painstaking and elaborate fashion in which M. Hymans has performed his task, almost

assures us that it has been in very great measure a labour of love. But, indeed, for a Catalogue Raisonné to be a labour of love is no new thing: rarely could it be undertaken for such modest pecuniary reward as can alone fall to it. The Catalogue Raisonné comes generally from the connoisseur who is likewise a collector, an approved and genuine lover of the work of that master with whom he is concerned. That was the case with the Chevalier de Claussin, who, in the sale room, piteously begged that, in virtue of his services as well as of his age, he might be permitted the undisputed acquisition of a rare Rembrandt which he had long coveted, and which could hardly again, within his lifetime, re-appear at an auction. It was the case, too, with Wilson, the Chevalier's English successor. And it has been the case, habitually, since Wilson's day. Nor is M. Hymans the first person who, dealing officially with engravings (he is the Keeper of the Brussels Library), has been minded not only to "keep," but to chronicle, certain of the treasures confided to his charge. Carpenter, who to this hour has scarcely been superseded as the authority upon the prints of Vandyke, was Keeper of the Prints and Drawings at the British Museum. That M. Hymans, in a kindred position in the land of Rubens, should have engaged especially in the study of the engravers closely associated with Rubens, seems to me very natural. He is the author, I may be permitted to remind people, of a valuable work on the engravers of that school generally, and now he gives us, upon one of them in particular, a comprehensive and admirably considered monograph. Of, and for, Lucas Vosterman, the last word, as the result of M. Hymans's industry and acumen, has now surely been said. In saying it, M. Hymans has fulfilled a service to art, and has engaged successfully in a work of patriotism.

It will not be thought, I hope, that because one pays this well-deserved tribute to a piece of sound and useful and arduous work, unfalteringly accomplished—it will not be thought, I hope, that one is claiming for Vosterman a measure of interest such as the English student of his art cannot in justice be expected to accord him. Vosterman, by the very reason that his work (with somewhat insignificant exceptions) is reproductive instead of original, cannot possibly be in the first flight of etchers and engravers. The honours bestowed upon Mantegna and Dürer, upon Schöngauer and Lukas of Leyden, upon Aldegrever and the Behams, upon Rembrandt, Claude, Vandyke, Turner, Méryon, and Whistler, can never in the nature of things be bestowed upon Vosterman. But he takes his place, or at the least may aspire to take his place, in that honourable line where Marc Antonio, the interpreter of Raphael, stands with our own masters of eighteenth century mezzotint—with Earlom, the interpreter of Hogarth, Claude, and Van Huysum, with McArdell, the interpreter of Reynolds. And, even there, though Vosterman's place of distinction may have been fairly won, it can scarcely be a place of equality with those engravers whom I have just now mentioned; for the method of Vosterman, with all his skill and

labour, did not suggest Rubens as well, for instance, as that of Marc Antonio suggested Raphael. The line of Marc Antonio, it is true, left something unsaid, but at least it said nothing but that which was accurate—work the most economical on the part of the engraver did manage to suggest Raphael's contours, expression, spirit, as well, of course, as his composition. Now, Vosterman's burin work, in which pure line is so often lost—in which it is indeed rarely sought to be preserved—yet loses this line without much compensating gain in "colour" and tonality. Rubens's colour, Rubens's texture, is not, as far as I can see, either reached, approached, or even frequently hinted at, by prints which are yet remarkable for spirit and for care. Mezzotint would in reality have been the medium in which to render Rubens—that or such etching as has been practised by Unger or by Waltner. And, in saying this, I have already answered, by anticipation, any possible query as to why one cannot hold Vosterman to have been quite the equal of those great masters of mezzotint who translated so much of the work of our best English painters. Mezzotint, be it remembered, is more suggestive than anything else of a painter's touch, of a painter's brush-work, and of the gradations of light, shade, and colour which have made, in all probability, so much of the charm of the original canvas. But one admits, of course, that where firmness of modelling is the thing to be mainly valued and preserved, line engraving—it may be even the intentionally broken and obscured line of Vosterman and his contemporaries—is the medium that is desirable. Thus, to consider the matter in the concrete—to take particular instances—while one would choose mezzotint as the medium through which to receive Titian or Etty, one would choose line engraving as the medium through which to receive Holbein or Ingres.

So much for general considerations—it was well perhaps to try to make some of these things clear, both for one's self and for one's readers, before speaking in even the briefest detail of Vosterman's life and of the extent of his labour.

The birthplace of the engraver is not known to this day, and it is but comparatively lately that chroniclers of his fortunes have been able, in assigning the year in which his birth took place, to come within measurable distance of accuracy. He was born, it seems, in 1595 or 1596—M. Hymans gives the earlier of the two dates, but adds that Vosterman in 1636 declared himself forty, which would point more probably to the later of the two being the correct one. Though we do not know where Vosterman was born, we know that it was not in the place wherein he chiefly practised his art, for we find him in his young manhood claiming to be admitted to the privileges of Antwerp citizenship. Soon afterwards he became a member of the Guild of St. Luke, and he seems to have insisted particularly on receiving the letters patent of a dealer. In this matter he resembled many men of his own period, and resembled yet more the men of the eighteenth century, very many of whom, at all

events with us in England, were at once engravers and printsellers. Vosterman was still young when he began to be engaged on the plates after Rubens. His success with them was tolerably prompt, but his work upon them was not continued very long; for in 1622 the painter is found declaring that the engraving of his pictures is interrupted by reason of the "*trouble intellectuel*" of his engraver. In other words, Vosterman had, for the time being, lost his reason—a matter of which Mariette takes account by mentioning, *à propos* of "The Fall of the Rebel Angels," that Rubens had exercised the greatest care in directing the method of the engraver, and that this poor man had applied himself so unremittingly to the task that his mind had thereby become weakened. Vosterman seems, thereupon, to have considered Rubens as an active enemy, and to have conducted himself towards him not without a measure of violence. The engraver, in course of time, regained his mental balance, and—work to some extent failing him in Antwerp—he proceeded, as ample records show us, to England, where Lord Arundel was among his patrons, and where he stayed a considerable time. It is believed that he passed through Paris on the way to these shores; but this is not certainly known. What is known is, that after a very prolonged absence he returned to Antwerp, took up his work again there to some extent, was for a while at least of such a position that his portrait was engraved by Hollar (a man, it is true, who, like Vosterman, experienced the reverses of fortune); then fell into quite dire poverty, and, having witnessed the death of his son—an artist like himself, if of lesser gifts—died, tended indeed affectionately by his daughter, but the recipient of the not too lavish charities of his guild.

It was extremely natural that a person holding one of the most important of official positions in the world of art, in the country of Rubens and of his engravers, should have selected that quite remarkable engraver, Vosterman, as the theme of what must certainly be called a treatise as well as a catalogue. And it is most creditable to M. Hymans that he has executed his task with a rare and satisfactory completeness. Nothing more about Vosterman remains, or can remain, to be said. The collector and the historical student of art are alike provided for. Yet, as I may have implied already, I do not anticipate, so far as England is concerned, any great revival of enthusiasm over the subject of M. Hymans's monograph. Even we, however, with our many and reasonable inducements to study art in others of its developments than that of the Antwerp school of engravers, must be thankful from time to time to have access to a volume of authority upon one of the most accomplished members of a group which formed at least a connecting link between the earlier Italian engraving and that engraving which in the eighteenth century is beheld in England in the achievements of Basire and Woollett, and in France in the productions of Laurent Cars and Tardieu, of Massard and Philippe Le Bas.

FREDERICK WEDMORE.



## THE NEW ASSOCIATES OF THE ROYAL ACADEMY.

VERY seldom has the Royal Academy to elect three Associates at a sitting. It did so last Tuesday, and, on the whole, with judgment. Mr. G. Frampton's claim—though by no means inadequate—was perhaps one which was not very pressing at the moment. Only the other day we recorded that he had been selected as the sculptor of the new statues to be placed round the spire of St. Mary's Church at Oxford, and also as the designer of the Winchester quingentenary medal. Mr. Frank Bramley had clearly established a right to prompt election, not so much by last year's work, with its laudable enough intention to reconcile artistic aim with homely observation of life, as by the yet earlier successes of "Hopeless Dawn," and of that picture which almost immediately followed it and which represented, so to say, a human derelict—a Spanish woman washed up by tempest on a strange shore, and coming to herself as the centre of wondering fisher-folk in a Cornish cottage. The third choice—or, rather, we have no doubt, the first of the three—fell upon Mr. John Sargent, who could never in fairness have been passed over by a body whose business it is to take account of brilliant technique and of the presence of a virtuoso. Mr. Sargent has in his time exhibited canvases which to the wisest and most comprehensive criticism have seemed harsh, garish, and offensive, if, like the portrait of Mr. Robert Louis Stevenson, they were not actually funny. But these are the exceptions; and though Mr. Sargent is not at all a faultless colourist, and is regarded as the ideal painter only by those whose conception of the ideal does not rise above what is clever, he is a highly trained and remarkable draughtsman, a keen and somewhat original observer, and a painter whose brush-work is of absolutely extraordinary deftness. The influences which, as we suppose, have most inspired him, outside that of his admitted master, M. Carolus Duran, are the influences of Velasquez, of Franz Hals, and of Mr. Whistler. Even where he has not been altogether satisfactory, Mr. Sargent has never failed to be vivacious and interesting. We have ever been among those who have enjoyed his talent. It is well—and was indeed inevitable—that he should belong to the Academy.

## OBITUARY.

WE have to record the death of Mr. Clark Stanton, R.S.A., which occurred at Edinburgh on January 8. Born at Birmingham in 1832, he was educated there at the King Edward School and the Art School; and he began his artistic career as a designer and modeller for Messrs. Elkington. While working for this firm, he designed many figure and decorative subjects, to be carried out in metal; among the rest a silver table, which was presented to the Queen by the Prince Consort. While still young, he studied for a time in Florence; and during this period he received sittings from Garibaldi, of whom he executed a bust. On his return, about 1855, he settled in Edinburgh; and in 1855 began to exhibit at the Royal Scottish Academy, showing ten works, including his busts of Profs. Dick and Laycock, and a fine statue, titled "The Ivy Wreath," executed for Messrs. Elkington. During his earlier days he executed many illustrations for the Edinburgh publishers; and to the end of his life he combined the practice of graphic with that of plastic art, and worked skilfully in both water-colours and oils, though chiefly known as a painter by his work in the former medium. In 1864 he designed the Caledonian Challenge Shield, the chief volunteer prize at

the Edinburgh Rifle meetings. One of his best works in the round is "The Strayed Reveller," dating from 1861. He also executed several groups at the base of the Prince Consort Memorial, several of the statuettes on the Scott Monument, and some of the figure-subjects in relief on the panels of the Duke of Buccleuch's monument—all in Edinburgh. His works are distinguished by much grace, sweetness, and dexterity; but he had never the opportunity of executing any single work of sufficient importance to secure very extended and abiding fame. Personally, Mr. Stanton was one of the gentlest, most modest and lovable of men, but of a singularly retiring disposition. He was elected an associate of the Royal Scottish Academy in 1882, and a full member in 1885. Since 1881 he had been curator of the Life School, a position in which his winning personal qualities greatly endeared him to the students under his charge.

## NOTES ON ART AND ARCHAEOLOGY.

THE exhibitions to open next week include: the first public exhibition, by Mr. Harry Quilter, of pictures, sketches, and studies, at the Dudley Gallery, Piccadilly; and two collections at the Dowdeswell Galleries, New Bond-street—of marine pictures and studies in oil, by Mr. Edwin Hayes, painted on the coasts of England, Holland, Italy, and Spain; and of drawings in water-colour, by Mr. Claude Hayes, representing scenes in Essex, Berkshire, and Surrey.

THE following have been elected associates of the Royal Society of Painter-Etchers:—Prof. Le Gros and Messrs. F. Boberg, G. W. Eve, A. Hartley, H. Macbeth-Raeburn, H. C. Massey, W. Monk, C. M. Pott, and E. Stamp.

MR. W. FRANK CALDERON proposes to open, in April, a school of animal painting in Baker-street, provided that he receives the names of a sufficient number of pupils. Among those who have promised him their support are Messrs. Briton Rivière, H. W. B. Davis, and Heywood Hardy.

THE will of the late Lady Eastlake contains the following legacies:—A bust of her husband (Sir Charles Eastlake), by Gibson, and an unfinished portrait of Lady Calcott, by Sir T. Lawrence, are bequeathed to the National Portrait Gallery; a picture by Sir Charles Eastlake, entitled "Ippolita Forelli," is bequeathed to the National Gallery; and the sum of £100 to the Artists' General Benevolent Institution.

THE large collection of Japanese art in the South Kensington Museum has been rendered more available to students by the publication of a catalogue of the illustrated books and prints. It has been compiled by Mr. Edward F. Strange, from translations furnished by Mr. G. Kowaki. The principal system of classification is according to subjects; but details are given of the varied contents of the albums of xylographic prints in colour, and there is also a copious index of artists' names. A second part will deal with the original drawings, photographs, and books relating to Japanese art.

THE last number of the *American Journal of Archaeology* (Kegan Paul & Co.) is of less interest than usual. Prof. Allan Marquand, of Princeton, gives a further report of his visit to Italy in search of unidentified works of Luca della Robbia. He here deals with certain terracotta medallions on the outside of Or San Michele at Florence, one of which (now published for the first time) he claims to have proved to be the latest dated work of the artist; and with the altar-pieces and other decorative work in the little-known Tuscan town of Impruneta. Prof. A. C. Merriam, of Columbia College, discusses a series of Cypriote heads in the Metropolitan Museum of New

York, tracing Egyptian influence, as shown in the arrangement of the hair, by comparison with a statuette of Apollo from Naukratis. Mr. T. G. Pinches, of the British Museum, describes a Babylonian tablet, dated 539 B.C., which is interesting as showing the figure of a humped ox, referred to in the inscription on the other side of it. Mr. W. C. Poland, of the American School at Athens, writes about a sepulchral inscription of the early part of the fourth century, recording that Euthylla dedicates it on the grave of her friend, Biote; and further details are given about the excavation of the Heraeum at Argos. Finally, we may mention a letter by Mr. William Mercer about Montefalcone in Umbria, and its painter, Francesco Melanzio, a pupil of Perugino.

## THE STAGE.

MR. SYDNEY GRUNDY is one of the very few contemporary writers for the stage who can reasonably claim that their work is possessed of such literary quality as would in any way hold its own were it to be devoted to novel, or short story, or first-rate newspaper article, instead of to plays. And it is this literary quality—this and the presentation of certain amusing types—that distinguishes and gives some value to his new piece, "An Old Jew," at the Garrick. Otherwise the piece is not, perhaps, altogether one of Mr. Grundy's strongest. The story—not a thing we are wont to be very exacting about—is somewhat too slow in developing; nor, however much "truth" may be "stranger than fiction," can we be reconciled to its likelihood. Mr. John Hare, who, in his own art, is one of the neatest of *genre* painters, here plays a very leading part—that of the "old Jew" himself. A part so important must needs have variety; and we prefer Mr. Hare in those passages in which he is called upon to display his powers of dainty observation, and his finish of performance as a light comedian. Less convincing is he in those passages which call upon the actor for pathetic expression. In a part of unusual importance, Mr. Gilbert Hare—the son of the popular manager—is a little over-weighted. Mr. Anson exhibits his own forcible style with peculiar success. Mrs. Theodore Wright has, as we have before had occasion to recognise, a somewhat impressive personality, hitherto displayed chiefly in that limited artistic effect which is known as "suppressed emotion." Miss Kate Rorke is rarely without spontaneity and feeling, and, one may say, never without charm. So the piece is, on the whole, well acted.

ADMIRABLE as was the Viola of Miss Ellen Terry, eight or nine years ago, at the Lyceum, the Viola of Miss Kate Terry, presented fully a quarter of a century ago, at the Olympic, was, we consider, the best Viola whom the middle-aged playgoer has seen. The Viola of Miss Ada Rehan, just proffered us at Daly's, is entitled to respect: nay, more than that, notwithstanding certain notable and even inexplicable mistakes of method, it is worthy of recognition as a sometimes impressive effort of art, and as, of course, the expression of a gifted, and to some extent, varied nature. The piece generally is well enough played, and will doubtless sufficiently serve its purpose, though we could wish that the text were treated with something of the respect which we have claimed for the leading actress. A really long run is somehow seldom accorded to "Twelfth Night;" we may almost say never. And it has been interestingly pointed out that the occasion for the piece's revival has generally been the desire of an important actress to appear as Viola, or even sometimes of an important actor to appear as Malvolio,



Sir Toby Belch, or Sir Andrew Aguecheek. We are surprised at the circumstance. For though several characters are fairly attractive to the comedian in "Twelfth Night," no one character dominates. From a purely stage point of view, the play has certainly its defects.

THE Sunday Popular Debates at the Opera Comique, under the direction of Mr. J. T. Grein, will be inaugurated on Sunday next, January 14, at 8 o'clock p.m., by Mr. Sergius Stepniak, with a lecture on "The Russian Drama." Mr. W. Archer will occupy the chair.

## MUSIC.

### MUSICAL PUBLICATIONS.

*Old English Popular Music.* By William Chappell. In 2 vols. (Macmillans.)

It is now nearly sixty years since the late William Chappell began to collect materials for a work on Old English music, which appeared in 1840, and was republished in 1855 and again in 1859. In the present edition important changes have been made: many of the ballads since printed in the "Roxburghe" collection and other similar publications have been reduced to one or two stanzas, and more attention has been concentrated upon the music, rightly described as "the most important element of the work." With regard to the music, the reasons for various changes which have been made are set out in the preface.

There is no doubt that, in putting modern signatures to tunes written in old modes, and in adding accompaniments with modern harmonies, the late Sir G. Macfarren went too far; and yet we cannot but feel that he was right in attempting to establish a difference between the music of the church and that of the people. The conquest of Spain by the Arabs and the wars of the Crusades—not to speak of other influences—familiarised the West with a tonality which first modified, and finally overthrew, the ecclesiastical scales. Herr Emil Naumann and Mr. J. F. Rowbotham, in their *Histories of Music*, state that the minstrels and troubadours were among the first to introduce life into the formal church modes, which bore but little resemblance to the Greek modes out of which they were, after a fashion, evolved. The *Tonus Peregrinus* and the *Musica Ficta* of the middle ages show the strong influence from without on the Church, which in music, as in other matters, never led, but always followed public opinion. Many of the old popular tunes were noted down by ecclesiastical, or skilled musicians, but probably transcribed—i.e., presented, not as sung by the people, but in the tonality ordained by the priests. Mr. Wooldridge says:

"The popular treatment of them [i.e., of the ecclesiastical modes] differed in no essential respect from the ecclesiastical; and the nameless authors of the ballad tunes, for anything their work shows to the contrary, might well have been the very men whom we know and honour as composers for the Church."

With the latter part of the sentence we agree; "Sumer is i-cumen in," the earliest example in our book, was written down by John Fornsete, a monk of Reading in the thirteenth century; and again of the old song of Agincourt it is remarked:—"Whether in this song of Agincourt we have another example of a popular melody embellished and added to by a scholastic composer, it is impossible to say." But if these scholastic composers embellished and made additions to popular melodies, surely it is possible that they may also have removed certain accidentals which savoured too much of the secular. The priests cannot have been well disposed towards the minstrels, for the people, then as now, loved amusement better than

instruction; and the following from the books of the Stationers Company (1560):—"Item, payd to the preacher, 6s. 2d.; Item, payd to the minstrell, 12s."—represents fairly well the respective value attached to their services. In connexion with this matter the remarks on "Walsingham," vol. i., p. 69, may be read with advantage; also footnote to p. 81. Or, on the other hand, it may have been the general practice to write in the ecclesiastical modes, and for the people, in singing, to make chromatic alterations, according to instinct, or, more probably, according to tradition. It is only since the beginning of this century that written music represents actually what was intended by the composer. Sir G. Macfarren went too far in modernising; but to read the mere letter of old music is also, in the opposite direction, a fault, though one less misleading. The past cannot be restored; but to the old text, as given in the present edition, anyone, according to knowledge of the past, or fancy, can add what he pleases.

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cinct narrative which gives the information a reader may require, and forms a thread for pearls of great price. We do not wish to carp where there is so much to praise; but we have noticed a good many misprints, and a second edition will soon, we hope, remove two or three rather glaring errors.

Charlotte and Louisa Stuart were the only children of Sir Charles, afterwards Lord Stuart de Rothesay, and of Elizabeth, a daughter of the third Lord Hardwicke. Their father was a grandson of the well known Bute, the favourite and minister of George III.; their mother blended the plebeian blood of the Yorkes—the great chancellor was a country attorney’s son—with that of the historic house of Lindsay, which has risen out of the wrecks of “the 45,” to spread far and wide in Scotland and England. Lady Hardwicke was one of three famous sisters, admired by Sheridan and Horace Walpole; and this venerable lady, alive until 1858, strangely connected the present with the distant past: Charles II. was “best man” at her grandfather’s wedding, and her father saw Preston Pane and Culloden. The first years of the life of the Stuart girls were passed in Paris, at the British Embassy—the town house of Pauline Borghese, the fairest scion of the tree of the Bonapartes; and under the superintendence of loving parents (who represented England with becoming dignity) the children beheld the last glories of the old régime, when, the dread usurper having disappeared and the Revolution being quelled for a moment, the sad majesty of the Duchesse D’Angoulême and the infantine grace of the Duchesse de Berry presided at the fêtes of the Tuileries, a pale shadow of the splendours of Versailles. Soon after the Revolution of July, Lord Stuart retired from his post as ambassador; and Charlotte and Louisa, now in their teens, and already rich in the promise of youth, spent the next few years in the great world of London, in the midst of kinsfolk of many noble houses, or in their secluded home at Highcliffe, once the country house of their chief Stuart ancestor. In 1835 Charlotte married Charles Canning, the only surviving son of the brilliant minister, even then a rising young man of mark—a member of a most distinguished set at Oxford, of which Manning, Gladstone, Roundell Palmer, and Lowe are probably the best remembered names—and who, had his life been prolonged, would have certainly passed from a throne in India to fill the highest place in the state in England. In this instance the course of true love did not run smoothly for some little time. Lord Stuart remembered the schism of 1827, and had no liking for the Canning family. But all ended at last well; and in the quaint phrase of Lady Charlotte Lindsay, “Papa, mama, lover, and lovee, one and all, played their parts to perfection.” Louisa Stuart remained for some years unmarried; but she was a conspicuous star amid a constellation of peculiar loveliness—Leveson Gowers, Villierses, Lennoxes, and many others—which shone round the throne of our then girlish queen. Her genius in art had already developed; and we may see her in

more than one old Book of Beauty engaged with her palette and brushes, but princely in her noble and charming bearing. We shall not attempt a judgment of Paris, or venture to decide whether, if qualified, she would have been hailed as the Queen of Beauty at the famous passage of arms at Eglinton; but she won the heart of many a noble cavalier—like “his love and his arms, now alas! dust”—at that stately scene of the chivalry of the past.

In 1842 Louisa Stuart was married to the well-known Lord Waterford of fifty years ago. The majestic beauty of the bride, as she moved to the altar, is remembered by witnesses still alive, and is noticed in a graceful letter in this work from the pen of one of the Berry sisters. Lady Waterford’s heart went with her hand; yet the union seemed at first sight ill-assorted. Lord Waterford was a princely and gallant gentleman; but he might have been called the Last of the Mohawks. His chief occupation was country sport; and his somewhat arrogant bearing and manner might have been thought in ill-accord with the gracious refinement and the artistic tastes of his most gifted wife. Yet there never was a more attached pair; and if he continued to be the Irish Nimrod, the partner of his life wrought a great change in his nature, made him one of the best and wisest of landlords, and drew him into the paths of religion and art in which she had trod from earliest youth. It was a gay time in the neighbourhood when Lord and Lady Waterford made the noble domain of Curraghmore their home, and became leaders in the highest social life of the counties of Waterford and Kilkenny. A few of the bright circle of those days survive. We may refer to Frances, Lady Ormonde, the course of whose destiny has not been unlike that of Lady Waterford; and to Lady Louisa Tighe, perhaps the last living being who beheld the historic Ball at Brussels. Yet general society was not much to Lady Waterford’s taste. She liked to surround herself with a few choice friends; and her strong sense of duty and love of art made her devote herself chiefly to improving the immense but somewhat backward Waterford estates, and to doing good to the peasant masses upon them. Under her beneficent and thoughtful care Curraghmore soon put on a new aspect: plantations, shrubberies, and walks were laid out in the vast yet rather neglected park; and a scene, grand in its outline, yet uncouth and rude in its lesser features, was ere long transformed into one of exquisite and almost perfect beauty. Schools, too, and working clubs were set up for the benefit of the humbler classes; an attempt to establish a manufacture of cloth was made; and hundreds of labourers were daily employed in works of draining, enclosure, and the best farm husbandry. Lord Waterford took a zealous interest in these fruitful and prosperous tasks; and, if he was still foremost in the flight of the chase, he became a country magnate of the first order, owing in the main to his wife’s example. The Great Famine of 1846-7 found the Waterfords engaged in these works of good; and the pair, like many others of high rank in Ireland, left nothing undone to mitigate the



effects of a visitation like that of the Destroying Angel. Their noble acts of charity are still remembered, yet for a moment the peasantry appeared ungrateful. In the revolutionary movement of 1848, it proved not difficult to stir up the wild Celts of the Commeraghs against "the bloody Beresfords," chiefs of Protestant ascendancy in bygone times; and their benefactors were for some weeks in danger.

The lives of Lord and Lady Canning had, during these years, flowed in a different and more strongly marked channel. He had become Under-Secretary for Foreign Affairs in the great administration of Sir Robert Peel, and took part, not without distinction, in the delicate negotiations with France of those days. He was, indeed, much prized by his chief, Aberdeen; and had Peel continued long in power, he would probably have been made head of the Foreign Office. Lady Canning, meanwhile, had become one of the great ladies of London society; and though never a Queen of Fashion—her sensitive and fastidious nature would have shrunk from the thought—she held a foremost place in the glittering world of which the Duchess of Sutherland and Lady Jersey were the highest ruling spirits. Those who remember the time have noted the contrast she presented to her husband's sister, Lady Clanricarde; the one charming, but rather shy; the other flashing with the wit and malice of Canning. Lady Canning was often in waiting on the Queen from about 1842 onwards; and the sketches she has left of the Royal Family, and of the round of their life at Windsor and Osborne, and of the kingly and queenly personages they met at Laerken and other places, are singularly life-like, graceful, and happy. She travelled also a good deal at this period; and, though not a great artist, like her more gifted sister, her landscapes of French and Italian scenery are not without excellent taste and merit. In 1855, came the most important turn in the fortunes of Lord and Lady Canning, a turn that led to high honour, yet proved tragic. Lord Palmerston was now at the head of affairs; and, loyal to the memory of a great departed chief, he sent the son of Canning to India, to succeed Dalhousie as Governor-General. "I will follow him like a dog," the true wife wrote, though she felt misgivings about the future; and never did a wife do her duty better. The diary and letters of Lady Canning during her reign in India fill a large part of this work; and they will amply repay a careful perusal. Her accounts of the grandeur of nature in the East, and of its strange civilisation of the past, are admirable for insight and graphic skill; and the same may be said of her thoughtful sketches of Oriental life and habits. But a terrible time was already at hand; and the outburst of the great Mutiny of 1857 threw Lord and Lady Canning into a sea of troubles. His despatches have passed into the domain of history; but her brief descriptions of some of the scenes of the rising, and of the feelings and passions of the ruling caste at bay, are certainly the best we have ever read. Yet the most striking features of

these records of the time are her absolute confidence in the triumph of our arms, when the courage of many had given way; her inestimable worth in the hour of peril; her perfect sympathy with the wise policy of clemency and justice pursued by her lord; and above all, perhaps, her calm pride in confronting the torrent of calumny let loose against him. The end of these illustrious lives was, however, near. In the sixth year of her rule in India, and when home seemed in sight from across the ocean, Lady Canning sickened of fever and died. Her husband, already broken in health, and borne down by his irreparable loss, just lived to see the shores of England again; but he was soon laid in the grave of Canning. "You are going to Charlotte" were nearly the last words that soothed the agony of the dying man; they were more to him than national honours and the welcome he had received from the highest in the state.

A terrible accident had, before this time, deprived Lady Waterford of the stay and the pride of her life. A perfect horseman, but of great weight, Lord Waterford had had dangerous falls in a very difficult hunting country; but a mere stumble caused his untimely death. The funeral was remembered for years for its immense and sorrowing concourse. We may drop a veil over the grief of the widow. Lady Waterford left Curraghmore for ever; and, though still in the glory of superb womanhood, almost withdrew herself from the great world during the long years of honour that remained to her. Her husband had left her Ford Castle, then a rude manor by the Cheviot Hills, and Higheliffe passed to her on the death of her parents; and her life was chiefly spent at these two secluded spots, where, in her own words, she was "a calm seeker for good." Her exquisite taste displayed itself in numberless creations of use and beauty. Ford was transformed from a false Gothic structure into a pile worthy of the feudal Herons; a village admirably planned rose beside the gates and gave happy homes to many poor dependents; and the traveller who visits the field of Flodden, within the precincts of the old chase, marks with pleasure how Marmion's well has been restored, and the whole tract laid out with reverence for the past. There was less room for the amending hand at Higheliffe; but here, too, the encroaching sea was kept out, and beautiful gardens and rich parterres attest the assiduous care of a nobly gifted mistress. Yet these were not Lady Waterford's chief labours. She devoted hours of each passing day to doing good to a world of dependents; and the schools she founded, the homesteads she built, the improved comfort and habits that, by degrees, grew up among the poor at her bidding, are perhaps the best monuments of her most fruitful life. Art, too, engrossed the greater part of her leisure. She became a painter of remarkable power; her genius in form and colouring was really striking, if somewhat wanting in exact finish, and the frescoes from her hand on the school walls at Ford are beautiful both in design and outline. And so peaceably flowed on

a great life of good works, diversified only by rare visits to Windsor, Osborne, and great country palaces, and occasionally to the world of the capital: for Lady Waterford, wherever she moved, remained the charm of the social hour, and was especially liked by the Queen and her family. Meanwhile a gradual but marked change had passed, as it were, over her inner nature. Louisa Stuart had been what is called High Church, but as age advanced she felt how true it is that organisation is not life; for her the shrine became little, the Divine all, and she sought Christ through the dust of systems and creeds, a faith strong enough to retain a noble character in the path of the highest duty and virtue, if perhaps insufficient for weaker creatures. In this way the end of time for her on earth drew near; and during the last space of a life thick strewn with blessings, Louisa Waterford humbly sat by the pool waiting until the angel should move the water. She passed quietly away in the spring of 1891, and in her case the image of the earthy put on the image of the heavenly in a scarcely perceptible change.

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"Lady Anne Barnard was at a party in France, and her carriage never came to take her away. A certain Duke who was there begged to have the honour of taking her home, and she accepted, but on the way felt rather awkward, and thought he was too affectionate and gallant. Suddenly she was horrified to see the Duke on his knees at the bottom of the carriage, and was putting out her hands, and warding him off, when he exclaimed, 'Taisez-vous, Madame, voilà le bon Dieu qui passe!' It was a great blow to her vanity."

Nor can we attempt to trace the descriptions of high social life and the affairs of Europe, which give these volumes perhaps their chief general interest. The sisters Berry in witty and pointed phrases revive the men and women of Horace Walpole's day, and many who stand out on the canvas of Reynolds. Lady Hardwicke brings before us the Ireland of Lord Clare and of Emmett, the last scenes of the court of George III., the somewhat tawdry state of the Regency, and memories of the Napoleonic empire strangely blending with those of the restored Bourbons. We see glimpses of a world for

ever vanished, when an Emperor of Austria wedded an Adriatic bride; when Pius VII., forgetting a past of trouble, deemed the temporal crown of the Fisherman secure; when Charles X. put his trust in Polignac; when the Citizen King gossiped in the Tuileries; when Caesarism without a Caesar was set up in France. Perhaps the most attractive picture we meet is that of the Queen and the Royal Family: lives of majesty yet of domestic virtue, rich in intelligence and the finest culture, yet simple and zealous of good works, lives that justify Tennyson's song of praise, and that will long stand out in our English story. Yet to a thoughtful observer of the present age, the most striking feature of the book is, that it indicates surely what an immense change has passed gradually over our aristocratic orders in the course of the last seventy years. The contrast which the Hyde Park of half a century ago, with its stately processions of a few grand carriages, presents to the Hyde Park of this day, in which all kinds of vehicles jostle each other in reckless confusion and wild disorder, is a faint visible sign of the wide difference between the upper classes of England at the two periods. We are not undiscerning flatterers of the past; but the dignity and charm of the best patrician life of the first Victorian era have suffered from the influx of new wealth, from the increasing commingling of many social grades, from the growing extravagance of tastes and habits, from ostentation, and coarse, frivolous luxury. Much good, certainly, is to be set against this; but the English aristocracy of 1840 differs scarcely less from that of 1893, than the circle of Louis XIV. at Versailles differed—*absit omen*—from that of Louis XVI. People in high places should think on these things: the two noble lives of which we have sketched the features were at least a protest against the many blemishes which disfigure what is called Society in this day.

WILLIAM O'CONNOR MORRIS.

*The New Egypt.* By Francis Adams.  
(Fisher Unwin.)

MR. LONGSDON, in his introduction to this posthumous volume, says "it was the strong desire to help the nationalist movement in Egypt," that gave Mr. Adams the strength "to battle so long against disease." There are unmistakable signs, both in the fashion and language of the book, that it was written in a hurry: also in a bad temper. The feeblest attempt is made to be fair to all parties. Mr. Adams held a brief for the Khedive and his subjects; therefore he is sparing neither of rhetoric nor of abuse in the advancement of his cause. Errors of taste stain every chapter, and it is only in some singularly beautiful interludes—for example, his account of the Nilotis—that the style is free from faults. For the most part Mr. Adams was content to imitate the methods of the smartest of smart "leader" writers, and the effect is at times not a little depressing. But the book was well worth writing, and is eminently worth reading; for its author was shrewdly in earnest, and earnest men have a knack of saying memor-

able things. It were easy to raise many objections to the arrangement of the chapters, to the omission of an index, to the bestowal of almost offensive nicknames, to the inclusion of journalistic "interviews" into what poses as a serious contribution to political literature. But no purpose would be served thereby; and candour compels one to admit that, after all, the arrangement is fairly adequate and the interviews not without dramatic effect.

An unique merit, too, enhances the value of Mr. Adams's work—a merit which no other recent book on Egypt has possessed. Even Mr. Milner's excellent and statesman-like *England in Egypt* almost forgot one aspect of the question, which Mr. Adams saw clearly, though in Cairo but a few months. We are grown accustomed to believing—and the authorities who have schooled us are responsible—that the problem before us is: Shall France or England be all powerful in Egypt? Whether or not Egypt should be left to herself, is a question with which only Radical members who wish to annoy the Government concern themselves. Such, at least, is the popular superstition. But Mr. Adams realised that herein lay the gist of the whole matter; and he set himself to prove that, in the interests of humanity and progress, the English troops should evacuate the barracks of Ras-el-Tin and Abasseyah.

"Now in no other country in the world is the administration so powerful for good or for evil, for in no other country in the world has it at its almost absolute disposal the means of the material prosperity of the nation. Egypt is 'the gift of the Nile,' and the Nile can be made the gift of the administration. Had the government been based on this theory, and had everything else been held subsidiary to it, Egypt to-day would be the model of nations. Nowhere has democracy such an opportunity as here; nowhere could the dream of the Socialist and Communist be realised as it could here. The first administration that is in any degree democratic will open out for Egypt an incommensurable future."

On this supposition Mr. Adams bases his whole case, and, of course, the first step he advocates is the withdrawal of the British red-coats. It is not necessary to argue whether democracy be a good or bad thing. The practical statesman would hardly take the trouble to discuss the point. Clearly what is good for one country may be bad for another; though it must be confessed that, as a rule, democrats are slow to acknowledge the truth. Mr. Adams possibly might have been able, though the task would not have been too easy, to make out an impregnable case in favour of the democracy of his own colony or of England. But in supporting the same principles with reference to their power for good in an Eastern country, he has avoided mentioning the difficulties he dared not face. Popular government of a sort was tried in Egypt: Ismail was fond of experimenting in Western manners, and was a conspicuous failure. Oriental peoples prefer a strong administrator, and are not, as a rule, anxious to govern themselves. And Mr. Milner points out that "many of England's reforms in the Nile Valley are in the direction of the ideal the Nationalist party had at heart."

What this popular party failed to do, the English servants of the Khedive have accomplished. Mr. Adams, bitterly spiteful towards Lord Cromer's policy, could not deny, though loath to acknowledge, the success it had achieved. His scornful references to "the pledged honour of England" might make for applause in a debating society; yet is it far from certain that our honour has been soiled because the "army of occupation" still remains in the country. What Lord Granville wrote in his famous 1882 despatch was, that the government of Great Britain had for its object "the establishment of an order of things possessing the elements of stability and progress." Manifestly, to use our author's favourite word in clinching an argument, if our ministers believe that order and progress are not yet assured, they have no alternative but to continue the protectorate. To imitate the tirades of the frantic Franco-Egyptian press, as was his delight, does not convince us of the opposite.

Now Mr. Adams, with the charming inconsistency of a democrat, spoke to the greater people of the country on this matter of evacuation. He interviewed Riaz, Tigrahe, and Abbas II., recording with superb satisfaction their disgust at our policy. It requires only a small knowledge of Egyptian history and a lively recollection of reforms initiated by the English to explain their anger. He also interviewed Lord Cromer that he might the more vehemently exclaim, "Lord Cromer's opinions, when they have to deal with unusual types of character, are generally noteworthy for being quite wrong." But the fellahin are, I think, not ungrateful for our rule. It may be well in most cases to let a nation govern herself; but assuredly not when alien government means sufficient food, relief from forced labour, diminution of taxation. All this, and more, has been acquired by English guidance; the peasants realise that neither Turkish Pachas nor a boy prince could do as much. Mr. Adams can only refer to the "hazel eyes" and "lace-ups with soft leather tops," to the indignant "a promise is a promise. . . . The pledged honour of England. . . . It is impossible" of the Khedive; to the rare qualities of courage and honesty that distinguish Riaz; to the fidelity of Tigrahe. And this is not enough to convince sober people that we should wash our hands of Egypt. Also, there is something parochial in his disregard of a still graver question that confronts us. If we left Egypt, would no other nation step into our place? This, indeed, is a matter to be solemnly considered.

Nations, like individuals, must often find themselves in difficulties they have striven to avoid. "The empire," as Mr. Adams declares satirically, "is a great and magnificent fact." And it is childish to attempt to bind an empire by rules that were sufficient to control a vestry. There is nothing more certain than that England shirked the danger that dogged the footsteps of interference. The unenviable position of peace-maker was thrust upon her. Out of chaos she was bidden to restore order and quiet. Readers of Mr. Blunt's vigorous books are familiar with every reason that can be

alleged in favour of Arabi and the Nationalists. The late Khedive's gratitude to England was founded on admiration for the work, almost miraculous, that was done through her advice and active help. Having toiled, it is fair she should reap some harvest. Complete unselfishness in a nation is often the most profound selfishness. Nor is it an exorbitant demand that in one quarter of the world leading to India she should insist that peace shall be maintained. Again, it has been aptly pointed out that the only effective Arabists Egypt has ever known are some of the British officials in the Khedive's service. It is perhaps too much to ask a special pleader to consider fairly the facts that tell against him. But readers of *The New Egypt* must be cautioned not to forget them. Once more, to quote soberly what Mr. Adams wrote, apparently in anger, it is not unnatural for Englishmen "to glow with enthusiasm over the nobleness and unselfishness of our work in Egypt." For Egypt has many enemies, the worst of them masquerading as her friends. Only English prestige can keep them impotent.

Indeed, there is already an enemy within her gates, to whom Mr. Adams refers more than once, of whose evil influence he speaks wisely. The Greek tradesmen, for whom scarcely a good word can be said, is powerful for harm in every street of every city and township in Egypt. In the furthest villages he is to be found, carrying with him poisonous beverages, a sturdy disregard of morals, an immature taste for Western manners. Greedy, covetous, dishonest, he feeds on the misfortunes of the fellahin and grows rich on their poverty.

"All, or nearly all, retain a sense of their superiority to the 'Arabs,' and this sense comes out more distinctly in the villages than in the towns. The Greek feels but little personal affinity with the fellah, with the agriculturist, the patient, industrious worker, on whose tax-smitten shoulders the grievous burden of the government is laid. The Greek has for his present business to entirely eat up and supersede the more sympathetic Arab of the town."

Much more has he to tell us about these Greeks; but, curiously enough, he failed to see what was the best, the only, check to the evil. If, as Mr. Milner has shown, the people are better off, the finances of the country stable, irrigation improved, there is some chance of the Arab escaping from the "old man of the sea," who now squats on his shoulders. By the withdrawal of English influence, Greek influence of the most fatal kind would increase. Not only as petty tradesmen and money-lenders, but as government officials, they would remain an irremovable curse, blocking progress and pressing ruin.

Mr. Adams has written a useful and a very able book; but its usefulness is owing to the facts he has collected and his accurate commentaries on lesser known phases of Egyptian life, not at all on account of the conclusions he has drawn. The failure was, I think, inevitable. It is very difficult, luckily, to argue against facts. Sympathies are sometimes admirable, always humane and often dangerous. The problem he tried to solve is confused and confusing.

"It has one radical defect—that it is never simple; it has one ineradicable charm—that it is never commonplace." So that, however valuable in helping one to work to a solution such a book as *The New Egypt* may be, it cannot be final. Even so clever a man as Mr. Adams, must sometimes—nay, generally—be wrong. The safest thing is to leave the matter in the hands of those trained to adjust the balances; and the result will be fairer to all parties if sentiments and sympathies be kept out of the scales.

PERCY ADDLESHAW.

*A History of English Dress*, from the Saxon Period to the Present Day. By Georgiana Hill. In 2 vols. (Bentley.)

MISS HILL has given us in these two volumes much delightful material for that study of the art and philosophy of dress, which all of us pursue, and so few of us understand. Strange problems abound in her pages: as, indeed, the history of English dress brings together all manner of incongruities, hard to reconcile, impossible to account for.

Miss Hill wishes, as she tells us, "to describe the changes in the fashion of our apparel since the days of the Roman occupation of Britain." The Romans, it seems, found a trousered, and left an untrousered, people, it being a mark of advancing civilisation to discard the *braccae*. We can still trace the Roman influence in the dress of the later Saxon period, especially in that of the women, which was beautiful in its rich simplicity.

"It was in two pieces, the tunic and the gown, the latter generally concealing the tunic with the exception of the sleeves, which were close and came down to the wrist finished off with a bracelet or a band, while the sleeves of the gown were wide. . . . The mantle, of some contrasting colour, was of no particular shape, apparently, but a wide piece of stuff that could be wrapped about the form, in several ways, like a man's cloak. Ladies of rank had their gowns and mantles elaborately embroidered, working wonderful devices upon the cloth in silk and gold thread."

This simple tunic and gown were allowed to fall loosely, and confined at the waist by a girdle. The costume of the men was a short tunic to the knee with "leg-bandages" and strong boots of leather, the tunic being richly embroidered and ornamented in the case of a man of rank.

When, however, the Saxon period merges in the Plantagenet we bid farewell for many centuries to costume so happily related to custom. Fresh elements enter now; richer materials are woven, more ingenious ways of fashioning them discovered; and this before any corresponding improvement had been made in the art of living:

"Imagine the ladies in their trailing gowns stepping gingerly over the damp and often dirty rushes in the hall, sitting in carpetless, curtainless rooms on benches—for a chair was a special luxury—with the rain and the wind blowing in through the lattices. One would expect to find every one dressed in thick serge or coarse calico, with short gowns and strong serviceable boots; instead of which, the ladies and gallants of that period were extravagantly fond of costly stuffs, long trains, and fantastic shoes."

It will occur here, as elsewhere, to the amateur, that the last lesson to be learned is a sense of fitness and proportion. For this one need only remember the Norman gentleman with his lengthened toes chained to his knees, or the Whitechapel girl with her feathered hat, or Queen Elizabeth in her wheel farthingale and ruff, supping her soup with a spoon two feet long, or—to take an opposite extreme—the modern gentleman disfiguring gorgeous assemblies by his waiter's uniform. One is not, therefore, surprised to find that in these earlier centuries nothing was so much admired as the unsuitably fantastic; and here we may again quote Miss Hill, who is apt, as this passage proves, to abandon her own better and clearer style for a more interjectional note.

"With these pointed shoes they are wearing very brightly coloured hose, crossed up the leg with a kind of garter. . . . But some of the gallants are gayer still: they have one leg green and another red, well displayed under their short tunics. Those who wear a longer gown have slit it up the side as far as the thigh to exhibit their hose. . . . Those rich tunics, made of that fine silky stuff called *sicaton*, brought from the East, with the jewelled girdle and small ornamental dagger hanging from the clasp in front, those splendid mantles shining with gold thread, are decidedly fair-weather garments. They were never meant for our sultry skies. And what will become of those crisply curling ringlets and jaunty caps in a shower of rain? There are no carriages; every one must either ride or walk. . . . The edges of their tunics and sleeves are all jagged. Very fantastic they look and very uncomfortable they will feel when the wind rises, with all those pendants flapping in the air."

Miss Hill, alluding then to the miller in "The Reeve's Tale," says he wore his sleeve streamer or "typet" "wound about his head," a method so obviously uncomfortable that it might have led her to further inquiries. Planché says that "typet" was a term applied to three different articles of apparel; and one of these was "the cape of the hood which was sometimes bound about the head by the long tail or typet in various fantastic shapes."

Until the middle of the fifteenth century, women continued to dress with greater restraint and fewer changes of fashion than men.

"There was a time when women showed far less disposition than men to adopt new fashions. Because in the present day men have chosen to affect a certain rigour in dress which does not admit of much variation, they are pleased to forget the quality of their toilet in the past, the number and mutability of their fashions, the elaboration and costliness of their attire, which equalled, nay exceeded, that of women. . . . With the influx of foreign goods and foreign fashions, and the growing taste in Western Europe for novelties and display, the classic simplicity of female costume was corrupted. Women began to dress to match the men. The French ladies succumbed earlier to the influences of the times and, as most of our Queens came from France, it was inevitable that great ladies should follow the example of the lords and gallants, and deck themselves in the new modes that seemed to have been gathered from all quarters of the world."

Then followed centuries of extravagant



changes in fashion; both sexes began to use padding and buckram more and more lavishly, until dress assumed the architectural proportions of Elizabeth's reign. France mainly set the fashions and invented the newer monstrosities. Here, again, one is led to wonder how long our British reverence for French pre-eminence in dress will survive? It is curious that the nation which invented crinolines and head-dresses half a yard high, and is quite ready to revive them, should be ever quoted as the one possible leader of fashion, English and European.

When farthingales grew at length enormous, there came the inevitable revulsion, resulting this time in the beautiful and graceful dress of the Stuart period, over which Miss Hill grows enthusiastic. She doubts, in fact, whether the graces of such court beauties as Nell Gwynne were responsible for the costume, or the costume for the graces.

"Fortunately," she says, "the period that produced them was a period of glorified simplicity of costume. As we look from one to another of them, it is appalling to think how they would have appeared encased in all the panoply of Tudor dress."

Not but that they could still be guilty of an occasional extravagance, as we may learn from a sisterly indictment preferred against "Lady Gansbourn" in the summer of 1686, who wore, it seems,

"Sutch a dress as I never saw without disput. Her engan manto is the worst of the kind, it is purpell and a great dell of green and a letel Gould and great flours, ther is some red with the green, and noe lining which lukes most abomenable!"

Miss Hill certainly understands the art of quotation, and her quotations go far to make her book what it is. Her own style, as has already been shown, is clear and vigorous; and her book is, at any rate, a good substitute for that ideal book on dress which yet remains to be written. The illustrations, we should add, though they might perhaps sometimes be more representative, are excellent even when they are ugly. Among those which may fairly be so qualified, one of the hapless "L. E. L." does not help to reconcile one to her poetry, though it might be held to explain some of its qualities.

GRACE RHYS.

*The Lover's Lexicon: A Handbook for Novelists, Playwrights, Philosophers, and Minor Poets; but especially for the Enamoured.* By Frederick Greenwood. (Macmillans.)

THE title of this work resembles an entry that once caught our eyes in the catalogue of the British Museum Library: "Women: their faults and imperfections considered alphabetically." Mr. Greenwood's treatment is alphabetical, passing to "wife" from "abhorrence," and strictly masculine, though he dwells rather on charms and virtues than on faults and imperfections. He analyses the language of emotion, and teaches love-making by system. His work,

indeed, is not, strictly speaking a lexicon, for its definitions extend to brief essays or lecturettes from an imaginary she-Professor of the Tender Passion. The sub-title is more accurately descriptive, and all the persons there mentioned may profit by the study of these pages. Here are soul-dissections for the novelist or the playwright, epigrams for the philosopher, warnings for the minor poet, and rules of conduct for the enamoured. To the last-named, who may in a moment become any or all of the other four, Mr. Greenwood primarily addresses himself, and, for the most part, in tones of sympathy.

The lover, halting for words before the dazzling beauty of his beloved, will rejoice to hear from so polite and learned an authority that—

"not only is love preferentially mute, it is most eloquent in that condition; as all its poets declare, and as we know of ourselves. And it is to be observed that the language of love as known to grammarians has an extremely meagre vocabulary, which could hardly have happened had it not perfected a speech of its own in prelingual times. Invention is the child of necessity. Already provided in other ways love had little need to share in the invention of words, when that business began, finding it enough to draw here and there from the fund of common speech for mechanic uses. Many a trade of fifty years' growth could furnish a fuller word-manual than one of the oldest and most inspiring of the passions. This comes of a long-derived superfluity of eloquence in muteness."

Comfortable, sapient teaching! recalling it, we throw a world of meaning into our eyes and are happy.

Words there are, however, in the lover's vocabulary, and assuredly "Sweetheart" is

"the prettiest, honestest, wholesomest word of all its kind; the one most full of meanings; and its meanings as clear as a brook, as sweet as thyme on the banks of the brook, and all in a winding, low, incessant harmony, like the honey-making bees in the thyme. For music, for significance, for fitness, for completion, where else did two such syllables come together?"

"Spouse" and "wife," again, carry their own meanings with them—useful, pleasant-sounding syllables.

Less willingly can we acknowledge the couplet *fiancé, fiancé* ("which might have come from the confectioner's with other apparatus in aid of domestic insufficiency"), but at present we have no choice. His or her "intended" is truly a barbarism, and "it is clear that 'plight' is the word that poets should work upon." The superiority of the words for parting over those for meeting, provides us with another complaint against the language. "How d'ye do?" is a poor lame greeting.

"Who will compare it with 'adieu,' which is 'goodbye' in the voice of a dove? On English lips there is hardly a word that fills with more of music and meaning than 'farewell'; while as to 'goodbye,' give but the occasion, and 'good' is a sob and 'bye' the tear that follows."

And poets have sung for ever of lovers' partings, but seldom of any meetings save the first.

But Mr. Greenwood has other than merely verbal lessons for the lover. He would have him lament the decay of gallantry and noble passion:

"for there have been such prose-and-verse celebrations of lurid dreams, purpling brows, quivering bosoms, swooning senses, languors hollow-eyed, kisses that sting, ditto with blood and foam, burnings, faintings, and similar delights, that 'passion' has become almost a blush-word."

He would urge on him the truth that "affection is never without a warmth of good-will which, interchanged between man and wife on an automatic supply system of spontaneous origin, corresponds to a total exclusion of draughts"; and warn him against "the peach-bloomed maid with angel eye, surnamed a doll," "the pretty, light, laughing little girl" coming towards him "in fluttering muslin and ribbons." "Coquetry," it seems, is dying out with other womanly pursuits, but may still be dreaded in those "of a brown complexion, bright-eyed, red-lipped, with two rows of that particular kind of teeth which seem to have an own gift of smiling. There are fair coquettes too—of the brilliant and sunny kind of fairness; but it is thought that they are fewer than the brown, and more liable to languish in the way when hotly pursued."

Distinctions, which to persons not in love may seem super-subtle, are here drawn between "addresses," "advances," and "attentions"; "dalliance" and "encouragement"; "flirtations" and "love-making"; between "admiration," "adoration," and "fondness"; "affection" and "attachment"; "ecstasy" and "rapture"; "calf-love," "child-love," and "first-love"; between "love-pledges" and "love-tokens"; "amours," "amourettes," and "tendresse"; and finally between "prettiness," "beauty," and "loveliness," of which the last, being largely dependent on character, is pronounced most noble.

Of beauty, according to our authority, there are three types—

"stately beauty, which may be either fair or dark; the angelic fair; the dreamy or the sparkling brown. There is another type, 'the village rose' it might be called, as delightful as any; but, with all the charm of beauty, it lacks the distinction which confers the name. The beauty of the devil is also in three varieties, but each is more strongly marked. There is 'the darkly brilliant, the sumptuous fair, and the angelic fair'; of these 'the third is all deceit; the superlative of subtlety in treachery.'"

Readers there may be who will tire of this lexicon, urging the frivolity of its subject-matter and the inconsequence of its methods; but "for the onamoured" every page will contain some welcome addition to his "idea of the 'eternal feminine,' which is attraction in all its various embodiments and manifestations."

REGINALD BRIMLEY JOHNSON.



## NEW NOVELS.

*Marion Darche.* A Story without Comment.

By F. Marion Crawford. In 2 vols. (Macmillans.)

*The Hoyden.* By Mrs. Hungerford. In 3 vols. (Heinemann.)

*Christine.* By Adeline Sergeant. In 3 vols. (Hurst & Blackett.)

*The Star Gazers.* By G. Manville Fenn. In 3 vols. (Methuen.)

*A Witch's Legacy.* By Hesketh Bell. In 2 vols. (Sampson Low.)

*The Petrie Estate.* By Helen Dawes Brown. (Osgood, McIlvaine & Co.)

*A Prisoner of War.* By F. A. Inderwick. (Sampson Low.)

A LADY, seeing a number of brightly-coloured books in three and two volumes upon a reviewer's shelves, asked the reviewer what he found to say about all those rubbishy novels. The reviewer's answer was possibly inadequate, and it need not be reported at length; but among other words of wisdom he let fall the remark that a mere rubbishy book is not necessarily the least suggestive of critical comment. Mr. Marion Crawford, for example, never wrote—never could by any possibility write—a book to which either ordinary incompetence or sane malignity could apply the depreciatory epithet; but he has for once written a book about which it is very difficult to say anything worth saying. *Marion Darche* is a story of present-day life in New York; and *The Three Fates*, clever as it undoubtedly was, sufficed to prove that Mr. Crawford's work does not touch its best possibilities when it treats of the unromantic situations of contemporary society. Still, the book just named has a tangibility which does not belong to *Marion Darche*: it was graspable and it stood upon solid earth, whereas the new novel seems, to one reader at any rate, elusive and up in the air. *Marion Darche*, her eminently objectionable husband, and the loyal Brett, who saves her from making herself a beggar for the sake of a scoundrel, have all the look of being ordinary human beings; but somehow, to use a convenient colloquialism, we never get hold of them. John Darche's cantankerous brutality is inexplicable, because unrealisable; still more so is the devotion of the woman, who commits a crime to rescue from justice the man whose death she regards as the greatest blessing of her life. It need not be said that these things are unnatural, but simply that Mr. Crawford does not show them as natural: he doubtless holds in his mental conception an explanatory key, which, however, he fails to produce. Intangible as is the narrative itself, the long conversations of fence and banter are still more so. They beat about the bush and never start the hare: they are full of cloverness, but it is irrelevant and ineffective, and we read them not with satisfaction but with bewilderment. *Marion Darche* is, indeed, a novel which is pre-eminently noteworthy, as showing how great may be the failure of a distinguished and delightful writer when he wilfully leaves the line along which his genius ravel with least resistance.

Mrs. Hungerford has made a mistake which has had a curious result. She has imperilled her artistic reputation, and in doing so has given herself an unimpeachable moral testimonial. In the character of Marian Bethune she has tried to give lifelikeness to the portrait of a thoroughly bad woman, and her imagination has broken down utterly under the strain to which it has been subjected. That the novelist has succeeded in making Mrs. Bethune as repulsive as she well could be made, is true enough; but the male or female villain of fiction does not live by repulsiveness alone, and in this detestable woman all other constituents of vitality are wanting. The wicked Marian has so little discretion or finesse, that all her depravity would have been as ineffective as a flagrantly clumsy attempt to cheat at cards, had not the folly of her victim, Sir Maurice Rylton, been as conspicuous as her own wickedness; and the young baronet gives himself away in such an imbecile fashion, that the unequal contest—if contest it can be called—becomes intolerably flat. Mrs. Hungerford should leave both feminine devilment and masculine fatuity, and stick to the open-hearted, clean-minded, plain-spoken girls of whom, since the days of *Molly Bawn*, she has given us such a pleasant assortment. There is not, perhaps, any great variety among them; but as novel-readers have short memories, and as the kind is a good one, this does not really matter very much. Tita Bolton may not be so irresistible as some of her predecessors—especially the Hibernian ones—but she is very charming nevertheless. Her friend and ally Margaret Knollys, the foil to Mrs. Bethune, is not only socially but aesthetically satisfactory; and in the impecunious and feather-headed Randal Gower we have one of those light-hearted youths whom Mrs. Hungerford always makes entertaining. It need hardly be said that the English of *The Hoyden* leaves much to be desired; but this is a world where, as a well-known epitaph says, "we cannot have all things to please us"; and the book—when Marian Bethune is out of the way—is distinctly readable.

Miss Adeline Sergeant seems to have taken a holiday in Egypt, and *Christine* is the result of it. There is, however, so little local colour in its pages, that the author might have followed the example of two of her feminine characters who, in sight of the pyramids, spend their time, not in romantic raptures, but in the unoriental game of poker. With the exception of a half-caste scoundrel and a midnight native concert, which is utilised to bring about the crisis of the story, there is hardly a character or a situation which might not have figured as appropriately in London as in Cairo; and in all other respects the novel is constructed on very familiar lines. The hero and the heroine are drawn into the usual misunderstanding by the machinations of the villain who, having apparently established a claim to Christine's property, is anxious to annex Christine herself. He is aided by Miss Daisy Touchwood, a young woman of that peculiar quality of vulgarity known as

"up-to-dateness," who has similar designs upon Gilbert Greville, and who so arranges things that the young man shall unwillingly compromise her, and still more unwillingly propose marriage. Then Daisy is entangled in a second scrape—innocently, this time—and in order to save the reputation of her married sister, sacrifices her own, and with it her fiancé. She now develops rapid consumption, and becomes a changed character: the trouble concerning the scandal is proclaimed by a farcical young American preacher, who has dangled after her through the story; Daisy dies in the odour of sanctity; and Christine and Greville are married and live happily ever afterwards. The novel is a fairly creditable pot-boiler; but it is rather a pity that Miss Sergeant should take to pot-boiling.

Why Mr. Manville Fenn has called his rather wild story *The Star-Gazers* is hard to say. It contains only one star-gazer, who has very little to do with the tale, and who might be more appropriately described as the wool-gatherer, so unfortunate is the result produced on his intellect by astronomical pursuits. There are also some poachers, and there is a profligate squire who behaves rather badly to several young women, though neither his motives nor those of any of the other characters are very clear. Mr. Fenn has had a good deal of practice in story-telling, and he ought by this time to be an adept in the narrative art; but *The Star-Gazers* is characterised by that general confusion which the novel-reader of experience has learned to regard as the trademark of the amateur. Even the briskness which always characterises Mr. Fenn's work cannot compensate for the lack of form and coherence.

The adventures in Mr. Hesketh Bell's novel are fairly good; the love story, which seems to be thrown in as a concession to the rigid conventions of fiction, is not a thing of much account, and the author himself evidently regards it with a very tepid interest. The legacy left by the West Indian witch to Jack Moresby is simply a piece of information; but, as it concerns the whereabouts of a buried treasure, it is a very valuable legacy to the impecunious young planter. The treasure is found in a chapter which is, perhaps, a little too suggestive of Poe's story of "The Gold Bug," but it is immediately stolen; and the pursuit of the thieves by Moresby and his faithful henchman Bret provides the substance of the kind of tale which depends for its attractiveness on rapid sequence of incident. There is nothing very striking in *A Witch's Legacy*, but it is by no means a bad novel of its kind.

The single volume novel as well as the short story is among the things that they manage better in America, and *The Petrie Estate* is an admirable example of perfect management. The more narrative outline is simple and even conventional. Richard Waring, the young New York journalist, has always been supposed by himself and by his friends to be the heir of James Petrie; but, when the old man dies no will is found, and his great property descends to his next-of-kin,

Charlotte Coverdale, the head assistant mistress of the Mill Hill Seminary, and a girl of high aspirations. Of course, even the simplest-minded reader does not need to be told that the will is found, or what is the conclusion of the whole matter; but this kind of narrative scheme which, in the hands of the amateur, is so unspeakably flat and tiresome, provides for the artist the best possible opportunity for freshness of grouping and fine finish of detail. Miss Brown has the happy knack of using a group of subordinate characters in a fashion which is at once interesting in itself, and effective as a background against which the more important characters in the little drama stand out in clear and yet natural and harmonious relief. The prim Aunt Cornelia, with her old-fashioned conventionalities; Mrs. Bisbee, the unconventional Shaksperian philosopher; Miss Devine, the society elocutionist; and the members of the curiously assorted Hathaway household—all are daintily executed sketches; but not one of them obtrudes itself: each enriches the design, and gives saliency to its more important members. *The Petrie Estate* is by no means an ambitious story, but in its quiet way it is a very satisfying performance.

There was no need whatever for the apologetic tone in which Mr. Inderwick speaks of his pretty story, *A Prisoner of War*. "I am afraid," he says, "that this little tale offends somewhat against the canons of modern taste"; but if such offence there be, the canons of modern taste must be very unreasonable. The story which has for its place Romney Marsh and for its time the early years of the present century, cannot even be called slight, for it has a good substantial body of character and incident; but a much slighter tale than this would be made pleasantly attractive by Mr. Inderwick's graceful and picturesque handling. The narrative moves along with what may be described somewhat paradoxically as a quiet briskness; the old-world atmosphere is rendered with real skill; and as it is delightfully printed and illustrated, it appeals agreeably to the eye as well as to the mind.

JAMES ASHCROFT NOBLE.

#### SOME BOOKS ON THE OLD TESTAMENT.

*The Praises of Israel*; an Introduction to the Study of the Psalms. By W. F. Davison, D.D. (Charles H. Kelly.) This tastefully got-up little volume forms part of a new series of Bible handbooks of Wesleyan origin. The author is tutor in systematic theology at Handsworth College, and combines essential orthodoxy with an intelligent interest in critical study. He seeks to make the Psalter more interesting, and the Christian interpretation of the Psalms more reasonable without being less reverent. But he has made one great fault which, in the interests of his not too educated readers, we must regret. He has but 287 small pages to fill; and instead of devoting these entirely to the literary and religious aspects of the Psalter, he has ventured to include a controversial treatment of the higher criticism. Now, to do this with any success in the space at his disposal would have taxed the skill of the greatest living scholar, and Dr. Davison has

certainly not succeeded. One thing indeed he might have done. He might have endeavoured to correct some of the mistakes and misrepresentations which swarm in our recent orthodox literature. He might have frankly stated that, after a discussion of nearly sixty years, some fixed results have been reached—*e.g.*, that the Psalter in its present form is a work of the post-Exilic age, and that there are as yet no critical means for detecting Davidic or pre-Exilic portions of possibly composite post-Exilic Psalms. Mr. Davison has unfortunately acted otherwise. He confuses the question at issue in the most aggravating way; tries to prejudice his readers against consistent criticism, and repeats the old taunt about the diversities of critical opinion, as if Ewald, whose opinions were formed as long ago as 1835, must not necessarily have differed from critics of the present day. But probably the chief reason for this attitude of the author is indicated in the following sentence. "It is often assumed by writers of a certain school that spiritual religion of a high type was impossible as early as the time of David. The literary analysis of Old Testament documents and the analogy of nations are supposed alike to point to a development in the history of Israelitish religion which makes Davidic psalms impossible." The author is afraid, that is, of a particular form of the doctrine of historical development, which seems to him to leave no room for inspiration and revelation (or, let us say, in non-religious language, for the creative faculties of religious genius). He also questions the propriety of treating the Hebrew records just as one would treat the records of any other religion. We hasten to express our conviction that the author is a seeker after truth, and sincerely wishes to be fair; but why does he (on p. 109) repeat a misrepresentation of a critical argument of which he ought to have seen the correction in a reply addressed to himself and another in the *Thinker* for April, 1892 (p. 331)? And why does he give such an unrecognizable account of the more advanced critical theory of the Psalter? These are not pure inadvertences, like the statement on p. 71 (note) respecting Bickell, who will be taken by the reader to have just begun to distinguish himself by textual reconstruction. Dr. Davison is, of course not dependent on Dr. Dillon's popular article on Bickell in the *Contemporary Review*. But we fear that his general view of Psalter criticism will not seem to the best judges either fair or adapted to the purposes of education.

*The Twelve Minor Prophets*. Expounded by Dr. C. von Orelli. Translated by J. S. Banks. (Edinburgh: T. & T. Clark.) Again a Wesleyan scholar presents the theological student with a useful handbook, this time, however, not as author, but as translator. Mr. Banks's former translations of Orelli were wooden and unsatisfactory; in the present volume his hand appears to have become more used to the work. Orelli is an excellent linguistic scholar, but his narrow theological views have hindered him in both the great departments of criticism; nor can one even say that he is a complete master of the literature of his subject. Still, his book is commendably free from the controversial spirit by which the book just noticed is unfortunately distinguished, and it is briefer and much more recent than Keil. There was no strong necessity to translate it, but it may be provisionally useful, though it shows very little comprehension of critical problems. It is wonderful to find that Orelli thinks the psalm of Jonah quite a natural effusion for a man in the belly of a fish, and inclines, with some slight hesitation, to accept the "extraordinary event" as historical.

*The Book of Job*. Critical Edition of the Hebrew Text, with Notes, by C. Siegfried. English translation of the Notes by R. E. Brünnow. (Leipzig: Hinrichs; London: David Nutt.) Prof. Paul Haupt's bold attempt to bring the present state of Old Testament study distinctly before the public by a new "Bible-work," cannot pass without notice in the ACADEMY. A really critical translation, in which the results of the literary analysis are presupposed, and with notes devoid of all pedantry, will be a novelty. We are now informed that, in order to make the basis as clear to the Hebrew scholar as the superstructure will be to the English reader, the Hebrew text adopted by the several translators will be printed, with critical and explanatory notes, in a luxurious but cheap form. The first part of the Hebrew edition lies before us, and for three shillings Hebraists and students of the higher criticism may obtain one of the most useful and stimulating handbooks. Some of them may be surprised to find parts of the Hebrew text printed in colours. This follows from Siegfried's fundamental theory that the poem has received numerous additions, having been one of the most popular productions of Hebrew literature. The English edition will give a compact account of the grounds for this theory, which in some shape is held by all critics. The text-critical notes in this edition are highly condensed, but will repay study. Even if the critic has often only given us what might have been written by the poet, he has done good service to the cause of Hebrew literature. But why has Siegfried so entirely neglected Bickell, who has just produced his final reconstitution of the Hebrew text of Job on the basis of the pre-Hexaplaric text of the Septuagint, and when *Carmina Veteris Testamenti metricè* has been before the world since 1882?

*Kritische Bearbeitung des Jobdialogs*. Von G. Bickell. (Wiener Zeitschrift für die Kunde des Morgenlandes.) Seldom has a German critic found so able and so enthusiastic a champion as Bickell has found in Dr. Dillon, whose account of the present work in the *Contemporary Review* for last July makes any further explanation of its origin superfluous. Certainly this is a production of a higher order than Siegfried's, judged from a text-critical point of view, because the author has a definite theory as to the metrical form of the poem of Job, and a more complete and, as one would fain hope, more solid critical basis. It does not, of course, follow that Siegfried has not often seen further than Bickell, especially in the field of the higher criticism. Nor can one as yet venture to pronounce a verdict on the success of Bickell's work as a whole. The Transactions of the Berlin Academy for 1890 contain a discussion of the whole question raised by Bickell, and (to some extent independently) by Hatch, with an unfavourable result (see article, "Dillman on the Text of Job," *Expositor*, March, 1891). This should by all means be read and carefully compared with the present work. The same *Wiener Zeitschrift* contains a reconstitution of the text of Proverbs, with an appendix on the strophic system of Ecclesiastes. The author has also ready for press a similar reconstitution of the text of Lamentations. Uncertain as the details of Bickell's scheme may often be, it is impossible to deny that through his efforts the question of Hebrew metric has passed into a new phase.

*Alttestamentliche Kritik und Christenglaube*. Ein Wort zum Frieden. Von Eduard König. (Bonn: Weber.) We commend this Eirenikon to those who are seeking for a new compromise between tradition and science (in the widest sense) in England. Herr König deserves warm thanks for his defence of the rights of

criticism in the Christian Church. There is here, as in all his works, a seriousness of tone and a learning which command respect—one regrets to add, a cumbrousness of style which even for a German theologian is now somewhat excessive. That many critical students will be able to pause at his own comfortable resting-place is, however, extremely improbable. The Church at large cannot rest satisfied with so illogical a theory and so incomplete an examination of the facts of the Old Testament, nor can scholars take even Herr König's *Einleitung*, helpful as it is linguistically, as an adequate exhibition of the nature of sound criticism.

*Geschiedenis van den godsdienst in de oudheid tot op Alexander den groote.* Door C. P. Tiele. (Amsterdam: van Kempen & Zoon.) Should there be any room amid the strifes of churches and sects for the historical study of the religions of the distant past, this handbook, translated, will find its way into the hands of many buyers. The reputation of Prof. Tiele (author of the article "Religions" in the *Encyclopædia Britannica*, and of a well-known historical sketch of ancient religions) places this work above ordinary criticism. Suffice it to say that its lucidity and compactness are equal to the minute accuracy of its facts, though, of course, the learned author would be the first to recognise that "accuracy" can have only a relative application to subjects in course of gradual transformation through fresh discoveries. It is an entirely new work which we have before us, and one in which the historical principle is much more completely carried out than in the sketch to which we have referred. After an introduction of fourteen pages, we are introduced in successive books to religion in Egypt, religion in Babylonia and Assyria, religion in the land between the Euphrates and the Mediterranean, excepting Asia Minor. The third book contains the important chapters on the Arameans, the Hittites, the Canaanites, and the Israelites. Undoubtedly, this portion suffers much from want of space. In particular, the examination of the different possible theories for accounting for the development of post-Exilic Jewish religion somewhat lacks precision of statement. On the other hand, the lower elements in the pre-Exilic religion of Israel are treated as fully as one could reasonably expect, and due attention is paid to the Tell-el-Amarna tablets in connexion with the history and religious beliefs of early Canaan. "It is altogether impossible," says Prof. Tiele, "to determine when the Hebrew tribes entered Canaan and effected a settlement there." But "the tradition that their journeys first began after the death of Moses is well founded." The bibliographical appendix contains lists of books, with useful remarks. High praise is given to the Gifford Lectures of the new Master of Balliol, Prof. Caird.

*Versuch einer Reconstellation des Deborahliedes.* Von Carl Niebuhr. (Berlin: Nauch.) It is difficult to treat this elaborate "attempt" seriously; the methods and the results are alike opposed to those of previous critics. Sisera becomes an Egyptian king of the family of the "heretic" Chuenaten; and Deborah, a personification of the population of the town of Dabrath (Josh. xix. 12) by Mount Tabor. Against this we may refer to Mr. G. A. Cooke's *History and Song of Deborah* (Oxford, 1892), who places himself at the point to which criticism appears to have brought us, and is thus able to throw much light on the Song. Let the student put the two views side by side, and judge.

MR. SAMUEL BERGER—author of a History of the Vulgate in the early middle ages, which was reviewed in the ACADEMY of October 7, 1893—has reprinted from the *Notices et Extraits des*

*Manuscripts de la Bibliothèque Nationale* a paper entitled "Sur Quelques Textes Latins Inédits de l'Ancien Testament" (Paris: Klincksieck). After a brief introduction and a bibliography, he proceeds to quote passages from MSS. in various libraries, which show traces of readings different from and earlier than those of the Vulgate. The feature common to almost all of them is that they seem to belong to the group of old versions known as the Italian. Among the MSS. examined are the Codex Complutensis, now at Madrid, written in a fine Visigothic hand of the end of the ninth century; the Codex Gothicus Legionensis (dated 960), also in Spain, from which M. Berger cites a passage from the Fourth Book of Esdras—a subject to which the late Prof. Bensley had devoted so much attention; a MS. at St. Gall, of the eighth century, which contains a number of miscellaneous extracts, including a portion of the Book of Job according to the Septuagint version; and a MS. written in Bohemia as late as 1420, and now at Einsiedeln, which gives in the margin a variant of the Song of Hannah, almost identical with that in the Codex Gothicus Legionensis. It is hardly necessary to say that M. Berger has treated his subject not only with masterly erudition, but also with no less masterly lucidity.

#### NOTES AND NEWS.

THE first work of the late Prof. Jowett's to appear after his death will be a reissue of his Notes and Dissertations on the Epistles to the Thessalonians, Galatians, and Romans, together with the essay on the Interpretation of Scripture, which originally appeared in *Essays and Reviews*. It will be in two volumes, edited and condensed by Prof. Lewis Campbell, and will be published by Mr. John Murray.

MR. JOHN MURRAY also announces the Autobiography of Sir William Gregory, sometime governor of Ceylon, edited by his widow.

MESSRS. LONGMANS & Co. have in the press a book by Mr. John Nevile Maskelyne, of the Egyptian Hall, entitled *Sharps and Flats*, which claims to be a complete disclosure of the methods of cheating practised at the present day in games of chance and skill. It will have numerous illustrations.

Two volumes on *Big Game Shooting* will be published in the "Badminton Library" next month. Among the contributors are—the Earl of Kilmorey, Sir Henry Pottinger, the late W. Cotton Osell, Col. Percy, and Messrs. F. C. Selous, W. G. Littledale, C. Philipps-Wolley.

MESSRS. SAMPSON LOW, MARSTON & Co. will publish before the end of this month *Glimpses of the French Revolution*, by Mr. J. G. Alger, a resident in Paris, who has already written more than once about this period of history and the part played by Englishmen in France.

MESSRS. CHAPMAN & HALL announce for immediate publication a new book by Lieut.-Col. A. B. Ellis, of the West India Regiment, whose name has recently been before the public in connexion with the "deplorable incident" in Western Africa. It is entitled *The Yoruba-speaking Peoples of the Slave Coast: their Religion, Manners, Customs, Laws, Language, &c.*

MESSRS. WILLIAM BLACKWOOD & SONS will publish immediately a volume of *South Sea Yarns*, by Mr. Basil Thomson, with full-page illustrations.

THE seventh volume of *Book Prices Current*, giving the results of the auction sales of 1893, will be issued by Mr. Elliot Stock immediately.

The usual review of the year's business and a copious index will accompany the volume.

MR. JOHN DAVIDSON'S *Baptist Lake*, the publication of which has been delayed for several months, to make way for the author's *Random Itinerary and Sentences and Paragraphs*, will appear next week. We understand that the story, which is of a fantastic and humorous nature, deals with the adventures of a Scotch family in London. The publishers are Messrs. Ward & Downey.

A NEW novel, containing an original study of the maternal instinct, will shortly be published by Messrs. Hutchinson & Co., in three volumes, under the title of *A Yellow Aster*.

MR. JOHN PENDLETON'S book on *Our Railways: their development, enterprise, incident, and romance*, will be published by Messrs. Cassell & Company early next month.

MR. JOSIAH FLYNT, a young American, who has already published some articles in the magazines upon the causes, career, and cure of the Tramp, is now engaged on a book treating the same subject at length, and giving individual instances of tramp life and adventure.

A POPULAR edition (being the sixth) of Mrs. Oliphant's novel, *The Cuckoo in the Nest*, will be issued immediately by Messrs. Hutchinson & Co.

MESSRS. ASHER & Co., of Bedford-street, Covent Garden, have been appointed agents in this country for the sale of the publications of M. Calmann Levy, including the two popular series of standard French authors known as "Collection Michel Levy" and "Bibliothèque Contemporaine." They are also agents for the sale of the *Revue de Paris*.

AT the meeting of the Elizabethan Society, to be held at Toynbee Hall on Monday next, Mr. Edmund Gosse will read a paper on "Donne."

THE Friday evening discourse at the Royal Institution next week will be given by Mr. Alfred Perceval Graves, on "Old Irish Song," with musical illustrations by Mrs. Hutchinson and Mme. Marie Biéna.

THE January number of *Poet-Lore* (Boston, U.S.) contains extracts—to be continued in future numbers—from a series of unpublished letters of George Eliot. They are written between 1840 and 1842, and addressed to a Miss Lewis. Here is a quotation from one of them:—

"Have you, dear Patty, read any of T. Carlyle's works? He is a great favourite of mine, and I venture to recommend to you his *Sartor Resartus*. His soul is the shrine of the brightest and purest philanthropy, kindled by the live coal of gratitude and devotion to the Author of all things. I should observe that he is not orthodox."

WE have received the *Bulletin* of the Société Ramond (Bagnères de Bigorre, Hautes Pyrénées), containing an interesting paper by the Rev. Wentworth Webster upon the popular dramatic representations of the Basques, called "Pastorales." They have, it seems, a very close resemblance to the Breton mysteries; for they include episodes, not only from the Bible and ecclesiastical history, but also from mediæval romances. To some extent, they are derived from tradition, largely modified by the chap-books of colporteurs. Of many, the authors—or rather the redactors—are known; and occasionally modern changes can be detected. Among other curious features are—the rigorous separation between the two sexes of actors, the prominent part always assigned to Satan and the King of the Turks, and the combination of music and dancing. Mr. Webster has made his paper yet more instructive by his constant references to analogies in the ancient Greek drama.



## THE FORTHCOMING MAGAZINES.

THE February number of the *Idler* will contain the opening chapters of a serial story by Miss Sarah Jeannette Duncan, entitled "Vernon's Aunt"; an interview with M. Jan van Beers, with illustrations by himself; and a story of African love and courtship, by Mr. Herbert Ward; while "Q." (Mr. Quiller Couch) will give an account of his first book, with a strong protest against those who bring a bagman's estimate to the pursuit of letters.

THE February number of the *Sunday Magazine* will contain an illustrated article from the pen of Canon T. Teignmouth Shore on Worcester Cathedral; and also a description of the "Truth" toy show held recently at the Albert Hall, with photographic views of the stalls, &c.

IN the February number of *Cassell's Magazine*, Mr. Arnold White will open a discussion on the question, "Shall our sons emigrate?" taking the affirmative view.

A SERIAL story, by Mr. Andrew Home, entitled "Disturbers of the Peace," will commence in No. 72 of *Chums*, published on January 24.

A NEW serial story entitled "In an Iron Grip," by L. T. Meade, commences in this week's number of *Cassell's Saturday Journal*.

## UNIVERSITY JOTTINGS.

IN Convocation at Oxford next Tuesday, it will be proposed to confer the degree of D.C.L. upon Mr. Henry Goudy, the new regius professor of civil law—who announces for this term a course of historical and doctrinal lectures, with special reference to the Institutes of Gaius; and also to authorise a grant of £100 from the Craven fund to Mr. T. W. Allen (a former Craven fellow), to enable him to complete his researches among Greek MSS. in Italian libraries.

UNDER the auspices of the Common University Fund, Mr. W. E. Crum, of Balliol, will deliver a course of six lectures at Oxford, during this term, upon "Egyptian History and Antiquities"—which is, so far as we know, the first recognition of Egyptology at either of the two great universities. We may also mention that Prof. Cheyne announces a course of lectures, postponed from last term, upon "The Bearings of Egyptian Discoveries upon the Study of the Old Testament."

MR. RENDELL HARRIS, university lecturer in palaeography at Cambridge, announces two introductory lectures on "The Palaeography of Glosses in Greek MSS., with special reference to the Codex Bezae."

THE Rev. J. E. B. Mayor, professor of Latin at Cambridge, is lecturing this term, three days a week, upon "Tertullian's Apologia."

MR. J. E. PURVIS, of St. John's College, has been appointed assistant to the professor of chemistry at Cambridge (Prof. Liveing), in succession to Mr. Henry Robinson, who died on January 4, in his fifty-third year.

PROF. R. S. POOLE has made arrangements for two courses of archaeological lectures at University College during the present term. He will himself lecture at the British Museum, with illustrations from the monuments, on Wednesdays at 11.30 a.m., beginning on January 24, when his introductory lecture on "Alexander the Great and the Museum of Alexandria" will be free to the public; while Prof. Roger Smith will lecture on Fridays, at five p.m., on "Roman Buildings and their Decoration."

THE last number of the *Eagle*, a magazine supported by members of St. John's College, Cambridge, contains some further details about Wordsworth's room, recently demolished in the course of alterations made in the kitchen. It appears that the window is still preserved, and that two fellows of the college have filled it with stained glass, bearing a memorial inscription. As usual, the obituary notices are prominent, among those here commemorated being C. E. Haskins, H. D. Darbishire, C. A. M. Pond, and L. Blomefield (Jenyns). A playful paper, which was found among Darbishire's MSS., entitled "Why We Talk," is also printed. A large number of his classical and philological books have been presented to the college library. Dr. Donald MacAlister contributes a German rendering of "Crossing the Bar," from which we quote the first stanza:—

"Die Sonne sinkt, die Abendsterne glühen,  
Ein heller Anruf fordert mich ins Meer;  
Sei mir gewährt es brause kein Gestöhn  
Am Hafenausgang wenn ich seewärts kehr'."

THE third annual issue of *Minerva* (Strassburg: Karl Trübner)—which is a sort of universal university calendar, and something more—contains several new features. In place of a sketch of the academical system of the different countries, we now have, by way of introduction, a list of the universities and learned institutions of the world, according to geographical distribution. Under Australia, only two universities are recognised—Melbourne and Sydney. The (examining) University of New Zealand is nowhere mentioned, nor its affiliated colleges at Auckland, Canterbury, and Otago. So, too, under Edinburgh, we miss any reference to the two great libraries of the advocates and the writers. The statistics of students are so compiled as to be almost worthless for purposes of comparison. But it seems that Paris comes first (with 10,164 students in its various faculties); then follow Berlin (7771), Madrid (5830), Vienna (4904), and Naples (4891). Athens appears to have more undergraduates than Oxford, and Cambridge, Mass., than Cambridge, Engl. Among examining bodies, Madras apparently takes the lead with 7907 candidates for matriculation, as compared with about 6000 at London. The present volume is rendered permanently valuable by a portrait of Pasteur, etched by Manesse, following after the portrait of Mommensen last year. May we take the liberty of suggesting Lord Kelvin for 1894-95?

## ORIGINAL VERSE.

## A SHADOW ON SCAPELL.

In Memoriam Prof. A. Milne Marshall, of Owens College, Manchester, who died by a fall from the crags above Lord's Rake on Scafell, 31st December, 1893.

CLEAR shines the heaven above our New Year's Day,  
The sunlight gleams by Wastdale's desolate shore  
And streams o'er grassy Gavel, and the floor  
Of Derwentwater glitters gold and gay.  
But one great shadow lingering seems to stay  
Dark on Scafell, beneath its summit hoar—  
Shadow more deep than gloomy Mickledore,  
Shadow no New Year's sun can charm away.

For he who climbed so many crags of fear,  
Sounded such deeps, such heights of knowledge won,  
But never over-passed our heights of love,  
Has vanished in a moment—gone to prove  
Those peaks beyond our seeing—and we hear  
Far up the cleft a brave voice: "Follow on."

H. D. RAWNSLEY.

## MAGAZINES AND REVIEWS.

THE January number of the *Jewish Quarterly Review* (David Nutt) opens with a further instalment of the valuable series of articles by Dr. S. Krauss, upon "The Jews in the Works of the Church Fathers," dealing with Jerome. He gives extracts, throwing light upon the social and political life of the Palestinian Jews in the fourth century, upon their relations with the Christians; and he quotes Jewish traditions preserved by Jerome. Incidentally, he refers to the well-known passage in which Jerome describes the inhabitants of five towns in Egypt as speaking "Canaanitish," and explains this to mean Coptic. Mr. G. H. Skipwith, who confesses that he is ignorant both of Hebrew and German, boldly raises the problem of a "Second Jeremiah," who is the author of iii. 16-18, xxx., xxxi., xxxiii., 14-26, l., 4-7 and 17-20, as well as some other interpolations. Mr. A. P. Bender writes about the beliefs and customs of the Jews, with regard to death, burial, and mourning, as illustrated by the Bible and later Jewish literature. Practical questions connected with reformed Judaism are discussed by Mr. Oswald Simon and the two editors. Mr. Joseph Jacobs's monograph—we use the word deliberately—on the Jews in Angevin England is reviewed at great length by Prof. W. Bacher, of Budapest, who accepts most of the author's ingenious identifications of early Jewish personages, though naturally he does not dwell upon the importance of the book as revealing a new chapter in English history.

THE *Theologisch Tijdschrift* contains a valuable but too short article on Dionysius the Areopagite and his influence on Christian theology, by Dr. Rovers, and critical studies on the Samson Legends in Judges xiv.-xvi., by Dr. A. Van Doorninck, whose early work on the text-criticism of Judges i.-xvi. received just praise from some competent authorities. Dr. W. Scheffer, writing on altruistic morality, condemns it for its want of a metaphysical foundation. Among the reviews of books we may notice those of Benrath's "Bernardino Ochino," by Dr. S. Cramer, and of Drescher's work on the significance and the right of individuality by Dr. van Bell; and among the shorter notices, those of Holzinger's excellent introduction to the Hexateuch, and of the *Jewish Quarterly Review* by Prof. Oort. It is worth a student's while to learn Dutch—if no longer to follow Kuenen in his preparation for important works, yet to make the acquaintance of Kuenen's school.

THE *New World* for December contains an article on the Babylonian Captivity, by Prof. Wellhausen.

## TENNYSONIANA.

## I.

MR. FRANCIS TURNER PALGRAVE lately presented to the British Museum one of six copies of Lord Tennyson's two first written "Idylls of the King" in the original form of "Enid and Nimue: the True and the False." This copy, which is supposed to be the only one now extant, is a small octavo volume, consisting of ninety-eight pages, with numerous corrections and additions by the author.

In the Forster Bequest Library at South Kensington, there is another early copy, probably unique, entitled "The True and the False: Four Idylls of the King"; and bound up with it is a very early revise of the poems, with many corrections and additions in the poet's handwriting. The Idyll of Merlin and Vivian is entitled "Nimue," in the revise; but wherever this name occurs it has been struck through with the pen and "Vivian" written in its place.



From the above it will be seen that we have now accessible for the study of the text three early copies, viz:—

1. The first "revise," at South Kensington.\*
2. A later one with the title of "Enid and Nimuë: the True and the False," in the British Museum. This is dated 1857.
3. A late revise entitled "The True and the False; Four Idylls of the King," at South Kensington. This is dated 1859, the same year that "The Idylls of the King" was published.

The poems, as they stand in the earlier revises, lack some of the most beautiful lines of the first and later editions. For instance, we do not find "If Enid errs, let Enid learn her fault," &c., "Rest! the good house, tho' ruined, O my son," &c., "So grateful is the noise of noble deeds," &c., "Make me a little happier, let me know it," and several others.

One other fact connected with these early revises is worth noting here. The story of Enid, it is well known, is taken from the tale of "Geraint son of Erbin," as translated from the Welsh of the so-called Red Book of Hergest by Lady Charlotte Guest, and published in 1838, with other stories from the same MS., under the title of "Mabinogion." In this book Geraint's death is described, and the locality named where it was supposed to have occurred:

"At Llongborth was Geraint slain  
A valiant warrior from the woodlands of Devon  
Slaughtering foes as he fell."

In Lord Tennyson's published version we simply read that he

"fell

Against the heathens of the Northern sea  
In battle, fighting for the blameless king."

In the "revises" at South Kensington and the British Museum the text keeps closer to the original:

"And fell  
At Longport, fighting for the blameless king."

P. E. N.

## SELECTED FOREIGN BOOKS.

### GENERAL LITERATURE.

- AUSCHER, E. S. *Etude critique sur la manufacture de porcelaines de Sèvres*. Paris: Michélet. 2 fr. 50 c.
- FALKENBERG, Baron v. *Politische Schriften*. Berlin: Boll. 3 M.
- FAASCHE, H. *Kultur- u. Reisebilder aus Nord- u. Mittel-Amerika*. Magdeburg: Rathke. 10 M.
- TOUDOUZE, Gustave. *Un Arête (Roman)*. Paris: Victor-Havard. 3 fr. 50 c.
- WAGNER, B. *Die Meistersinger v. Nürnberg*. Fests.-Ausg. des Textes. Mainz: Schott. 12 M. 50 Pf.
- WANDERMÄLDE, die mittelalterliche, im Grossherzog. Baden. Hrg. v. F. X. Kraus u. A. v. Oechelhaeuser. 1. Bd. Darmstadt: Bergsträsser. 85 M.

### THEOLOGY, ETC.

- KAUFMANN, H. E. *Die Anwendung des Buches Hiob in der rabbinischen Agadab*. 1. Thl. Frankfurt-a.-M.: Kauffmann. 1 M. 20 Pf.

### HISTORY, ETC.

- BONNEVILLE DE MARSANOV, L. *Le Chevalier de Vergennes: son ambassade à Constantinople*. Paris: Plon. 15 fr.
- HILLER, F. v. *Geschichte d. Feldzuges 1814 gegen Frankreich*. Stuttgart: Kohlhammer. 6 M.
- KOLBE, K. *Die Verdienste des Bischofs Wolfgang v. Regensburg um das Bildungswesen Süddeutschlands*. Breslau: Händel. 1 M.
- SCHUBERT, R. *Geschichte der Pyrrhus*. Königsberg-I.-Pr.: Koch. 7 M.
- URKUNDBUCH, mecklenburgisches. 16. Bd. 1336—1870. Schwerin: Bürensprung. 16 M.

### PHYSICAL SCIENCE AND PHILOSOPHY.

- ARNOLD, E. *Kritische Excursus in Gebiete der Kant-Forschung*. Königsberg: Beyer. 12 M.
- FORSCHUNGSBERICHTS, aus der biologischen Station zu Plön. 2. Thl. Von O. Zschabitz. Berlin: Friedländer. 7 M.

\* This would almost appear to have been the first "proof," for there are several obvious compositors' errors to be found in it. "Droon" for "Devon" (p. 22) is an instance in point.

## PHILOLOGY, ETC.

- GRIMM, J. u. W. *Deutsches Wörterbuch*. 4. Bd. 1. Abth. 2. Hälfte. 10. Lfg. Bearb. v. B. Hildebrand u. K. Kant. 2 M. 8 Bd. 11. Lfg. Bearb. unter Leitg. v. M. Heyne. 2 M. Leipzig: Hirzel.
- SACHS, K. *Französisch-deutsches Supplement-Lexikon*. Berlin: Langenscheidt. 10 M.
- SCHMITZ, W. *Commentarii notarum tironianarum cum prolegomenis ad notationibus criticis et exegeticis notarumque indices alphabetici*. Leipzig: Teubner. 40 M.
- STRASSMAIER, J. N. *Babylonische Texte*. 11. Hft. Leipzig: Pfeiffer. 12 M.

## CORRESPONDENCE.

### THE NORTH-PICTISH INSCRIPTIONS.

Oxford: January 10.

One would dearly like to know what Celtic scholars think of Mr. Nicholson's translations and explanations of the North-Pictish inscriptions. By Celtic scholars I don't mean Irish or Scotch antiquaries, but trained philologists who have made the Celtic branch of the Indo-European languages in all its periods and in all its dialects the serious business of their lives. I imagine that to comparative philologists, to those who have been trained in the severe discipline of linguistic science as it is now studied, Mr. Nicholson's statements will, generally speaking, appear to be a mixture of daring assumptions and glaring inconsistencies. He seems to have gone to Sutherland and been caught in a Scotch mist: like Ossian's Colma he might say: "It is night, I am alone, forlorn, on the hill of storms" (or the "Rock of Destruction"); like Damon, if he were candid, he might cry: "Ut vidi [sc. inscriptiones], ut perii! ut me malus abstulit error!"

The subject of Mr. Nicholson's communications is "Pictish" Inscriptions. "Pictish," not merely because these inscriptions are found within the borders of the old Pictish kingdom, but because they appear to him to be for certain more or less Pictish in point of language. There are frequent references in the two letters to "Pictish" phonology and phonetic representation, such as Pictish *c* = *ai*, Pictish *v* = *bh*. Unfortunately for scientific precision of statement, the name "Pictish" is a very ambiguous term; to the student of language it stands, like *x* in algebra, for an unknown quantity. There is nothing like an agreement among Celtic antiquaries or linguistic scholars as to what the relations of the Pictish language really were. So far is this the case, that we are still quite in the dark as to whether it belongs to the Indo-European family or not. On this point I may quote the words of Mr. Whitley Stokes in his paper on "The Linguistic Value of the Irish Annals":

"As to the linguistic and ethnological affinities of the Picts, four irreconcilable hypotheses have been formed. The first, due to Pinkerton, is that the Picts were Teutons and spoke a Gothic dialect; the second, started by Prof. Rhys, is that the Picts were Non-Aryans, whose language was overlaid by loans from Welsh and Irish; the third, the property of Mr. Skene, is that they were Celts, but Gaelic Celts rather than Cymric; the fourth, and, in my judgment, the true hypothesis, favoured by Prof. Windisch and Mr. A. Macbain, is that they were Celts, but more nearly allied to the Cymry than to the Gael."

Mr. Nicholson seems to favour a fifth hypothesis, namely, that "Pictish" is a marvellous conglomerate of the oldest Celtic and the most modern Irish and Scotch Gaelic. On the one hand, we are led to infer that the "Pictish" of the inscriptions is extremely archaic—so archaic as, according to Mr. Nicholson, to contain proto-Celtic phenomena. He tells us that the *s* of *cerrocks* on the Burrian Stone is the *s* of the gen. sing. (nom. *carrie* "a rock," a fem. noun of the *i*-declension, see W. Stokes, *Celtic Declensions*, p. 19). But we know that this *s* of the gen. sing. disappeared so early in Celtic, that there is no trace of it in any declension in Old Irish—a statement which

may be verified by reference to Zeuss, W. Stokes, and Windisch. On the other hand, "Pictish" is so modern that it appears, if we may believe our new guide, to share many sound-laws with modern Irish; and whenever Mr. Nicholson is in any doubt about the meaning of a form that he thinks he has found in an inscription, he always consults some dictionary of modern Irish or Scotch Gaelic, and to his joy always imagines that he has found a satisfactory explanation.

All through this investigation Mr. Nicholson does not appear to see the supreme importance of chronology. He has never asked himself the question: At what date did such a sound-change begin to operate? Has he really tried to ascertain by scientific inferences, historical or linguistic, the approximate dates of these inscriptions? The Earl of Southesk has made the attempt in his *Origins of Pictish Symbolism*. On reasonable grounds he holds that these inscriptions belong to a period between the middle of the seventh century and the middle of the ninth century. If this conclusion be accepted—and Mr. Nicholson is so supremely indifferent to chronological data that I hardly think he will deem it worth while to protest—a good number of his explanations of alleged readings from the inscriptions will have to be given up. For instance, we are told that on the Golspie Stone *v* = *bh*, and that on the Burrian Stone *u* = *v* = *mh*. That is to say, according to our guide, at this early date the sounds *b* and *m* had already passed through the aspirate stage *bh* and *mh*, and fallen together in one sound: a sound like our *v* or *w*, it is not quite certain which. But it is absolutely impossible that, so early as the ninth century the *m*, if infected, could have been represented by a symbol of the value of *u* or *v*. Zeuss and Windisch both tell us that the aspirated sound had no symbolical expression whatever in early Irish MSS. (which would most of them be certainly later than these inscriptions), and that in later MSS. the sound of the aspirated *m* was represented by a dot over the *m* (*m̃*), certainly not by *u* or *v* (see Zeuss, *Gram. Celt.*, p. 42; Windisch, *Ir. Gram.*, § 68). I should be much obliged if Mr. Nicholson would give us a clear irrefutable instance of a word in an inscription or a MS. earlier than the year 1000 having *u* written for *mh*.

On the Newton Stone Mr. Nicholson reads RENNIPUAROSIR, and translates "In front of the district 'Place of Laughter.'" It is explained as a Highland pronunciation of a Gaelic *ibh*—a word found in O'Reilly's Dictionary in the form *ibh*, and said by O'Reilly to mean "country." Mr. W. Stokes has pointed out long ago, in a note which appears on p. 300 of Max Müller's *Science of Language*, on M. Pictet's etymology of *Ivernia*, that there is no such word as *ibh* = "country" in the Irish language; and that this *ibh* is one of the many blunders and forgeries that disfigure that dictionary: it arose simply from the dat. pl. ending *-ib* appearing in many names of countries. For instance, in Old Irish *ó Laignib* "from Leinster," means literally "from the men of Leinster," the nom. pl. of *Laignib* being *Lagin*. In later times *Laignib* ceased to be recognised as a plural, and the *ib* came to be explained as a substantive meaning "country." And now at last Mr. Nicholson has given *ibh* "Pictish" citizenship, and placed it in the form *ir* on the Newton Stone!

I should like now to be allowed to draw attention to an explanation of Mr. Nicholson's, in which a matter of Teutonic scholarship is involved. The words are *Nakhtvddaðss* *datrr* alleged to be found on the Bressay Stone, and said to be Norse, meaning: "daughter of the doer of ill-deeds by night." Mr. Nicholson says quite correctly that Norse *nitt* must have been *nait* at an earlier time.

The original Scandinavian *h* is regularly preserved in Middle English loan-words, such as *slahter* = Icel *slátr* (see Sweet, *H. E. S.*, § 567). But this being so, *dattr* cannot = Icel. *dóttir* from the primitive Norse *sohtir*, since the old Scandinavian *h* would have been retained in this word, as it was in *naht*. The Old Norse *sohtir* = "daughters" may be seen on the Tune Stone (see Noreen, *Altisländische Grammatik*,<sup>2</sup> p. 265). It is strange that an explanation, involving the hypothesis of such a glaring inconsistency in the treatment of two similar Norse words in juxtaposition, should have commended itself to so laborious and ingenious an investigator as your correspondent.

It will be seen that Mr. Nicholson explains many words which he reads in the inscriptions as names of places. For instance, he takes *Bernises* to be *bair* (battle) + *neas-ais* (headland), and so "Battle-headland," and explains *Lotel* as *lot* (destruction) + *ail* (rock), and so "Destruction-rock." These are impossible Celtic compounds. In Celtic names of places the qualified always precedes the qualifying element. In Teutonic names of places the converse is the rule. The city in which I live is in English *Oxford* < *Oxena-ferd*, i.e., "the ford of Oxen"; this in Welsh is rendered *Rhyd* (the ford) + *ycain* (of oxen), *Rhydycaïn*. Compare the Irish names: *Glencullen* = the glen of the holly; *Kildare* = the church of the oak; *Ballyknock* = the town of the hill; *Dunaille* = the fortress of the cliff.

There is one other little criticism I should like to add on a small matter connected with Welsh phonology. Mr. Nicholson says "the Welsh *ll* is *hl* pure and simple." Is it so? I wonder if any Welshman would agree to this positive statement. In any table of Welsh mutations it will be seen that *ll* is not placed among the aspirates, but among the radicals. Prof. Rhys holds that Welsh *ll* is the voiceless liquid to which *l* is the corresponding voiced sound, adding that *ll* : *l* :: *th* : *dd* (see *Lectures on Welsh Philology*,<sup>3</sup> p. 39).

There are many other points which appear to me to need the friendly attentions of Celtic philologists. I hope that it will not be very long before we are favoured with a critical examination of Mr. Nicholson's explanations from those who have made these languages a life-long study.

A. L. MAYHEW.

Edinburgh: Jan. 13, 1894.

I have seen Mr. Nicholson's reading of the Scottish Ogam's communicated to the ACADEMY. I am mainly interested in those from Shetland, as as these all, with the exception of the Brassey Stone, were brought to light, and their discovery described, by myself, at the time when they were deposited for preservation in the National Museum in this city.

I do not propose to enter upon a further discussion of the readings of these inscribed stones, which have vexed the souls of such experts as Sir Samuel Ferguson, Prof. Rhys, Lord Southesk, Mr. Nicholson and others, who are still unable to arrive at unanimity in their verdicts. My purpose is merely to advert to one or two minor points of possible misconception, for Mr. Nicholson's further consideration, as he does me the honour to refer to my connexion with the discovery and description of these monuments.

I. In the case of the Brassey Stone "the place where it was found at the ruined chapel of Cullinsbrough, by the side of a quiet small bay, is not readily recognisable as a "Battle-headland" (*Bair-nisais*, according to this reading). A battle at some time or other may, or may not, have taken place there; but to assume such an unrecorded event as "morally certain," and as having stamped its imprint upon the place and

the inscription, seems scarcely to be warranted from anything at present known.

II. Again, as regards the Cunningsburgh fragment, read as *Ehtecon Mor*, which Prof. Rhys is disposed to look upon as "the oldest inscribed stone in the Northern isles," it must be kept in view that the name of the hamlet of Aith, to which Mr. Nicholson referred (Old Northern *Eið*, an isthmus) is purely Scandinavian, and to suggest its equivalence to the Pietish *Ehte* (or *ait*) of the Ogam inscription cannot but be regarded with some suspicion. *Cunning*, in the name of the parish of Cunningsburgh, Mr. Oman and Mr. Nicholson may rest assured, is simply the Old Northern *konungr*, king, or chief, and need not be referred for derivation to Celtic etymology.

III. In reference, finally, to the St. Ninian's Ogam. While, as I pointed out in describing its discovery in 1878 (*Proceedings of the Society of Antiquaries of Scotland*, vol. xii. p. 20), the small isle of St. Ninian's, with the site of the chapel dedicated to that saint, where the stone was found, is a grazing ground, and the lowing of cattle, the screech of sea-fowl, and the monotonous breaking of the waves the only sounds now heard on the spot; yet this new reading of the inscription, making it the recording mark of a "Cow-Killing Enclosure," is somewhat staggering to simple natives and others, who have been accustomed to recognise a richness of hallowed tradition and sentiment clinging to an ancient sacred site as this of St. Ninian, the apostle of the Picts, undoubtedly is. But if this latest version be the true one, *magna est veritas et prevalebit*, and we shall say no more. I may venture, however, to point out to Mr. Nicholson, for whose learning I have great respect, that the St. Ninian's Stone is incomplete, the beginning of the inscription being lost, owing to the fracture of the stone at one end. It is therefore impossible to say what may have preceded the letters read as *besmeq-quanamorroef*; and in the absence of the knowledge of this, to formulate a definite reading seems a somewhat doubtful experiment.

Those Ogam-inscribed monuments in the northern isles of Scotland, which have come down to us as waifs, mostly fragmentary, from a remote antiquity, are unquestionably of enormous interest—linguistic, racial, religious; and Mr. Nicholson's critical examination of them, though under the disadvantage of his not being familiar with the stones themselves, or the places of their discovery, is an important contribution to their study.

GILBERT GOUDIE.

#### THE NAME OF GOLSPIE.

Bodleian Library, Oxford: Jan. 14, 1894.

Sir Herbert Maxwell's comparisons are interesting; but there is no record of the one old chapel at Golspie till 1330, when it is called the chapel of S. Andrew of Goldespy; and before 1619 the parish kirk was at Kilmalie. If Goldespy = *cill espuiq* "bishop's chapel," surely the accent would have been on the *e*; and then it has to be explained why that accented vowel was lost—and lost so early that we get Golspi in 1448.

*Ol* = *il* is conceivable; for we have Kilmalie spelt Colmalie; and, for aught I know, *-uig* might become *-y*. But it would still have to be shown how the *d* in Goldespy came in, and how the *G* arose out of *C*. If it arose from *C* in the Gillespie in Galloway, that would doubtless be through confusion with the personal name Gillespie—a reason which would not apply to Goldespy.

The pronunciation Gheispie referred to by Sir Herbert Maxwell I suspect to have been evolved from Gouspy, which is found as early as 1456.

E. W. B. NICHOLSON.

#### TIBETAN "TREES OF THE LAW" AND ASÓKA PILLARS.

London: Jan. 13, 1894.

It seems a far cry from Asóka pillars to prayer-flags; but it is not improbable that they are related, and that the Trees of the Law so conspicuous in Lamaism are perverted emblems of Indian Buddhism, like so much of the Lamaist symbolism.

Everyone who has been in Burma is familiar with the tall masts (*tagün-daing*),\* with their streaming banners, as accessories of every Buddhist temple in that country. Each mast is surmounted by an image of one or more Brahmani geese, and the streamers are either flat or long cylinders of bambu framework, pasted over with paper which is often inscribed with pious sentences. The monks whom I asked regarding the nature of this symbol, believed that it was borrowed from Indian Buddhism.

Now the resemblance which these posts bear to the Asóka pillars is certainly remarkable. Both are erected for the purpose of gaining merit and displaying aloft pious wishes or extracts from the Law; and the surmounting geese form an essential feature of several Asóka pillars. The change from pillar to post could be easily explained. Great monoliths were only possible to such a mighty emperor as Asóka; but everyone could copy in wood the pious practice of that great and model Buddhist who had sent his missionaries to convert them.

Such wooden standards may have been common in Indian Buddhism, as some Burmese believe, and yet, from their perishable nature, have left no trace behind. At most of the old Buddhist sites in Magadha I have seen sockets in the rock, some of which may have been used for such standards, although many of the smaller sockets were doubtless used for planting umbrellas to shelter the booth-keepers in their sale of flowers and other offerings for the shrines. Most also of the clay models of Chaityas in relief, dug out of the earlier Indian Stupas, show streamers tied to the top of the Chaityas.

Lamaism, which, more than any other section of Buddhism, has substituted good words for the good works of the primitive Buddhists, eagerly seized upon all such symbolism. The decided resemblance of its "prayer-flags" to the *tagün-daing* of the Burmese is not more striking, perhaps, than the apparent homology which they present to the Asóka pillars. The planting of a Lamaist prayer-flag, while in itself a highly pious act which everyone practices at some time or other, does not merely confer merit on the planter but benefits the whole countryside. And the concluding sentence of the legend inscribed on the flag is usually "Let Buddha's doctrine prosper"—which is practically the gist of the Asóka inscriptions.†

\* Mr. St. A. St. John kindly informs me that the etymology is *ta*, something long and straight + *gun*, bark or husk + *daing*, a post.

† These instances seem something more than the simple cloths and banners as propitiatory offerings which, of course, are found in most animistic religions—from the "rag-bushes" of India to the shavings of the Upper Burmese and the Ainos. And the hypothetical relationship between the Burmese and the Tibetans based on the Tibeto-Burmese group of languages does not count for much, as no real racial affinity has yet been proved to exist.

‡ As the legend usually bears a lion and a tiger in its upper corners, while below are a garuda-bird and dragon (*nāga*), it seems not impossible that these may be related to the surmounting lion and the so-called geese of Asóka's pillars. The rites related to the erection of the Lamaist standard are somewhat suggestive of the Vedic rite of "raising Indra's banner"; and Asóka's pillars seem to have been somewhat of the nature of the *Jayastambha*.

Two other conspicuous objects in Lamaist ceremonial are undoubtedly perverted symbols of Indian Buddhism—namely, the "prayer-wheel" and the *Mandala* offerings. The Lamas strive after a coarse materialism, which brings them by physical means and by faith and good words into direct relation with the fictitious celestial Buddhas, believed to be the spiritual fathers of the historical Buddha. And the Lama, in his desire to become at once a full-blown Buddha on his own account, imitates the conventional attitudes and externals of the Buddha, a leading epoch in whose life was, of course, his commencing to preach or, as it is expressed, "to turn the Wheel of the Law." The Lamas, therefore, invented the machine, which Europeans call the "prayer-wheel," by which every individual, even the merest child, can "turn the Wheel of the Law" conveniently by himself.

It is almost a matter of history how the Emperor Asoka thrice presented India to the Buddhist Church, and thrice redeemed it with his treasure. But it does not seem to be known that the Lamas systematically ape Asoka in this particular gift; and they are much more magnificently generous than he. For every day, in every temple in Lāmadom, the Lamas offer to the Buddhas (as well as to the saints and demons) not only the whole of India, but the whole universe of Jumbudvip and the three other fabulous continents of Hindu cosmogony, together with all the heavens and their inhabitants and treasures. Although this offering is made in effigy, it is, according to the spirit of Lamaism, no less effective than Asoka's historic gifts, on which it seems to be based.

L. A. WADDELL.

#### DANTE'S "YOUNG KING."

Sare, par St. Jean de Luz: Jan. 10, 1891.

The story of "The Young King" is interesting from another point of view than that of your correspondents. It shows clearly what a different estimate natives and foreigners sometimes take of the same personage. Bishop Stubbs, in *The Early Plantagenets* ("Epochs of Modern History," 1876, p. 98), writes of his death:

"Before Limoges was taken, the wretched man—for at eight-and-twenty he was a boy, no more—sickened and died at Martel, and left no issue. He passed away like foam on the water, no man regretting him; lamented only as his father's enemy, and by that father who, with all his faults and mismanagement, loved his sons far more than they deserved."

Compare this with the following passage from the *Auctarium Roberti de Monte* (Migne's *Patrologia*, tom. clx., p. 542, col. 1):

"Obiit Henricus tercius karissimus dominus noster, juvenis rex, filius Henrici secundi apud castrum Martel, 3 Idus Junii, in festivitate beati Barnabe Apostoli, vir per omnia plaudendus, non solum quia erat filius karissimi domini nostri Henrici excellentissimi regis Anglorum secundi, verum etiam quia erat pulcherrima facie, honestus in moribus, dapellis in muneribus, super omnes quos in nostra etate vidimus, qui terram nondum haberet assignatam."

M. Léon Cledat, *Du Rôle Historique de Bertrand de Born* (Paris, 1878), p. 27, writes, apparently after Giraldus Cambrensis and Brompton:

"Henri était éloquent et rusé, c'était l'Ulysse de la famille. Il avait reçu en partage les qualités les plus aimables: plus disposé à pardonner qu'à condamner, il oubliait vite les injures et savait gagner tous les cœurs. La douceur de son caractère n'enlevait rien à ses vertus guerrières. Le casque en tête, il n'était plus le même. Les chroniqueurs ne tarissent pas d'éloges sur son compte, et ceux même qui, pas exception, ne lui sont pas favorables, sont obligés, comme Guillaume

de Newbridge [Newburgh?] de convenir qu'ils ont tout le monde contre eux. On chanta aussi ses louanges en vers latins:

"Omnia honoris honos, decor et decus urbis et orbis,  
Militiae splendor, gloria, lumen, apex;  
Julius ingenio, virtutibus Hector, Achilles  
Viribus, Augustus moribus, ore Paris."

And again on p. 53:

"Jamais homme n'avait rencontré autant de sympathies, chez ses ennemis même, que le jeune Henri; et Bertrand de Born fut en cette circonstance l'interprète ému du deuil général."

The *serventis* in which Bertran de Born mourned the loss of "The Young King" are certainly among the best of his poems. They are VI. and VII. of the *Poésies Politiques* of the edition of M. Antoine Thomas (Toulouse, 1888), beginning respectively:

"VI. Mon chan fenise ab dol & ab maltraire . . .  
VII. Si tuit li dol elh plor elh marrimen . . ."

These are undoubtedly among the finest elegies of the Middle Ages, and seem to have the note of sincerity; but I hardly know whether they are not exceeded in pathos by the words which wrung pardon from the old king:

"Sire, dit Bertran, le jour où le vaillant jeune roi, votre fils, est mort, j'ai perdu lesens, le savoir, et la connaissance." (Thomas, Preface xxxi. and p. 43.)

Men do not speak thus of an utterly worthless son to an angry father.

Has any adequate explanation been given why Dante made such a terrible example of Bertran de Born in the *Inferno*? After all his fighting and political and amorous intrigues Bertran became a monk, was very liberal to the church, and apparently died in the odour of sanctity.

Setting this aside, and considering only the Young King, the above citations give a singular instance of opposite appreciations of the character of the same man at home and abroad.

WENTWORTH WEBSTER.

#### UNACKNOWLEDGED SOURCES.

In reference to a letter under this heading which appeared in the *ACADEMY* of December 23, we have received the following apology from Dr. William Knighton:—

"Jan. 12, 1894.

"Dr. Knighton regrets that his obligations to the *Quarterly Review* of October, 1865, were not fully acknowledged in his paper on 'The Sporting Literature of Ancient Greece and Rome,' and he desires now to rectify the omission as far as possible."

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Jan. 21, 7.30 p.m. Ethical: "Character in Relation to Social Problems," by Mr. B. Bosanquet.

MONDAY, Jan. 22, 5 p.m. London Institution: "The Roman Wall in Northumberland," by Dr. T. Hodgkin.

8 p.m. Royal Academy: "Painting," V., by Mr. J. E. Hodgson.

8 p.m. Aristotelian: "Renouvier's Classification des Sciences," by Mr. A. Boutwood.

8 p.m. Society of Arts: Cantor Lecture, "The Detection and Measurement of Inflammable Gas and Vapour in the Air," I., by Dr. Frank Clowes.

TUESDAY, Jan. 23, 3 p.m. Royal Institution: "Locomotion and Fixation in Plants and Animals," II., by Prof. C. Stewart.

8 p.m. Society of Arts: "Morocco and Its Races," by Capt. Charles Rolleston.

8 p.m. Civil Engineers: "The Tunnels of the Dore and Chintley Railway," by the late Percy Rickard.

8.30 p.m. Anthropological Institute: Anniversary Meeting.

WEDNESDAY, Jan. 24, 8 p.m. Geological: "The Ooliferous Fissures in the Valley of the Rhine, near Ightham, Kent," by Mr. W. J. Lewis Abbott; "The Vertebrate Fauna collected by Mr. W. J. Lewis Abbott from the Fissure near Ightham, Kent," by Mr. E. Tully Newton; "The Genus *Naiadites*, as occurring in the Coal-formation of Nova Scotia," by Sir J. W. Dawson.

8 p.m. Society of Arts: "American Carriages," by Mr. G. Herbert Thrope.

THURSDAY, Jan. 25, 3 p.m. Royal Institution: "The Life and Genius of Swift," II., by Canon Ainger.

7 p.m. London Institution: "A Talk about the Orchestra," by Prof. Bridge.

8 p.m. Royal Academy: "Painting," VI., by Mr. J. E. Hodgson.

8 p.m. Electrical Engineers: "Notes of a Trip to the United States and to Chicago, 1893," by Mr. W. H. Preece.

8 p.m. United Services Institute: "The Coast-Lands of the North Atlantic," III., by Mr. H. J. Mackinder.

8 p.m. Elizabethan: "John Donne," by Mr. Edmund Gosse.

8 p.m. Viking Club. 8.30 p.m. Antiquaries.

FRIDAY, Jan. 26, 5 p.m. Physical: "A New Mode of Making Magic Mirrors," by Mr. J. W. Kearten; "Some Observations on Diffraction," by Mr. W. E. Croft; "A New Photometric Method and Photometer," by Mr. J. W. Spurge.

8 p.m. Amateur Scientific: "Planetary Evolution," by Mr. F. A. Holiday.

9 p.m. Royal Institution: "Old Irish Song," by Mr. Alfred Percival Graves.

SATURDAY, Jan. 27, 3 p.m. Royal Institution: "English Schools of Musical Composition," II., by Prof. W. H. Cummings.

3.45 p.m. Botanic: General Fortnightly Meeting.

#### SCIENCE.

*Catalogue of Greek Papyri in the British Museum.* Vol. I. Texts edited by F. G. Kenyon. Vol. II. Facsimiles. (Printed by order of the Trustees.)

IN these magnificent volumes we have a complete edition of all the non-literary Greek papyri acquired by the British Museum up to 1890, accompanied by the most elaborate and successful series of facsimiles that has yet been produced of Greek cursive writing on papyrus. Many of the texts presented in this edition have been published before—Nos. I.-XLIII. by Forshall, and most of Nos. XLIV.-CXIII. by Dr. K. Wessely and others—in foreign periodicals. Mr. Kenyon has carefully revised the texts, while his introductions and notes are, so far as they go, a great help in elucidating the Greek. We could only wish the historical notes were longer and more frequent, as many difficulties are left unexplained. But the addition of a full commentary would have postponed the issue for some years; and by their forwardness in publishing their recent acquisitions of non-literary as well as of literary papyri, and, still more, by procuring from the Autotype Company these splendid facsimiles, the authorities of the British Museum have put themselves far in advance of continental museums. The Berlin papyri are, indeed, in process of publication, but without a commentary and without facsimiles; while the systematic publication of the great Rainer collection has not yet begun.

Non-literary papyri are of value both to the historian, who will find in these texts an important contribution to the rapidly increasing material for a history of Egypt under Greek and Roman rule; and to the palaeographer, who now, for the first time, has before him a really admirable set of facsimiles, illustrating the development of Greek cursive writing on papyrus from the earliest known examples of it in the third century B.C. to the latest in the eighth century A.D., just before it was transferred to vellum and became the literary hand as well. Mr. Kenyon has, in his arrangement of the book, tried to satisfy both parties. The papyri are classified according to subjects, while the order of the papyri in each subject, and the order of the subjects are, more or less, chronological. This is on the



whole the most convenient arrangement, though for those who wish to study the development of the handwriting, the insertion of a list of the papyri arranged chronologically, apart from differences of subject, would be useful. The editor himself recognises that chronological considerations are sometimes the most important, for he groups together the Fayum papyri which all belong the same period, in spite of the variety of their subjects.

The first section consists of the Serapeum documents, which are chiefly concerned with the grievances of the famous twin-sisters Thaues and Thaus. Many other documents belonging to the same series are in foreign museums, and Mr. Kenyon supplies an interesting introduction, showing the place occupied by the British Museum papyri.

The next section contains a number of papyri belonging to the Ptolemaic period. The fragments which compose No. xv., identified by Prof. Wilcken as belonging to some papyri at Berlin, form an instructive contrast in the handwriting to the nearly contemporaneous documents of the previous section. The British Museum is fortunate in possessing three specimens of the third century B.C. On account of the roughness and irregularity of the writing, these, as well as a few similar specimens on the continent, were until lately ascribed to the first century B.C.; but the discovery of the Petrie papyri, which belong to the third century B.C., by affording a basis of comparison, has now rectified the mistake. The first century B.C. still remains a blank, at any rate so far as Greek cursive writing is concerned, since no dated example of it has yet been found.

Magic forms the contents of the third section, which is interesting as throwing light on the state of thought in Egypt in the second, third and fourth centuries, with its strangemixture of Egyptian, Hebrew, Greek, and Gnostic superstitions. For palaeography the magical papyri are less interesting, because the writing is generally of a formal character; and therefore in the present condition of uncertainty with regard to all Greek uncial writing, whether on papyrus or on vellum, they are difficult to date, except on other evidence than that of the handwriting.

Of the horoscopes which make up the next section, the first, No. xcvi., is too much mutilated to be of great interest by itself, but it is important because it enables an approximate date to be assigned to the Funeral Oration of Hyperides, which is on the verso. Coptic scholars, too, will be interested in the facsimile of the curious writing at the end of the papyrus, where the Greek alphabet is applied to the Egyptian language, probably the earliest known example, as Goodwin has remarked, of the system from which the Coptic language developed.

In these four sections, as in the sixth and seventh, Mr. Kenyon's work on the text has been chiefly confined to revising the transcriptions of his predecessors, but in the fifth section, which contains accounts and is by far the most difficult to decipher, the work is almost entirely his own; and no praise is too high for his skill in

deciphering these crabbed documents, often mutilated and rubbed, and all abounding in abbreviations and symbols, many of which are new. In this section the papyrus which will naturally excite most interest is that which contains on the verso the *Ἀθηναίων Πολιτεία*.

The sixth section comprises all the Fayum papyri which had found their way to the Museum up to 1890. Their number appears very small when compared with the large collections at Vienna and Berlin, but the deficiency has been partly made up recently by a collection which contains numerous dated papyri of the first four centuries A.D. The papyri published here, however, which all belong to the Byzantine period, are good representatives of the writing of the sixth and seventh centuries. For the fifth century, with the exception of a few dating from the last two decades of it, there is still almost as great a blank as there is for the first century B.C., though the gap will be filled up when the Viennese collection is published. Of the questions raised by the discovery of the Fayum papyri, that concerning indictions is one of the most important. Mr. Kenyon, in his introduction to this section, gives an excellent summary of the results gained by the controversy on this subject. The year in which the system of dating by indictions began, 312 A.D., the peculiar indiction year for Egypt which varied in its beginning from year to year according to the rise of the Nile, and the general connexion of indiction cycles with taxation, are now established. But the relation of the peculiar Egyptian indiction to the ordinary Byzantine one, which began regularly on September 1, and the connexion of indiction cycles with previous cycles of taxation, are still matters of dispute.

In the last section the most important document is the lengthy will of Abraham, bishop of Hermonthis, which in spite of its late date (Mr. Kenyon assigns it to the eighth century) recalls in many respects the earlier and better style of Byzantine writing.

One of the most valuable features of the work is Mr. Kenyon's introductory sketch of the history of Greek cursive writing on papyrus. This, and the remarks of Mr. E. Maunde Thompson in the tenth chapter of his *Introduction to Greek and Latin Palaeography*, form the most important contributions to this branch of Greek palaeography that have yet been made. Of course, any attempt to give criteria for distinguishing the handwriting of different centuries must be quite provisional, at any rate until much more has been done in publishing facsimiles on the continent. The main characteristics of the three periods into which Greek cursive writing on papyrus falls—the Ptolemaic, the Roman, and the Byzantine—are easily recognisable, and may be described more or less definitely. But criteria for distinguishing different centuries, in the last two periods especially, are generally only trustworthy so long as they are vague. Mr. Kenyon is on firmest ground when speaking of the Ptolemaic period, of which nearly all the known documents have, if not wholly, at least in part been facsimiled. On the Roman and Byzantine periods Mr. Kenyon rightly declines to

commit himself very far; but his remarks are always suggestive, and, just because the difficulty of the subject has deterred most of those who have studied Greek papyri from writing on it, all the more precious, even though the increase of knowledge may require some of his statements to be modified. Evidence drawn from the form of a particular letter is nowhere more liable to mislead than in the case of Greek cursive, for dating which the general appearance of the hand is probably the best criterion. For instance, Mr. Kenyon in his account of the Roman period, when discussing the characteristics of the first two centuries, says:

"the single letters which form the best guide are  $\eta$  and  $\sigma$  . . . for a comparatively short time, mainly from about A.D. 60 to about A.D. 150 (but sporadically even later), a  $\eta$  shaped  $\eta$  is found in common use . . .  $\sigma$ , which at the beginning of the first century is a simple upright semicircular curve, sometimes with flattened top, develops a tendency in the later years of the century to tumble more and more forward."

But the  $\eta$  shaped  $\eta$  occurs once in Brit. Mus. Pap. cxxviii. (acquired after 1890), which is certainly Ptolemaic, and probably belongs to the end of the second century B.C., often in papyri which belong to the reign of Tiberius, and is not rare in third century papyri. As the extreme limits at which this letter is found are more than 300 years apart, its occurrence, however common, would seem to be of little avail for fixing the century of a papyrus; indeed, the appearance of this peculiar  $\eta$  in No. cxxviii. shows that it is not even a characteristic letter of the Roman period. Again, Brit. Mus. Pap. cccxv., which probably belongs to the end of the second century B.C., shows that the down curving of the  $\sigma$ , when joined to a following letter, had already begun then, and is, therefore, not necessarily a mark of the later part of the first century A.D. This papyrus is also remarkable for containing several instances of the  $\epsilon$  shaped  $\epsilon$ , a form which Mr. Kenyon puts among the characteristic letters of the Roman period, when, so far as is known, it became very common, though it occurs once in a papyrus of the year 131 B.C. in the present volume of facsimiles, No. xv. (5) l. 4, . . .  $\theta\epsilon\upsilon\sigma$ .

Mr. Kenyon justly insists on the special difficulty of dating papyri which belong to the Byzantine period. The conservatism of the court was reflected in the handwriting. Moreover, traditions of the better style of writing may have lingered much longer in some districts than in others. It is noteworthy that some papyri recently presented to the British Museum by the Rev. A. C. Headlam, which belong to the earlier years of the seventh century, resemble the firm and upright writing of more than a century before, much more than the sloping and degenerate hand usually found in seventh-century documents, and that these papyri come not from the Fayum, where most papyri of this period have been found, but from Apollonopolis Magna in Upper Egypt, not far from the place where the will of Abraham was discovered, the peculiarities of which have been already mentioned.



In conclusion, a special word of praise is due to the elaborate indices to this work, classified under several heads. The index of symbols and abbreviations particularly will be of the greatest service.

A study of many of the originals published in these volumes, together with Mr. Kenyon's transcriptions, suggested to me a few slight variations from his text, which I should wish to submit to his judgment, if they are anything more than corrections of misprints.

In No. XVIII. (b), l. 3, for *τους μηνας*, I should suggest *τον μηνα*. No. XXIII., l. 2, for *επειδοκα*, *επειδοκα*. No. XXXIII., l. 29, for *αξιωμεν*, *αξιουμεν*. No. XLI. verso, l. 5, for *καθηκυης*, *καθηκουσης*. No. LXXVII., l. 38, for *υπερρχομενων*, *παρρχομενων*. No. XXV. verso, l. 9, for *βω*, *βω* (= 2800).

B. P. GRENFELL.

### CORRESPONDENCE.

#### THE S-PLURALS IN ENGLISH.

Oxford: Jan. 8, 1894.

In my letter on the English s-plurals which appeared in the ACADEMY for November 11, 1893, I alluded to the language of the *Peterborough Chronicle* for 1122-31 and of the *Ormulum*, drawing attention to the very insignificant number of French words used by their authors. As this point is an important one for the question of the origin of the English plural ending, I should like to discuss the French element in the vocabulary of the two works named somewhat more in detail.

It will, I think, be allowed that any influence of French on English inflexions—supposing such influence to have been exercised—could only have been exerted after the Conquest, when the two peoples were brought face to face on English soil. Such influence would only be possible when the two languages had actually come into close contact, after the Normans had begun to try to speak the language of the conquered people, and had, we may perhaps suppose, in doing so, occasionally introduced into their English French words with the French inflexions, or when Englishmen were accustomed to hearing the inflected forms of connected French speech, i.e., after the Conquest. No such influence was possible before. The few isolated Romance words introduced in pre-conquest times came over in what I may call an "uninflected" form, i.e., they were not heard in England with French inflexions, and consequently could have no influence on English endings. In view of the present question, therefore, we may restrict ourselves to the period after the Conquest, to the influence exerted by French on English subsequently to that event; and hence, in using the proportion of French words in any given work as a measure of this influence, we may exclude all words which can be proved to have been borrowed before 1066.

Let us now turn to the consideration of the Romance element in Orm's vocabulary. The words of French origin are: *bikochenn*, *buttenn*, *buttenn*, *cariteb*, *flumm*, *gyn* (cf. ACADEMY, March 15, 1890, p. 188), *primm-sezenn*† (if a post-conquest loan-word, it must rather be from O. Norm. *primseigneur* than from O. Norse *primsigna*), *profete*, *sefffenn*. To these we should perhaps add *bezzannz*, *crunc*,

\* They number slightly more than I stated in my letter of November 11. Taking into account the great length of the *Ormulum*, this small addition does not affect the question at issue.

† It is not at all impossible that, just as in O. Norse, there existed in O. English a similar term, *primseignian*.

and *skarn*, although all three present considerable difficulties (as regards the second, cf. Behrens, *Französische Studien*, V. 20, "die Form *crunc* geht schwerlich auf das Altfranzösische zurück." *Onskarn*, cf. *ibid* p. 92; Brate, *Paul und Braune's Beiträge* x. 56; Kluge, *Paul's Grundriss* i. 840). The name *Ormin* (Dedication l. 324) besides *Orm* (Preface, l. 2) may also be mentioned here as influenced in its form (cf. Zupitza, *Guy of Warwick*, EE. T.Soc. 1875-6, p. 136). Orm's *rime*, in the sense of "measure, metre," though a genuine English word (O. E. *rīm*), has been influenced both in form (in the addition of the final *e*) and in meaning (O. E. *rīm* only means "number") by the Old French *rime* (cf. Zupitza, *Anzeiger für deutsches Alterthum* ii. 15). Similarly in *wileas*, "devices, guile," the modern English *wiles*, we have another instance of French influence on the meaning. This word is the Old English *wigel*, *wigl*, *wil*, "divination, sorcery," which in Middle English appears as *wizel*, *wiel*, *wil*. The first of these we find, for instance, in *Lazamon*, where it occurs both in the older meaning of "magic art, sorcery" (l. 19,250) and in the later sense of "deceit, guile" (l. 16,256, cf. also L.'s *wizelful*, "guileful"). This latter meaning is, no doubt, due to the Old French *guile*, *wile* (cf. Zupitza, *Trans. Cambr. Phil. Soc.* 1881-2, p. 253). *Custell*, in the N. E. sense of "castle" (l. 18,113), also shows French influence on the meaning.\* And, lastly, the possibility must be mentioned that in *temmple*, *mazzstre* we have Romance influence in the replacement of the O. E. endings *-pel*, *-ster* by *-ple*, *-stre* (cf. Sachse, *Das unorganische e in Ormulum*, pp. 23 and 72). This, I believe, exhausts the list of words borrowed from or influenced by the French.

The verbs *turrnenn*,† *temmprenn*, are sometimes cited as further instances; but they are the O. E. *turnian*, *temprarian* in use in Ælfric's time, being old Latin loan words (cf. Pogatscher, *Lehnworte im Altenglischen*, p. 95). Orm's *funtt*, with its short vowel, cannot be from the Norman French *funt* (which regularly gave M. E. *fūnt* *fount*, N. E. *fount*), but presupposes an unrecorded O. E. *fūnt* (besides the recorded *funt*, *font*) from Latin *fontem*, just as Orm's *mūnt* comes from O. E. *mūnt*, from Lat. *montem*. Our *mount*, like *fount*, is a postconquest re-borrowing. The connexion of Orm's *scorrenenn* with *excoricare* is very doubtful indeed (cf. Skeat, *Etym. Dict.*, Addenda to 2nd ed., s.v. *scorch*). Orm's *hurrtenn* cannot well be from O. Fr. *hurter* (cf. Müller, *Etym. Wb. d. engl. Spr.* i. 616). The curious *bripell* (l. 6770) seems to be a contamination of O. E. *brifeald* with Latin *tripulus*. The word *triple* was not borrowed until much later.

If we now turn to the *Peterborough Chronicle* for 1122-31, it would certainly at first sight appear as if the Romance words were, in proportion, more numerous than in the *Ormulum*. The following are all that I have noted (the accompanying numbers denote the year): *canonie* 1123, *-nius* 1129, *capitelet*† 1123, *cardinal* 1125, *cellas* 1129 (perhaps taken direct from Latin; cf. Murray, *New Engl. Dict.*, s.v. *cell*), *conceite* 1125, *due* 1129, *legat* 1123 (or from Latin?), and possibly *prior*§ 1123, and *castel*|| 1123.

\* Orm otherwise uses *custell*, *custellum* in the O. E. sense (cf. below).

† The short root vowel is probably due to influence of O. N. *turna* (cf. Kluge, *P.Gr.* i. 866).

‡ Or have we in the form in question ("in hero capitelet") not the O. Norm. French *capite*, but the dative of *capitel* = O. E. *capitol*, *-el* (an old Latin loan word)?

§ *Prior* is probably not French, but a direct borrowing from the Latin. It occurs soon after the Conquest (cf. Thorpe, *Diplomatarium*, pp. 445-6, from the Worcester Charters).

|| *Castel* was adopted direct from the Latin

Words like *canceler* 1123, and *market* 1124, although the first is undoubtedly and the second possibly from the French, I exclude from the list, as we find them in documents of Edward the Confessor's time.\* Latin loan-words like *fuls* 1125, *sotsceipe* 1131, which were introduced before the end of the tenth century, are, of course, excluded.

There thus remain from four to nine words borrowed from the French after the Conquest, which is, of course, a much larger proportion than in the *Ormulum*; but they are all new political and ecclesiastical terms, which would inevitably become known to the conquered English almost immediately after the Conquest, while as yet no influence on the language was possible. An English monk of the end of the eleventh century, who could not speak or understand a word of Norman French, and whose language was still as pure native English as it had been before William came, must have been perfectly conversant with such technical terms; while in a Chronicle of this period the use of them was unavoidable.

If we look at the Romance words in the *Ormulum* we see at once that they are of a different character: most of them are what I may call words of every-day life, not technical terms; most of them have replaced native English expression for the same ideas. But unless I have overlooked anything, there is not a single word of this kind borrowed from French in the *Chronicle* for 1122-31.† Leaving, as I think we justly may, such new technical terms out of consideration, the vocabulary of the Chroniclers who wrote the annals in question may be fairly described as untouched by French influence.

A. S. NAPIER.

P.S.—In drawing up the above lists I have endeavoured to do full justice to the French element, and to over-estimate rather than to under-estimate the number of Romance words. Of course, I may have overlooked one or other, but in any case I do not think that sufficient can have escaped me materially to affect the question. On the other hand, there is the possibility that some of the words quoted may, although not recorded, have been adopted before the Conquest or that, as suggested in the notes, some of them were taken from Latin.

### SCIENCE NOTES.

MR. J. WHITAKER HUNT, president of the Royal College of Surgeons, has been appointed to deliver the Hunterian oration next year.

THE medals and funds to be given at the anniversary meeting of the Geological Society on February 16, have been awarded as follows:—The Wollaston medal to Prof. Karl A. von Zittel; the Murchison medal to Mr.

before the end of the tenth century in the sense of "village," cf. Matthew xxi. 2; Mark vi. 6, &c. The form in the *Chronicle* is rather this Old English word influenced in its meaning by the French, than a post-conquest re-borrowing (from Norman French).

\* On *canceler*, cf. Murray, *N.E.D.* ii. 261. *Market* occurs in Kemble's *Codex Diplom.* iv. 209, and *gearmarket* *ib.* iv. 291; the form has been explained as Picardic (cf. Pogatscher, p. 174). But it is also very possible that the word came to us from a Flemish or Low German source (cf. Grimm, *Deutsches Wörterbuch*, vi. 1614). It must be mentioned that the MSS. containing these words are not contemporary, but post-conquest; still, as they seem to be derived from contemporary documents, and as, in the case of *canceler*, the office was established by Edward the Confessor, they may perhaps be accepted as pre-conquest loan-words.

† The only English word of this nature which has been influenced by French is *wiles* 1128. Cf. above.

W. T. Aveline; the Lyell medal to Prof. John Milne; the balance of the proceeds of the Wollaston fund to Mr. A. Strahan, that of the Murchison fund to Mr. G. Barrow, that of the Lyell fund to Mr. William Hill, and a portion of the proceeds of the Barlow-Jameson fund to Mr. Charles Davison.

THE following is the text of a letter received by the president of the Chemical Society, in reply to his recent letter of congratulation to the Russian Chemical Society; the letter is signed by D. Mendeleeff, as president, and D. Konowalow, as secretary:—

"In the name of Russian chemists we tender to you our hearty thanks for the congratulations and the sentiments expressed by you in your letter of November 15, 1893, in the name of the London Chemical Society.

"The possibility, suggested by you, of a closer tie between the eminent London Chemical Society and the young Russian one was received with greatest applause. We hope, as well as you, that the time is not far off when this closer connexion will take place. We desire it the more as we expect to gain the more by it."

We quote the following from the *New York Nation*:—

"The American Psychological Association held its second meeting on December 27 and 28 at Columbia College. Papers were read on the first day by Prof. Fullerton, of Philadelphia, on the 'Psychological Standpoint'; by Prof. Royce, of Harvard, on 'The Case of John Bunyan' (an attempt to throw into the categories of modern alienism the mental perturbations of the period of insistent impulse and incipient illusion of Bunyan's early life); by Mr. H. C. Warren, of Princeton, on 'Experiments on Visual Memory' (showing by interesting curves the relative reliability of the memory of a large number of male and female students for simple square figures after intervals of ten, twenty, and forty minutes); by Prof. Murray, of Montreal, on the question of the occurrence of tastes in dreams; and by Prof. Butler, of Columbia College, on Mr. Fiske's doctrine of the 'Meaning of Infancy.' Prof. Cattell, Prof. Münsterberg, and Dr. Scripture gave accounts of the work done during the past year in the laboratories at Columbia, Harvard, and Yale respectively. Perhaps the most interesting item from a practical and educational point of view was the description, by Prof. Münsterberg, of a new device for producing stereoscopic visual effects from plane figures without any of the usual aids from mirrors or prisms. The effect is secured by throwing pictures prepared for each eye separately into the eyes in succession separately. By means of a simple rotating apparatus the ordinary zootropic effects may be added to the stereoscopic effect. This opens up the possibility of showing by lantern slides animals, machines, &c., not only in lateral motion, but at the same time in relief, and also in motion to and from the plane of vision. This, with other of the Harvard results, as well as part of the paper of Prof. Royce on Bunyan, are to be noted in the *Psychological Review* for January. On the second day papers were read by Dr. Hyslop, of Columbia, Mr. Mead, of Michigan, Mr. H. R. Marshall, of New York City, Dr. Scripture, Prof. Miller, of Bryn Mawr, and Prof. Pace, of the Catholic University at Washington. Among those who contributed to the discussions were Profs. Dewey, of Michigan, James, of Harvard, Strong, of Chicago, and Starr, of the New York College of Physicians and Surgeons. The next session is to be held during the Christmas recess, 1894-95, at Princeton, with Prof. James as president and Prof. Cattell as secretary."

MESSRS. WILLIAM WESLEY & SON, of Essex-street, have issued a catalogue of the Paracelsus Library formed by the late Dr. E. Schubert, of Frankfurt. It consists of 194 editions of the writings of Paracelsus, arranged, so far as possible, in chronological order, of which it is said that eighty are not to be found in the British Museum; 548 works relating more or less closely to Paracelsus, including Dr.

Schubert's own MS. collections, classified under the authors' names; and 351 works on alchemy. The last will be sold separately, the Paracelsus Library only as a whole. Apart from Browning's poem, the only student of Paracelsus in this country that we know of is Prof. J. Ferguson, of Glasgow, who has printed in two parts (1875 and 1885) an elaborate bibliography, criticising the work of Dr. F. Mook.

#### PHILOLOGY NOTES.

M. PAUL MEYER has been elected president of the Académie des Inscriptions for the current year. We may add that M. Louis Havet was recently elected a member, in the place of the late M. Rossignol, his most serious competitor being M. Collignon.

VILH. THOMSEN—whom we assume to be the professor of comparative philology at Copenhagen, and the author of the *Ilechester Lectures* delivered at Oxford in 1876—has submitted to the Royal Academy of Denmark one more attempt to decipher the Yenissei inscriptions. He begins, of course, with a brief survey of the literature of the subject, paying due honour to the magnificent publications of Donner and Radloff, and accepting the improved version of the Chinese inscriptions due to Prof. G. Schlegel, of Leiden. These Chinese inscriptions prove that the monuments in question were erected in memory of two princes of a Turk dynasty which ruled in those regions *circa* 730. Turning to the other inscriptions on the same monuments, in an unknown alphabet, Prof. Thomsen first establishes that they should be read downwards, and also from right to left, as in Chinese. Radloff, who had originally supposed that the order of the columns was from left to right (as in Mongol), seems now to have come to the same conclusion. For the purpose of decipherment, Prof. Thomsen leaves out of account the Chinese; for it is evident that the two sets of inscriptions are not bilingual. Nor does he attempt to affiliate the characters with any already known. His only assumptions, which have also been made by others, are that the words are for the most part separated; and that the characters are so numerous (38) as to be not strictly alphabetical. His first step was to distinguish three characters, which, from their frequent recurrence and their combination with other characters, he identified as the vowels *ü*, *i*, and *i*; while *a* is found occasionally at the end of words. As for the consonants, he could only conclude that the characters represented not single ones but combinations of them. He then proceeded to guess at some of the words which occurred most frequently. One of these he reads as *tünri* = "heaven, god" in Turkish; another as *kül[köl]-tigin* = the prince K'inch-ti-k'in of the Chinese inscriptions; a third as *türk*. Having got thus far, it was not very difficult to draw up a complete table of the characters, and to apply it to the inscriptions, which turn out to be written in pure Turkish. The present paper is only preliminary; but we may give one example of the results of Prof. Thomsen's decipherment. It is the complete title of the Divine Kagan (Donner, 54; Radloff, 77)—*tünritüg tünridü bolınyş türk bilgü gagan* = the wise Kagan of the Turks, who has been in heaven, who resembles heaven [or god].

WE have just received the eighth of the admirable series of linguistic bibliographies, compiled by Mr. J. G. Pilling, of the American Bureau of Ethnology, and published at Washington by the Smithsonian Institution. It relates to the group of languages here called Salishan, spoken by tribes in Oregon and British Columbia, whose more familiar name is that of Flathead. Though not very numerous or otherwise important, it happens that these

languages have been a good deal studied by missionaries. The earliest vocabularies were published in the first year of the century by Sir Alexander Mackenzie, after whom the Mackenzie river is named. In 1842, the Rev. Elkanah Walker compiled spelling and reading lessons in the Spokan language, which claims to be the third book printed west of the Rocky Mountains. A considerable element of these languages enters into the Chinook jargon. Dr. Franz Boas has made large MS. collections. Quite recently a French missionary has invented a species of shorthand, which the Indians are said to take to much more readily than they do to Roman characters. Of this, three facsimiles are here given. For its fulness of detail and painstaking accuracy, this bibliography deserves the same praise as its predecessors. What would we not give for similar studies of the vernaculars of the East Indies?

#### REPORTS OF SOCIETIES.

ANGLO-RUSSIAN LITERARY SOCIETY, IMPERIAL INSTITUTE.—(Tuesday, Jan. 2)

E. A. CAZALLET, Esq., president, in the chair.—After the annual accounts and a vote of thanks for successful management had been passed, the president announced that Polonsky, Grigorovich, Weinberg, and other Russian literary men had joined this society, in consequence of their sympathy with the formation of a Shakspeare society at St. Petersburg. The president then read his paper, entitled "An Impostor Czar," in which he gave an historical sketch of Gregory Otrepiev, who, in the beginning of the seventeenth century, feigned to be the son of Ivan the Terrible, murdered, as was supposed, by the usurper Czar Boris Govounoff. The lecturer next reviewed the dramas of Schiller, Pushkin, and General Alexander, in which the impostor is the central figure; and extracts were read in German, Russian, and English. Schiller's "Demetrius," it was observed, was an incomplete and posthumous work. The monologues and dialogues are very fine, and the personages picturesque; but they are not in touch (if it be allowed to criticise so great a master) with Russian life and national feeling. Strange to say, in treating Russian questions, this is no uncommon failing of German authors, although in most other matters they are pre-eminently learned. Pushkin, on the other hand, had saturated his mind with the spirit of ancient Russian lore and monastic chronicles, and that study imparted simplicity and grandeur to his language and imagery. He brings out in bold relief the higher qualities of the Russian mind, and the special traits of character which stamp the various classes of society. The language recalls ancient days, and yet it is not obsolete, but possesses the sparkle and the conciseness of the most vigorous style of modern times: it has, perhaps, never been surpassed in Russian literature. Praise was given to General Alexander's masterly treatment of his subject in his dramatic sketch, "Dmitri," which shows literary power, philosophical analysis, and shrewd insight into the varied motives of human action. A brief sketch was then given of the troubled times through which Russia subsequently passed. She nearly succumbed to the sway of Poland, until finally the Romanoff dynasty ascended the throne in 1613, when the young Michel became Czar, and his father Fedor, the Patriarch of the Orthodox Church, signed the Ukazes conjointly with his son. It is perhaps some vague traditions of humiliating dissension and anarchy during the preceding period that almost unconsciously conduced to establish cohesion and stability in the inert masses of the vast Russian empire, and attached the bulk of the people, whose instincts are conservative, to the Orthodox faith and the Romanoff dynasty, which through nearly three centuries have consolidated and centralised the power, while further extending the frontiers of the state.—It was announced that on the first Tuesday in February Major-General Tyrrell would read a paper upon "The Russians in Eastern Warfare"; and that on the first Tuesday in March Mr. Anichkof would contribute a paper on "May Feasts in Shakspeare."

## FINE ART.

## OLD MASTERS AT THE ROYAL ACADEMY.

## II.

THE few Flemish and German works of the fifteenth and early sixteenth centuries are of very high quality, and will be seen again with pleasure, although many of them have recently appeared at either the Burlington Fine Arts Club or the Guildhall. The "Virgin and Child" (Earl of Northbrook) attributed to Jan van Eyck is clearly of his school, and may have been derived in its origin from the master himself; it lacks, however, both his wonderfully searching draughtsmanship and his strong suggestion of life. The "St. Giles" (same collection) was seen and discussed at the Flemish Exhibition of the Fine Arts Club. It is one wing of a diptych, or perhaps triptych, of which the other is the so-called "Celebration of High Mass," which, on the sale of the Dudley pictures, was coveted both by the Louvre and the National Gallery, but nevertheless fell into the hands of a private collector. The merits of the two panels are the same: *naïveté* of conception, brilliant enamel-like colour in a high, clear key, and masterly elaboration of multitudinous detail. In dealing with the human physiognomy, the anonymous Netherlander curiously fails where so many of his contemporaries and fellow-countrymen attained the highest success, and he cannot therefore be placed in the first rank with the best of them. The well-known "Virgin and Child enthroned," by Mabuse (same collection), is one of the finest extant examples of the master in his earlier, but not earliest, manner. In execution the picture is a marvel; it vies in this respect with almost any of the preceding creations of Flemish art. The conviction, however, of the fifteenth century has at this stage already in part evaporated. Mr. J. P. Heseltine's "Virgin and Child" is a delightfully fresh and ingenious production of the Flemish School, in respect of which we must follow the discretion of the owner, who attaches to it no special name; above all, the treatment of the divine Infant is delightful in its subtlety and truth to nature. The picture comes nearest in treatment to the Patinir group, but is clearer and purer in colour than the works of this class. The "Vision of St. Ildephonsus" (same collection) is another Netherlandish work furnishing a puzzle peculiarly worthy of solution on account of the excellence of the picture. The scene is the interior of a church, the architecture of which shows to a marked degree the character of the Flemish Renaissance. The Virgin appears above an altar, a gracious vision, draped in ample dark robes which are held up by angels; she is about to vest the kneeling saint with a red chasuble. Behind St. Ildephonsus kneel three monks, witnesses of the miracle, and a procession winds its way through the body of the church. This panel belongs apparently to the second quarter of the sixteenth century, and shows traces of the influence of Gheerhardt David; it must for the present be put down in the category of works to which the name of Jan Mostaert has been attached. Nearly allied to this in technique, but both less masterly and less significant, is Lord Northbrook's "Virgin and Child," given to the Netherlandish School. The architectural throne on which the Virgin sits, holding the child, is of much the same Flemish Renaissance style as the interior of the church in the "St. Ildephonsus." The "Call of St. Matthew" (same collection) is a characteristic and, in execution, unusually refined production from the brush of Jan van Hemersen, that strong, often brutal realist, who belongs to the Antwerp

group following immediately upon Quentin Matsys. The famous "St. Jerome" (same collection) attributed to Antonello da Messina has been as much discussed as any work of its style and period, and yet it still remains more or less of a puzzle. It has at various times being ascribed to Jan van Eyck, to Meinlinck, to Jacopo de' Barbara (!), and with more probability to the Venetian Jacometto, only known through the mention of his name as a painter of panels on a small scale in the *Anonimo* of Morelli. Though it does not exactly agree in technique or aspect with any thing that Antonello has left us, it is nearer to his Flemish-Venetian manner than to that of any master at present known to us by his works; and it would not serve much purpose to disturb the attribution until we have, on some solid grounds, another and a better to put in its place.

The Flemings of the seventeenth century are on the whole well represented, though Rubens can only be said to be here *pour la forme*. Genuine, as it appears to us, but in its present state not a satisfactory example of his powers, is the "Portrait of a Lady" (Chas. Butler, Esq.), inscribed, though not in the hand of the painter, with the title "Virgo Brabantina." It may well, as the catalogue suggests, represent a sister of the painter's second wife, the fair Helena Fourment. The two large decorative pieces "Dead Game" (Earl Amherst) and "The Fig" (Lord Windsor) are both put down to that familiar combination "Rubens and Suyders"; but in neither instance is the hand of Rubens himself to be traced. Van Dyck comes off better, since there are here examples of three out of his four styles. His so-called Genoese manner is shown in the splendid full-length "Andrea Spinola, Doge of Genoa." The vast canvas is, on the face of it, a great show-piece for high days and holidays, and as such, has not, perhaps, the interest of some portraits of the Italian time, such as, for instance, the famous "Cardinal Bentivoglio" of the Pitti, or the "Portrait of a Lady of the Balbi Family" at Dorchester House. Quite characteristic of the Genoese time is the peculiar *sang de bœuf* hue of the Doge's robes; it still further accentuates the swarthy pallor of the sitter. Equally characteristic of the English period, with its clearer and more delicate harmonies, is the full-length "James Stuart, Duke of Richmond and Lennox" (Earl of Leicester), an interesting work, though not so fine as the full-length of the same nobleman which, from Lord Methuen's collection at Corsham, passed into that of Mr. Marquand, of New York. The same personage is represented in the well-known half-length in the Long Gallery of the Louvre, wearing no mantle or vest, but a curious undress consisting of an ample white shirt and crimson breeches—perhaps his tennis-court costume. The full-length "Robert Rich, Earl of Warwick" (same collection), though a production of the Van Dyck studio, is by no means equal to its companions. A capital performance is the "Lady and Child" (Chas. Butler, Esq.), by Cornelius de Vos, the most capable of Rubens's contemporaries outside his own immediate circle, and one of the few who, without altogether repudiating his influence, managed to preserve a distinct individuality. The picture, which is dated 1624, well illustrates De Vos's power of combining the maximum of inner life with the minimum of outward action. The attitudes of the lady and child approach nearly to those of the painter's wife and child in the family picture of the Brussels Gallery, which counts among his finest and most distinctive productions. No better or more instructive instance of the brush-power of Teniers the younger could be desired than the familiar "Interior of a Guard-Room" (C. J. Wertheimer, Esq.), which the painter

himself would have called, from the figure in the background, "St. Peter delivered from Prison." It is firm, dexterous, brilliant to a degree that it would be difficult to surpass; but at the same time empty and trivial, even as a rendering of the semi-realistic incidents making up the picture. How far deeper into his subject does Adrian Branwer get in this "Interior" (Constantine Ionides, Esq.), in which, with less *bravura*, but with a technical skill at least as consummate, he represents one of the familiar incidents of Netherlandish art. This precious little work, and the still richer example in the Dulwich Gallery, are about the best Branwers in England. It is a pity that up to the present he should have remained unrepresented in the National Gallery. Of the two pieces of *genre* by Adrian van Ostade, the more interesting is the "Hurdy-Gurdy Player" (C. Ionides, Esq.); the "Boor and his Wife," from Buckingham Palace, is of the all too familiar type, and its surface, moreover, appears to have suffered injury. This is certainly not a Rembrandt year; at which we can hardly complain, seeing that he was the hero of last winter's exhibition. The "Abraham, Hagar, and Ishmael," signed and dated 1640, is not one of the most interesting productions of the type to which it belongs. Very curious is the little landscape with figures, "Shepherds and Herdsmen resting at night," dated 1647 (National Gallery of Ireland). It is a veritable impression, the main motive of which is the artificial glow of the fire, round which the figures are gathered, battling with the enveloping blackness of the air; a gleam of moonlight enlivens the dark sky above. We must confess to being rather puzzled by "The Dismissal of Hagar" (T. Humphry Ward, Esq.), which makes a first appearance, and is attributed to Rembrandt. There are many things in the picture which strongly suggest his hand: the tawny, rather hot colour which belongs to his middle time, the sombre landscape with its half-revealed figures in the middle-distance, the steely gleam on the dark horizon. On the other hand, there are some glaring defects, such as the huge, lifeless feet of the Hagar, and the ear (perhaps retouched) of the Ishmael. Besides this, the conception is unusually superficial, and devoid of the real emotion which a painter of even less than Rembrandt's deep-rooted humanity might naturally have drawn from the pathetic subject. Should the panel ultimately obtain acceptance among the master's works, it would certainly not enhance his reputation. The slight touch and clever superficial hand of Rembrandt's late pupil and imitator, Aart de Gelder, are well shown in the signed canvas, "Bathsheba entreating King David" (Arthur Ray, Esq.)—one of the very few of this painter's works to be seen in England. Two splendid and little-known canvases by Frans Hals are contributed to the exhibition by Lord Amherst. The "Portrait of a Young Man" is dated 1636, and therefore belongs to the Haarlem master's very finest period. A young man, whose refined and sympathetic aspect contrasts strongly with the unrestrained exuberance of most of Hals's sitters, fronts the spectator, posing with a frankness and ease that are quite free from self-assertiveness. His honest eyes, half-shadowed by the large black hat so gracefully worn, have an expression of dreaminess, yet not of melancholy. The execution of the whole—of the finely-modelled features; of the sober, elegant costume of black sparingly relieved with blue; of the closed hand with its transparent white cuff—is masterly in the extreme, and, at the same time, more reticent in its mastery than, for instance, the brilliant "Portrait of a Cavalier," of 1624, in the Wallace collection. The other picture is the "Portrait of a Burgomaster," a notable



specimen of Hals's almost excessive ease of handling in his quite late time. The "Portrait of a Man" (Major Flood Page), dated 1620, belongs to Michael Janse Mirevelt, or his *entourage*; but we fail to recognise either his hand or style in the curious, ugly "Portrait of a Lady" (Lord Belhaven). The "Lady at a Spinet" (T. Humphry Ward, Esq.), by the now fully appreciated Jan Vermeer, of Delft, comes, like the recently acquired picture in the National Gallery, from the collection of Bürger (Théodore Théré), who did so much to revive the interest in an artist then more than half forgotten. It does not belong to the richest and most generous style of the artist, like the masterpieces in the Czernin and Six collections, and the pictures at Dresden, The Hague and in the Louvre; but it is nevertheless in its way a consummate piece of work, which extorts admiration by the skill with which the awkward unattractive accessories deliberately chosen are combined into a harmonious whole. A De Hooch of the most exquisite quality is the "Garden Scene" (John Walter, Esq.), showing in a well-clipped formal garden of pleasant aspect a number of richly and gaily dressed ladies and gentlemen taking their pleasure in quiet and measured fashion. Absolutely open-air subjects like this one are rarities in the *œuvre* of De Hooch; a larger example of far less brilliant execution is that, with numerous portraits, in the Academy of Arts at Vienna. The real motive, the real poem of the picture is the luminous pearl-grey sky, casting its veiled radiance over the whole scene, and controlling all the vivid hues of the dresses. So great is the pictorial strength of the work, that it causes a fine Hobbema hard by (S. Montagu, Esq.) to look dull and leaden. No Netherlander is on this occasion so well represented as Jan Steen. In "Saying Grace" (Charles Morrison, Esq.) we find him in an unfamiliar mood of quiet, restrained pathos without sentimentality, treating a subject such as the Dutch painter of to-day loves to depict. The execution is surprisingly fine and true, notwithstanding a certain characteristic hardness. Rendered with rare truth is especially the flood of grey daylight admitted through the wide open window, and illuminating evenly the homely personages and the not less homely accessories of the scene. It is a wide leap from this to the technically no less admirable "A Glass of Wine"—one of the coarsest productions of a wilfully gross painter. A sly-looking personage of middle-age has provided a succulent repast for a fresh and robust young blonde, and sits ministering to her wants, and intently watching her, jug in hand, as she drinks. The satyr-like expression of the man is realised with an extraordinary subtlety and truth, for which it would not be easy to find a parallel in Steen's life-work. Capable of realising facial expression as he here shows himself, he is the less to be excused for the perfunctoriness with which he repeats, and goes on repeating, his own uninviting visage, the portraits of his family, and his immediate surroundings. Well known is the large canvas, styled "The Violin," from Buckingham Palace. The "Dutch Family Merry-making" (Corporation of Glasgow) is a good original replica of the famous picture in the Cassel Gallery, slightly smaller, it would seem, than the original. Among several examples of the art of Jacob Ruysdael the most interesting, though not the most important in dimensions, is the "View of the Town of Katwyk" (Corporation of Glasgow), one of those pathetic pieces of realism which are worth all the showy "Cascades" so popular among collectors. The composition is perfect in its simplicity; the foreground, with its sober harmony of grey and green, of the rarest charm. "The Windmill" (the Queen,

from Buckingham Palace) is full of fine passages, but not so coherent as a whole. Among the Cuyps the most imposing is that lent by Mr. T. Humphry Ward; it has passages of great beauty in the middle and far distances. A jewel of the purest water is Adrian Van de Velde's little "Landscape with Cattle" (Captain Holford), a nothing in subject, which acquires supreme distinction from its simplicity and style. Why does the charm of this consummate "little master" so entirely evaporate when he works on a large scale, as in some dreary canvases at Munich, and in the Fitzwilliam Museum at Cambridge? The unusually brilliant Nicholas Berchem, nicknamed "Le diamant de la curiosité" (Captain Holford), no doubt won its curious cognomen in virtue of the sharpness and exquisite precision of the execution. The galleries contain, besides the works already enumerated, landscapes by Van Goyen, Hobbema, and Aart van der Neer, seascapes by Willem van de Velde, an admirable early Terborch, "The Smoker," a good Jan van Ochtervelt, a Jan David de Heem, a Wouverman, a Frans van Mieris, and portraits by Ravenstein, Cornelius Janson, and Gerbrandt van den Eeckhout.

CLAUDE PHILLIPS.

#### NOTES ON ART AND ARCHAEOLOGY.

THIS week's elections at the Royal Academy, though quite reasonable, are not altogether so notable as those on which we commented in the last number of the ACADEMY—the most notable thing about them being the circumstance that within seven days there has been an addition of about one-sixth part of its total force to the rank of the Associates. Mr. Swan and Mr. Arthur Hacker are the newly elected. Mr. Swan is something of a colourist; he is, to boot, a not bad modeller of animals—his works show not only observation, but some personal quality not easy to define; and again, as a pure draughtsman of animals, the current number of *The Art Journal* proves his talent, though any one who takes the trouble to compare Mr. Swan's beasts with the extraordinary Rembrandt lion, in the same number of the magazine, will have at least sufficient evidence before him of the gulf which in the essential matters of distinction and style separates the great seventeenth century artist from even one of the most creditable of our day. Mr. Arthur Hacker is not unnaturally more popular than Mr. Swan, for he is more dramatic. He is likewise even obviously clever, and his dexterity and charm in the rare accomplishment of a painter of the flesh are things which may fairly be insisted on. The elections, on the whole then, are not unsatisfactory; and when the Academy shall have seized an opportunity for adding to their ranks Mr. Solomon Solomon and Mr. Alfred East, and—shall we say? Mr. J. J. Shannan as a representative of portraiture, and Mr. Frank Short as a representative of engraving, both interpretative and original, it will have done, for the time being, nearly all that it is expected to do.

THE following exhibitions will open next week: water-colours, by Kate Greenaway, and black-and-whites, by Mr. Alfred Parsons, at the Fine Art Society's; water-colours, by Mr. Tristram Ellis, illustrating "A Summer in Norway," at the Japanese Gallery—both in New Bond-street; and a complete collection of engravings after Rosa Bonheur and Mr. Alma Tadema, at Mr. McLean's Gallery in the Haymarket.

THE subject of Mr. J. E. Hodgkin's lecture at the Royal Academy, on Thursday next, as professor of painting, will be "Stothard and his Works."

THE work on *Greek Vase Paintings*, by Miss Jane Harrison and Mr. D. S. MacColl, which has been so long announced, will be issued next Monday by Mr. T. Fisher Unwin. A third edition of Miss Harrison's *Introductory Studies in Greek Art* will appear at the same time.

The trustees of the British Museum lately acquired by purchase a large and valuable collection of Japanese illustrated complimentary cards, commemorative of the various festivals and holy days of the year. A selection of these has now been arranged in a showcase in the King's Library, and illustrates the picturesque style and graceful fancy peculiar to this branch of Japanese art.

AT the London Institution, on the afternoon of Monday next, Dr. T. Hodgkin will deliver an illustrated lecture upon "The Roman Wall in Northumberland."

THE Glasgow Archaeological Society have taken the lead in issuing a protest against the destruction of a portion of the Antonine Wall, near Falkirk, which is in process of being caused though building operations. It appears that General Pitt-Rivers, as inspector of national monuments, is unable to intervene.

THE Glastonbury Antiquarian Society have issued an appeal for subscriptions, in order to enable them to continue the excavation of the now famous lake village, under the superintendence of Mr. Arthur Bulleid. The greater part of the field in which the village is situated has been presented to the society by its owner, and the British Association have made a grant of £40. It appears that about fifty dwelling mounds and nearly the whole of the village border still await examination.

HAMDI BEY, of the Imperial Museum, Constantinople, has presented Colonel Watson with a set of photographs of the Sidon sarcophagi, with special permission to publish them. Colonel Watson has placed them for that purpose in the hands of the committee of the Palestine Exploration Fund.

THE Royal Geographical Society, which printed Prof. W. M. Ramsay's monograph on the historical geography of Asia Minor, has just issued, in its series of "Supplementary Papers" (John Murray), *Modern and Ancient Roads in Eastern Asia Minor*, by D. G. Hogarth and J. A. R. Munro, illustrated with three maps, and incorporating a number of mile-stone inscriptions. Mr. Hogarth is responsible for the larger share of the work, treating the passes of the Eastern Taurus and Anti-Taurus, and the military road from Caesarea to Melitene on the Euphrates; while Mr. Munro contributes notes, on roads ancient and modern, in the Vilayet of Sivas.

WE are glad to see that our old friend *L'Art* has, after an existence of nineteen years, determined to reduce its proportions to a more convenient size. It has already done enough, perhaps too much, for glory; and it has long been evident that it found a difficulty in "living up" to its grand ideal, which has taxed its powers of illustration to the breaking point. It would have been too much to expect that it should come down at once to so handy a form as the *Gazette des Beaux-arts*; but it has dropped to the size just abandoned by the *Portfolio*, and all its readers will be delighted at the change from twenty columns to eighty-eight comfortable pages, and the illustrations remain of the same size. The most important of number are on "de Lemud, the original" some

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Verrières de Bernard Van Orley," by M. Alphonse Wauters. To subscribers (only) are also issued a large etching, by M. Charles Giroux, of Mr. Hitchcock's celebrated picture of "Maternité," and a lithograph, by M. Alfred Bahuet, after M. Charles Cazin's picture of "Ismaël."

## MUSIC.

### RECENT CONCERTS.

MR. HENSCHEL resumed his Symphony Concerts on January 11, when M. César Thompson played Goldmark's Violin Concerto. The Andante contains some pleasing music, though the work generally lacks meaning and soul. There are many showy passages for the solo instrument, but the ornamentation is tawdry. This Concerto is not likely to become popular. M. Thompson displayed excellent qualities—a full tone and firm technique; but he was heard to still greater advantage in an Adagio by Max Bruch. As a show-piece he played a Paganini Fantaisie, and his execution was as fine as the music was flimsy; his performance was a real *tour de force*. The programme included Schubert's Unfinished Symphony; the performance, under Mr. Henschel's direction, was good, though not the best he has given. There was a tendency to linger over the sublime beauties of the Andante; the *con moto* ought to warn composers of this danger. Why those perpetual regrets at the unfinished state of the work? The music in itself is complete; the work is only unfinished because it has not, according to convention, four movements. The programme included two Wagner excerpts. Saint-Saëns's Pianoforte Quartet in B flat major (Op. 41) was performed at the last Monday Popular Concert. It is an interesting, but

unequal work. Saint-Saëns, like his predecessor Haydn, is always able to invent and develop a theme, but—and in this he again resembles the older master—his material is not always fresh and attractive. The Quartet opens with an Allegretto, in the leading theme of which the composer seems to be asking a question, and by the manner of its development this impression is still further strengthened; the second theme is expressive and in good contrast. The whole movement is interesting and grateful to the performers. The working of the Choral in the Andante maestoso which follows is clever, though formal; in Mendelssohn's day Chorales were more in fashion than they are in ours. In the third movement, practically a Scherzo, the composer gives us some of his most characteristic music. Now we have Eastern, now French colouring, and the effect produced by the piece generally is remarkably vivid. The Finale is dry. The performance, by Miss Fanny Davies, Lady Hallé, and Messrs. Gibson and Piatti, was excellent. Miss Davies played for her pianoforte solo Schumann's "Humoreske" (Op. 20), a long piece which is seldom given in its entirety; Mme. Schumann herself has set the example of curtailing it. What was passing in the mind of the composer when he wrote it? That is the question which one cannot help asking while it is being played. Why those sudden changes of mood? Now the music is soft and pensive, now loud and passionate; and it is always melancholy. If ever a piece required a programme it is this "Humoreske." Composers often give explanations when they are scarcely needed, and omit them where they would be most welcome. When music throws the listener into a certain mood, say of joyfulness or sorrow, he is content to form from the tones his own picture; and when the composer

forces him now in one direction, now in another he is inclined to ask "Why?" Miss Davies played the work with taste and feeling, yet did not seem altogether at her ease. Miss Emily Squire was the vocalist, and was well received.

J. S. SHEDLOCK.

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SATURDAY, JANUARY 27, 1894.

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It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*Winchester College, 1393-1893.* By Old Wykehamists. Illustrated by Herbert Marshall. Published in Commemoration of the 500th Anniversary of the Opening of the College. (Edward Arnold.)

THIS volume, whatever else be done in commemoration of the five hundredth anniversary of Winchester College, will always have an interest and importance of its own, in connexion with that happy event. Its editor has secured a pleasing variety and unity: the prose, the verse, and the illustrations, diversify agreeably the theme common to them all. The artist, Mr. Herbert Marshall, is not less successful in rendering the beauty of Winchester than he has shown himself in his treatment of London and of Eton. His thirty-three illustrations are chosen and designed with complete success. One might wish that he had given us a drawing of Hall to include the east end of the interior; but that is the only discoverable omission of any note. Wykehamists will thank him the more heartily in that he has worked so well to adorn a Wykehamical book, just as they would have it adorned, though himself but a guest among Wykehamists.

The first part of the volume contains twelve essays; the second, ten poems, three of them in Latin. The papers excellently carry out the design of the work in subject and arrangement. Lord Selborne writes upon "Wykeham's Place in History," Mr. A. F. Leach upon "Wykeham's Models," the Head Master upon "Wykeham's Conception of a Public School," Mr. Hardy upon "The College Buildings," the Dean of Winchester upon "Wykeham's Work in the Cathedral," the Bursar upon "Commoners until Dr. Burton," the Rev. W. P. Smith upon "Life in College in the Sixteenth Century," Mr. F. Haverfield upon "Winchester in the Seventeenth Century," Mr. H. A. L. Fisher upon "Winchester in the Eighteenth Century," the late Head Master of Wellington upon "Life in College about 1850," Mr. A. O. Prickard upon "Life in Commoners," and Mr. A. K. Cook upon "Hills, Meads, and Games."

The ground is very fairly covered, and very judiciously; the chief, perhaps the sole, omission is "Winchester in the Fifteenth Century." The period is no easy one to handle, nor the materials very ready to hand; but we should have welcomed an essay upon life and learning at Winchester in the boyhood of Grocyn, or of Stanbridge, or of Warham. It is unnecessary to speak of the papers by Lord Selborne, Dr. Fearon,

and Dean Kitchin; the names speak for themselves, and for the writers' qualifications to say the right things in the right way. Mr. Leach's investigation into Wykeham's Models results in a certain novelty of view, which may not be wholly accepted by all. He has proved his point, that Wykeham found his models in the old collegiate churches; and his accounts of the Valley Scholars' College at Salisbury, of Merton College at Maldon, and of various other institutions, with their points of similarity to Wykeham's foundation, are of the highest interest. But it is something of an assumption to suggest that Wykeham's attitude towards monastic establishments and ideals was that of Bishops Oldham and Foxe more than a century later. To call monasticism, as it existed in and before Wykeham's day, "the newest method for stultifying human nature" is a prejudiced piece of strong language, inappropriate in a book of this sort. That the need of the times was for secular clergy of learning is clear enough; but writers, perfectly familiar with the technical meaning of "secular," yet often use the word as though it implied something less clerical and ecclesiastical than does "regular." Wykeham's "poor clerical scholars," who were to receive the *prima tonsura clericalis* in the first year, on pain of expulsion, and to have no bodily disqualification *ad sacros ordines suscipiendos*, were destined to be celibate priests, equipped by learning to be an active militia of the Church, with their human nature no less "stultified" than that of the monks. And there is some doubt about Mr. Leach's plausible contention, that the Priory School of St. Swithun was "a mere school for novices." He relies in part upon the use of the word "youths," not "boys," in the monastery documents. But Mr. Moberly, in his *Life of the Founder*, draws attention to a document, printed by Lowth, which at once confirms Mr. Leach in his statement that Wykeham did not "take over and enlarge" the Priory School in founding his College; and which also seems to show that boys (*pueri*) were trained in that school. The Prior's deed of institution for Wykeham's chantry makes distinct mention of *pueri* living in the *Elemosinarium* of the Priory. But Mr. Leach's paper is full of suggestion, and certainly valuable.

Mr. Hardy's account of the College buildings is concise, yet ample. The next paper, that of Mr. Kirby, the Bursar, is unquestionably the most important of the historical contributions. It practically puts "Commoners," in point of antiquity, upon a level with "College," tracing the fortunes and defining the status of *extranei* from the Founder to Dr. Burton, in whose headmastership "Commoners," in the full modern sense, began. The paper is compact and hard to summarise intelligibly. It is enough to say that it carefully notes and distinguishes all varieties of Commoners, whether Wykeham's ten *extranei*, who lived over Fifth Chamber, and became divided into *commensales cum sociis* and *commensales cum pueris*, or the headmaster's boarders, with their various places of residence. "Street commoners" (*commensales extra collegium*) and town day-boys are

also explained. The paper is rich in information upon the least familiar topic of Wykehamical history.

The three next papers, if they contain less that is practically new, are written with great charm and skill. The Reformation and Counter-Reformation in England had no little effect upon Winchester. The college produced a singularly large number of Papal champions, and at least four martyrs. It is curious to reflect upon the domestic troubles which turned a Welsh Wykehamist into the Vicar-General of Saint Charles Borromeo at Milan; or to consider the fates of Saunder and Garnet, the fame of Stapleton, Harpsfield, Pits. It is a misfortune that the names of great divines and of the lesser men of letters in the sixteenth and seventeenth centuries are not better known; otherwise Wykehamists would recognise more honourable and distinguished names than they commonly do among their predecessors. Mr. Smith, Mr. Haverfield, and Mr. Fisher have done all that is possible in brief space, each with his allotted century; and their pictures are pleasant, all things considered, to contemplate. We may note that Mr. Fisher is something less than just in mentioning but five Wykehamists among Peninsula heroes, of "San Sebastiano's And Badajos's town," as we used to sing: besides them there are Sir Andrew Barnard, Sir Burgess Carmac, Field-Marshal Sir Charles Yorke, to name but these. There is little positive greatness of any kind in the Winchester of the two last centuries; but it is striking to observe how strongly and tenaciously the College held its own, and refused to be permanently damaged by any amount of time-serving, or neglect, or sluggishness, or maladministration. It produces now Ken, Browne, Otway, Norris, Shaftesbury, Collins, names of unquestioned eminence; now such lesser men as Phillips, Somerville, Young, Whitehead, Pitt, or Zouch or Spence. In later times, Sydney Smith, and Ward, and Trollope may record their misery at school; but, at least, it was not enough to dull their powers of mind—it hurt them less than Eton, partly by his own fault, hurt Shelley. And, reading through the records and registers of Winchester, we cannot but take note of the many Wykehamists who, without brilliance of any kind, have perfectly fulfilled the Founder's wishes, and played their parts well in their generations. The writers of these three papers have felicitously drawn for us the Winchester of old times, no longer mediæval, but not yet modern, after the first revival of learning, and before the second, during which the Wykehamist spirit was at work, no less strongly and well than now, moulding the manners that make man. And the successive headmasters under whom Winchester flourished, *aurea mediocritate*, were Burton, Warton, and Goddard, three most honoured names—such a man with some positive genius for the work of an Informator.

The records of Mr. Wickham and Mr. Prickard deal with the College and Commoners of some forty years ago. Both papers, and especially the latter, fairly glow with genial affection and humour and loyalty. They are exceedingly minute and



detailed: only a great love or a great loathing could have so faithfully remembered, what are trifles indeed, but capable of becoming most pleasant or painful recollections. It is hard to set the right value upon such reminiscences as materials of history. Here is a MS. letter in the present writer's possession: a refusal to attend the annual Wykehamist dinner in London:

"Sr. Wm. Maynard's compts. to Mr. Atwood and returns him the Ticket for the Winchester School Feast, as he has refused the Stewards the two preceding years, having so little claim to the honour of being deemed a Wykehamist, as his stay at Winchester School was exceeding short and when he was extremely young, and has not yet forgot the hardships he then felt.

"Grosvenor-square: Febr'y. 3, 1761."

Here is plain speaking; but others, who confess to having suffered greatly in their early school-days, see even their griefs and grievances under a pleasant light of association with youth and old companions and the days that were. "Faithful are the wounds of a friend": there can hardly have been a time at which the benefits of Winchester did not exceed the injuries. Certainly, Winchester life has, at all times, a way of making its least pleasant side seem easy and natural to bear, humorous and dear to look back upon. Since the days of which Mr. Wickham and Mr. Prickard write, great have been the changes, notably as to Commoners; but readers of a later day can find in these descriptions and recollections just the same tone and spirit as animated their own Wykehamical lives. In the words of the Bishop of Southwell:

"Debitis vicibus perennia usus."

Mr. Cook brings the first part to a conclusion with his delightful paper upon "Hills, Meads, and Games." He is unable to find earlier record of Saint Catherine's Hill, in connexion with the College, than the poem of Christopher Jonson, headmaster in the sixteenth century; but from at least 1550 to 1868, processions thither and games there were a characteristic feature of Winchester life. It would not be amiss if once or twice a year "College," if not Commoners, went *sociati* upon Hills, preserving the memory of an ancient custom. Mr. Cook traces the growth and formation of Meads; the development of cricket, which was of little importance till the second quarter of the century, or thereabouts, but which has occasioned many a Wykehamical triumph since then, and immortalised many a Wykehamical name; the history of Winchester football, with its singular and unique peculiarities; and he concludes with brief notice of fives and the river. An absolutely unathletic Wykehamist can enjoy this paper, with its fascinating antiquarianism, and its freshness of the open air. Even to those who never rose beyond "junior game" in cricket or football, life can scarcely bring anything of more breathless excitement than "Eton Match" and "Six and Six."

The second part opens with a *Hymnus Wiccamicus*, by the Bishop of Salisbury; and if any living Latinist should be able

to write Latin hymns not unworthy of mediæval days, it is the editor of the Vulgate. The other Latin poems are by the Bishop of Southwell, both in hendecasyllabics. "Ad Meos" is of the happiest beauty:—

"O pars magna mei, quot intus olim  
Et curae et mihi gaudio fuistis,  
Ut patri suboles amans amanti,  
(Prosit vos subolem vocasse amantem!)  
Si quondam tolerastis imperantem,  
Nunc concurrite nomina invocanti."

After this "names-calling," the poem plays a descant upon the theme of "Domum."

"Una voce canamus ad Penates  
Dulcem Wiccamicamque cantilenam."

The other poem by the same hand, "Ad Wiccamicos," is of greater length and weight: it surveys the long history of Winchester, noting the endurance of all essentials amid all change of accidents. It is rich in such terse lines as these, recalling the reigns of Henry VIII. and Charles I., with the storms of their times, which passed harmlessly over Winchester—

"Non illam impietas benigna regis,  
Non regis pietas maligna movit."

Of the English poems, clearly the best are Mr. E. D. A. Morshead's "Evening on Hills" and Mr. J. B. B. Nichols's "Half a Thousand Springs." The former is a reverie of natural beauty and classic memories, and poetry, and heroism, enshrining the two names of Keats, whom the downs of Winchester inspired with his "Ode to Autumn," and of Lord Seaton, a Wykehamist veteran, better known as Sir John Colborne, hero of Orthez and of Waterloo. Perhaps the first lines may be detached for quotation without injury:

"Here, where the legendary height  
Is plumed with beech and pine,  
And the dim shadows lengthen, and the streams  
Wane to the southward in the waning light,  
And the skies grow from dreamy to divine—  
Here for five hundred years  
Have lived their little life Youth's hopes and  
fears,  
Here, in the Land of Dreams."

Mr. Nichols's fine poem is much in the tone of the Eton poems in *Ionica*, those perfect expositions of the public school spirit. Witness these two stanzas:

"Fair her silver walls,  
Fair her meads and trees,  
Fairer even than these  
Something no man sees,  
Yet within her halls  
Hears it when it calls.

"Nor in vain it cries  
Still from year to year  
Sweet command and clear  
To the reverent ear;  
Who can recognise  
Honour's voice, replies."

Canon Moberly contributes seven sonnets commemorating "famous men," our benefactors and exemplars, and the scenes dear to them as to us. Mr. F. S. Parry sings of "Alma Nutrix" in verse patriotic and stirring. But we would gladly discover any proof, or even tradition, that "Harry of Agincourt, flower of thy glory," was a Winchester Wykehamist: it is sufficiently doubtful whether he was an Oxford Wykehamist, Queen's and Oriel both claiming him, as well as New College. Mr. J. A.

Fort celebrates in bracing verse the joys and healthy memories of "Gray November," with "the strong hot fiercely straining." Mr. C. J. Billson, in "Vestigia Retrorsum," turns his steps back to "Itchen's stream," and early friendship and youthful dreams, with the glamour of romance upon them all. A compendious account of the proceedings at the five hundredth anniversary closes the goodly volume with great propriety.

This festival in celebration of half a thousand years was kept by Wykehamists in India with extreme devotion; and the president of the Simla gathering, an officer of the Bengal Staff Corps, made a speech rich in memories of forty years ago, enthusiastically proud of Winchester, and as racy of Wykehamical soil in its terms and phrases as if the speaker had never left it. There is beyond doubt a *genius loci*, which lays this unfailing spell upon Wykehamists, and forbids them to forget. Probably few Wykehamists can be found who feel for their university, however great their love for it, anything like their love for their school: that is of an altogether unique and incomparable character, and of the nature of a religious faith and a native patriotism. This by itself is more than enough to establish the Founder's fame and to demonstrate his success. Apart from all technical matters of education, this in itself is an education, a discipline, and a strength. All the writers in this book, be their theme an historical period, or manners and customs, or personal emotions, be they older or younger, have a marked family likeness in their way of speaking. There is no wordy sentiment in the book, no mere conventional superlatives, but there is struck a distinct note of "loyal passion." There is no attempt to prove Winchester the mother of very great men at any time. Her just honours are claimed for her, and no more. But there is clearly shown the feeling that Wykehamists could not have a prouder and deeper love for Winchester, had Shakspeare and Milton, Nelson and Wellington, Bacon and Burke, been Wykehamists. The *Unitas Fratrum*, confirmed by centuries, is the great thing: not the production of great men. Places train and shape and influence great men, but do not make them. It was by the veriest chance, so to speak, that Newman was not a Wykehamist and a Cambridge man: had he gone to Winchester, Wykehamists would at last have got their indubitably great man, in whom to rejoice: but your great men and your great place are in some sense equals. It is the ordinary and average man, upon whom the great place has the greatest power. But for their training under a heightening and heartening influence, they might well remain upon a lower level of excellence: the great men have internal resources of their own, wherever they may be. It is the common crowd of Wykehamists, who are doing their best all the world over, that owe most to Winchester, and most gladly make their own the spirit, if not the letter, of old Harpsfield's grateful words: "Gulielmum Wickamum, ut optimum parentem agnosco, suscipio, colo, cui si quid in me doctrinae,

virtutis, pietatis, et catholice religionis, maxime acceptum refero. Quippe qui ab ineunte aetate, in Wintoniensi primum, deinde et Oxoniensi eius collegio, ad omnem ingenii, doctrinae, et pietatis cultum capessendum institutus sim."

*Stet res Wiccamica*: or, as the Bishop of Salisbury has it:

"Proles futura Wiccami  
Ne sit prioris degener!  
Fide manente pristina  
Fides manebit Numinis."

LIONEL JOHNSON.

*Memoirs.* By Charles Godfrey Leland. In 2 vols. (Heinemann.)

MR. LELAND offers his book as an example of a candid autobiography. He wrote it, he states, "with no intention that it should be published," but at the same time he had an idea it might serve as material for a life, to be written by a certain friend. Therefore, he says, "I wrote, as fully and honestly as I could, *everything* which I could remember which had made me what I am." Although various reminiscences of other people are contained in these pages, the book is essentially personal to the author. It is, primarily, an account of his own doings and sayings, and only incidentally an account of the doings and sayings of other people. Certainly it has the merit of candour so far as any book, written under such conditions, ever could be quite candid. It is not a chronicle of feelings and thoughts, but of incidents, and this gives it a better chance of being truthful; for a man can record the outward facts of his life much more faithfully than the subtle undercurrents of emotion and motive. It may, however, well be doubted whether there exists any complete autobiography excepting Pepys's Diary. In the way of any such complete self-revelation, stands the difficulty, amounting almost to an impossibility, of ignoring the world and so escaping the disposition to pose, as though the world were looking on. Marie Bashkirtseff tried to be truthful, but the consciousness of the world was with her all the time. John Stuart Mill was truthful, as a dissector is truthful who, in gathering and adjusting his facts, necessarily misses some realities. The Autocrat has told us that every man is a trinity of persons—namely, the man as he is, the man as he seems to himself, and the man as he seems to others. The man of an autobiography is the man as he seems to himself, toned, more or less, by considerations of how he will seem to others. "The world is too much with us" even when we are writing our private journals; and, as a consequence, we do not write down everything, and what we do write is liable to be glossed. Pepys wrote for himself alone; and he wrote simply—not trying to describe or reveal or explain himself, but methodically setting down mere facts. Whereby we are brought much nearer to the man as he was—with the smallest possible alloy of the man as he seemed to be, to himself or to others—than could have been possible under other conditions. There are no qualifications and no concealments.

In another sense, every book that is written is an autobiography to those who can read it thoroughly; and of this Mr. Leland's work is a notable example. It is free from all intentional reserve or misleading; and although outwardly a record of activities, and not a picture of the mind, it reveals with much clearness the character of its writer. It shows, first of all, self-confidence and self-reliance. It shows, moreover, that here self-confidence has not degenerated into self-sufficiency. Mr. Leland's manifest pride in his successes, in tokens that he is famous, in the appreciation expressed by persons he meets, betokens genuine modesty. Mock modesty would have bragged of its "unworthiness," its "poor efforts," and the like. Mr. Leland does nothing of the kind. When he thinks he has acted wisely or made a hit, he says so. When Tennyson welcomes him, or when Carlyle's insolence changes to respect, or when Messrs. Cope Brothers pay him the compliment of producing a "Hans Breitmann" brand of cigars, he is honestly pleased. Self-satisfied people are very irritating; but Mr. Leland's satisfaction with himself—to speak more accurately, with his achievements—does not offend, because it is so frank, because he has done things worth praising, and, above all, because he never lauds himself to the depreciation of anyone else. No book could be more free than his from malice, or envy, or ill-will of any kind. He accuses himself of being "by nature as vindictive as an unconverted Indian," but we must take leave to prefer the evidence of his book to his mere opinion on the point. A man vindictive by nature, if convinced that it was "vile and wicked," might, by strenuous effort, keep his nature in such subjection that he would never be guilty of a revengeful act. But some bit of spite or malice would surely exhibit itself in his narrative. The only man in whose favour Mr. Leland has nothing to say is the late Mr. John Camden Hotten, and in respect to him he is not malicious—not so malicious even as Mark Twain when he called him a Hotten-tot. Indeed, the tone of self-gratulation which runs through the book, so far from being irritating, gives it an added charm.

In other ways also it is a pleasant book—bright, chatty, well furnished with anecdote, and not wanting in acute and suggestive criticism of manners and of men. The present narrative closes with the year 1870, and there is something more than a half promise that it will be continued later on. We have here the journalist and politician, the soldier, the oil-explorer, the traveller, and the author, with some account of Mr. Leland's intercourse with the Indians. The treat in store will include the artist and designer, and best of all—as most people will think—the Gypsy episode.

It may be, as Mr. Leland suggests, a kind of compliment to an author to identify him with his own creations, as Mr. Leland has been identified with Hans Breitmann. But it is a compliment which has drawbacks. For one thing, it limits one's conception of the author's powers. The Breitmann Ballads have doubtless, more than anything

else he has done, made Mr. Leland famous; but, if he had done nothing else, and nothing better, we should have been obliged to rank him with such mere "funny men" as Artemus Ward or Josh Billings, who, like Hans Breitmann, may have said some clever things, but few which would be thought worth reading in plain English. Mr. Leland had some feeling on the point himself; for, as he tells us, when an American insisted he should be called Hans Breitmann on account of his work, he protested, and asked him if he would familiarly accost Mr. Lowell as "Josh Biglow." He adds:

"If there is anything in the world which denotes a subordinate position in the social scale, or defect in education, it is the passion to call men 'out of their names,' and never feel really acquainted with anyone until he is termed Tom or Jack. It is doubtless all very genial and jocose and sociable, but the man who shows a tendency to it should *not* complain when his betters put him in a lower class or among the 'lower orders'" (vol. ii., p. 256).

That the identification was not always only of the author with his creation, but was sometimes still more personal, is shown by this anecdote. In the smoking-room of an hotel a stranger accosted Mr. Leland, and said he had heard the author of the Breitmann Ballads was in the room—would he point him out? Mr. Leland pointed to himself, at which his questioner was much surprised, and confessed that the person he had singled out in his mind as most likely to be the man he sought was "a great broom-bearded, broad-shouldered, jovial, intemperate, German-looking man" (vol. ii., p. 290). In this connexion it is amusing to note Mr. Leland's remark about the Emperor William:

"*Frunch* had . . . represented him as Hans Breitmann in a cartoon, deploring that he had not squeezed more milliards out of the French; and I, indeed, found in the original very closely my ideal of Hans, who always occurs to me as a German gentleman who drinks, fights, and plunders—not as a mere rowdy raised above his natural sphere, but as a rough cavalier. And that the great-bearded giant Emperor Wilhelm did drink heavily, fight hard, and mulet France mightily, is matter of history" (vol. ii., pp. 270-71).

The book contains—especially in its last chapters—several excellent literary and personal judgments. The fact that Mr. Leland believes George Borrow once played him a shabby trick does not (despite the "vindictive nature") prevent him from testifying generously to his merits, thus:

"What I admire in Borrow to such a degree that before it his faults or failings seem very trifling, is his absolutely vigorous, marvellously varied originality, based on direct familiarity with Nature, but guided and cultured by the study of natural, simple writers, such as Defoe and Smollett. I think that the 'interest' in, or rather sympathy for gipsies, in his case as in mine, came not from their being curious or dramatic beings, but because they are so much a part of free life, of out-of-door Nature; so associated with sheltered nooks among rocks and trees, the hedgerow and birds, riversides, and wild roads. Borrow's heart was large and true as regarded English rural life; there was a place in it for everything which was of the open air and freshly beautiful. He was not a view-hunter of 'bits,' trained according to Ruskin and the *deliberate* word-painting of a

thousand novels and Victorian picturesque poems; but he often brings us nearer to Nature than they do, not by photography, but by casually letting fall a word or trait, by which we realise, not only her form, but her soul. Herein he was like Washington Irving, who gives us the impression of a writer who was deeply inspired with calm, sweet, sunny views of Nature, yet in whose writings literal description is so rarely introduced, that it is a marvel how much the single buttercup lights up the landscape for a quarter of a mile, when a thousand would produce no effect whatever. This may have possibly been art in Irving—art of the most subtle kind—but in Borrow it was instinct and hardly intentional. In this respect he was superior even to Whitman" (vol. ii., pp. 301-2).

After reading this masterly criticism, we can understand Mr. Leland's short, sharp judgment on Tegner: "I confess that I never cared much for Tegner, and that I infinitely prefer the original Icelandic Saga of Frithiof to his sago-gruel imitation of strong soup" (vol. ii., p. 134).

The same preference for authors who go to Nature, to those who obtain their material at second hand, is visible in Mr. Leland's remarks on George Eliot:

"I never detected in her any trace of genial humour, though I doubt not that it was latent in her; and I thought her a person who had drawn her ideas far more from books and an acquaintance with certain types of humanity whom she had set herself deliberately to study—albeit with rare perception—than from an easy intuitive familiarity with all sorts and conditions of men. But she worked out thoroughly what she knew by the intuition of genius, though in this she was very far inferior to Scott. Thus she wrote the 'Spanish Gypsy,' having only seen such gypsies two or three times. One day she told me that, in order to write 'Daniel Deronda,' she had read through two hundred books. I longed to tell her that she had better have learned Yiddish and talked with two hundred Jews, and been taught, as I was by my friend Solomon the Sadducee, the art of distinguishing Frailein Löwenthal of the Ashkenazim from Senorita Aguado of the Sephardim by the corners of their eyes" (vol. ii., p. 239).

This Mr. Solomon was a Jew Mr. Leland had met at Cape May during the War, who belonged to the sect which "took no part in the crucifixion," whose members "do not believe or disbelieve in a God—Yahveh or the older Elohim," and who "hold that every man born knows enough to do what is right, and that is religion enough." This, says Mr. Leland, was the first Agnostic he had ever met. He was, however, somewhat disappointed in Mr. Solomon, when he found he had "full faith in a Rabbi in New York, who was so learned in the Cabala that, by virtue of the sacred names, he could recover stolen goods." This leads Mr. Leland to remark that "the same spirit which induces a man to break out of orthodox humdrumness, induces him to love the marvellous, the forbidden, the odd, the wild, the droll—even as I do." Rather, perhaps, men feel that, though the present explanations are inadequate, there is much yet to be known and explained. Be this as it may, a severely critical scepticism often does exist side by side with totally uncritical credulity.

Of Abraham Lincoln we have a good anecdote and other interesting glimpses:

"Abraham Lincoln once remarked of the people who wanted Emancipation, but who did not like to be called Abolitionists, that they reminded him of the Irishman who had signed a temperance pledge, and did not like to break it, yet who sadly wanted a 'drink.' So, going to an apothecary, he asked for a glass of soda water, adding, 'An', doether dear, if yees could put a little whisky into it unbeknownst to me, I'd be much obliged to yees" (vol. ii., p. 30).

Lincoln's selection by the Republican party as their candidate for the Presidency caused much dissatisfaction at the time. He had been misrepresented, and when not wilfully misrepresented, was much misunderstood; and it was more through party loyalty than through affection for the man himself that he won the contest. Mr. Leland's "copperhead" friend indicated one source of dissatisfaction when he remarked: "I do wish we could have a gentleman for President for once." In the following year Lincoln not only "saved the Union," but proved himself an incorruptible statesman, and at the news of his death "men were weeping in the streets." At last they had found out that they had had a gentleman for President "for once."

WALTER LEWIN.

"FUR AND FEATHER SERIES."—*The Partridge: its Natural History, Shooting, and Cookery.* (Longmans.)

FEW volumes are so interesting to lovers of nature as books which treat in an informal manner of birds and beasts, scenery and flowers—books which may be conveniently classed as books of the country. Of late years an aesthetic appreciation of English fields and hedgerows has largely increased. A time of peace, cheap books, and the extension of education has borne its usual fruits. Although much sensibility for rustic charms may be found among the poets of the last century, the beginning of a deeper love for nature must be sought in Gray's *Letters* and the *History of Selborne*. At present, books which touch on sport amid the streams, woodlands, and moors of Great Britain are more popular than ever. Probably, encouraged by the success of the Badminton Library of books on English sport, Messrs. Longman have commenced a fresh enterprise—a series of monographs on game, birds, and animals. Mr. A. E. T. Watson is to act as editor, and a number of well-known names of men famous for their skill in natural history and shooting have engaged to write the different treatises. Good writing and careful editing will be set off by excellent illustrations. Indeed, these are to form a prominent feature in the series.

If the volumes to come maintain the same high level of writing and illustrations that is found in the first of the series, there need be no misgivings concerning their success. A prettier and better-printed book has seldom issued from the press. The dozen drawings of the partridge and its haunts are by Mr. A. J. Stuart-Wortley, Mr. A. Thorburn, and Mr. C. Whymper, all masters of their craft; and, if it be not invidious to particularise, those

named "Courting" and "A Sunny Corner" are full of life and beauty. The rich browns of the plumage, together with their tender gradations, are admirably caught; and the atmosphere of peace in which the birds are set excellently reproduces the trustfulness of the partridge before September rudely destroys its idyllic confidence.

Different sections of each subject are with much advantage in this series to be entrusted to different authorities. Thus, the natural history of the partridge is carefully written by the Rev. H. A. Macpherson. He points out the limits of its range and its habits, its favourite haunts, its courtship and nesting, and the courage with which it defends its young ones: in short, the whole economy of the familiar bird's life before the deadly breechloader breaks in upon its quiet happiness. On the subject of poachers Mr. Macpherson naturally resigns his pen to Mr. Stuart-Wortley. His disquisitions on shooting the bird bring the subject up to the latest novelty in the way of sport to be obtained from the partridge. Needless to say, the respective merits of the drive and the walking-up of the birds are nicely balanced, and the rearing of them is fully described. Some of the largest recent records of sport on the most famous partridge-beats of England—Lord Walsingham's, Lord Leicester's, and Baronde Hirsch's—supply much food for reflection, both to sportsmen and political economists. It will surprise many men, who fancy that the great numbers of partridges now shot on a good manor are a modern development called into being for the sake of the breechloader, to be told that in some cases more were shot at the end of the last century. Mr. Stuart-Wortley exemplifies this fact from the Holkham shooting records, which show that in the years 1797, 1798, and 1800, more partridges were killed on the estate than in 1868 and 1869, the two best seasons of that decade. The same writer particularly impresses upon keepers the imperative need of care and vigilance from the very beginning when rearing partridges, and relates an anecdote of six young partridges being found last year drowned in the huge prints of a cart-horse's hoofs, after a heavy thunder shower. There are full accounts with diagrams of the novel partridge preserves laid out at Sandringham in 1892. The hint, too, is worth bearing in mind that these birds are not naturally found in turnips, though they may take refuge there after being disturbed. The novice may profit from the suggestion to go over in his mind at the end of the day all the incidents of the day's sport, field by field, and shot by shot, trying to remember how and where every brace of birds was killed, how many were lost, and where.

In the beginning of the eighteenth century it was matter of distinction if a sportsman could shoot a bird on the wing. Sir Roger, in the *Spectator*, says of one of his friends: "In short, he is a very sensible man, shoots flying, and has been several times foreman of the petty jury." Thanks to long stubbles, flint and steel, or even percussion guns, and untrimmed hedgerows, partridge-shooting remained in an unscientific condition until the first forty years



of the present century had passed. Two friends would go out at break of day with a favourite setter or pointer and shoot what birds they found. Short stubbles and the era of high farming succeeded, which left little shelter for game. Breech-loaders then came into being to restore the sportsman's prospects. Country houses were filled, and large parties walked up their game, assisted by retrievers. Finally, driving was invented. Instead of walking up the birds, the sportsman now has them driven to him. This practice not only provides more difficult shots, but apparently furnishes more birds. Mr. Stuart Wortley illustrates this again from the Holkham shooting registers. The two best years of the first decade under the walking system yielded as follows: 1868, 3308 partridges, and 1869, 3385; whereas the two best years of the second decade, after driving became the exclusive practice, gave the following returns: 1885, 8100 partridges, and 1887, 7512. These figures, however, may only show that more birds escape under the system of walking up than of driving. "Half-mooning" is a modification of walking up the birds, for a full explanation of which the reader may be referred to this book. It is worth while to extract from it the highest figures made for a week of four days' shooting during 1891 and 1892, at The Grange, Lord Ashburton's seat: namely, 2422 and 2324 birds. These are far exceeded, however, by Baron de Hirsch's beats at St. Johann, Hungary, where no less than 17,048 partridges were killed in 1892.

Mr. Saintsbury's chapter on cooking a partridge fitly concludes the book. It views the subject as being nothing short of a branch of the fine arts. He would probably condemn Apicius unreservedly herein, for that worthy only treats of boiled partridges—*proh pudor!*—although he restores flavour to them by means of "pepper, cumin, parsley-seed, rock-parsley, sauce, carrot, honey, vinegar, wine," and many more ingredients. This process undoubtedly savours of waste of power. Most persons will agree with Mr. Saintsbury that the simplicity of a roasted partridge with its natural condiment, bread-sauce, cannot be excelled. Should unreasonable people however demand more recondite dishes, he humours them with *perdreux aux choux*, salmis of partridge, partridge soup and pie, *perdreux truffé*, and especially a chartreuse of partridge. Each of these, dressed according to his cunning directions, might well put a soul within the ribs of death. In short, when Mr. Stuart Wortley has killed the partridge in the most scientific manner, Mr. Saintsbury cooks it also in similar scientific fashion.

These remarks will show how needful this book is to all who love, or live in, the country. With the exception of three or four of Mr. Stuart Wortley's pages which are devoted to political declamation on poaching and the game-laws (and these can only be regretted because they might have been better filled with more good stories from his own experience), there is not a dull page in *The Partridge* from the first to the last. No partridge-shooter can henceforth complain that full justice has not been rendered to his favourite bird.

M. G. WATKINS.

*Days Spent on a Doge's Farm.* By Margaret Symonds. (Fisher Unwin.)

MISS MARGARET SYMONDS is altogether her father's daughter, and at every turn of the page she recalls the lamented author of *The Italian Renaissance*. She has the same quick eye for picturesque form, the same sensitive feeling for colour, the same minuteness which is not quite convincing, and the same naïve and confidential egotism. These qualities and defects of qualities are not so strongly developed in Miss Symonds, nor are they set off by her father's wealth of eclectic erudition; but to them her book owes its genuine charm. This is the less surprising, because it was, as she tells us, written for him and under his influence, and he had promised her an introduction, "in which he was going to deal in particular with Virgil's connexion with Lombard scenes." Mr. J. A. Symonds was indeed actually on his way to the Doge's farm, where he hoped to write the preface, when he fell ill. He died in Rome shortly afterwards, and now, she says:

"What I have written seems incomplete—a thing with the spirit gone out of it. But my father's marks are all over the manuscript, and because he liked the book, and took an interest in it, and wanted me to print it, I do so now, and give it back to him."

An unmistakably pathetic meaning is thus given to the lines from the Daisy, placed underneath the dedication:

"O love, we two shall go no longer  
To lands of summer across the sea."

The book is, in effect, an album of pen and pencil sketches made at Vescovana, on the estate of an English lady residing in the Basso Padovano. The lady's husband—she is now a widow—belonged to the Pisani, one of the *famiglie nobili* of Venice, who, in the last century, conferred a Doge on the republic. These nobles spent most of their time in the city of the Lagoon, and most of their money on their Venetian palaces, so that these country houses were greatly neglected. The Pisani Doge never, in fact, came to Vescovana; and the title of Doge's Farm has, as the writer characteristically acknowledges, been bestowed more for the sake of its new and pleasing sound than for any special historical fitness. The country is, like so much of Lombardy, simply reclaimed marsh, and its fertility represents the lives and labour of many generations of *contadini*. Across it runs the Adige, not the noble blue river that swirls joyously through the piles of the Scala Bridge at Verona, but a breadth of sullen water, moving between high banks and on the high bed of alluvium brought down from the Alps.

"These banks are calculated to inspire something like panic in the mind of the ignorant observer. They rise to a height of from twenty-six to twenty-nine feet above the level of the land, and the church spires and houses which once commanded, are now shadowed by these mountainous banks. Standing on their summit you see the entire plain for miles spread like a map below you. Interminable fields of corn or maize, stretching between ditches hedged by mulberry and willow, with here and there a mud hut or a stable, now and then a small, thin campanile. In the far background

faint shadows of the Alps arise, and on the breeze a suspicion of salt-air is borne from the invisible lagoon."

In the heart of this country lies Vescovana, whither, in 1850, the English Contessa came to a desolate home. The family had before lived on the ground floor. In the fine old palatial drawing rooms the linen hung on lines, among the family portraits; pigs wandered through the iron gates; the threshing floors were before the dining-room windows; hardly a tree or a flower was in sight. But one curious remnant of greatness remained—a lion's head carved in marble by the door, and under it the words, *Bocca delle denoncie segrete*: the political espionage of the Council of Ten, transferred to the petty jealousies of the Paduan farm. Now all is changed. There is a garden filled with tall chestnuts and catalpas. Grass and flowers cover the threshing floor; paths wind among syringa hedges, and tamarisks line the edges of the moat. A long-tailed tit builds in the *Bocca delle denoncie segrete*, and the lion's mouth is filled with down. Not less wonderful are the improvements in the land, on the farm, and in the great grey cattle, whose beauty makes Miss Symonds justly enthusiastic. The story of the transformation, which is due solely to the energy of the Countess, is told with great spirit; and the picture of this lady, at once so unusual and so admirable a figure, was well worth the painting. For her the Mass waits on Sundays; she orders physic to the sick oxen, she fixes the day for the harvest, the hour for the admission of the gleaners. And all this intensely modern activity has for setting, or background, a peasant life which, structurally, is altogether mediæval. Nothing, however, gives so profound an impression of her commanding personality, as the story of the saving of the fields during the great floods of a few years back. We ought to say that, though we are not left in much doubt as to the actor who plays the part of the *dea ex machina*, the authoress forbears to state positively that it was the Contessa Pisani. Miss Symonds must be allowed to recount this moving incident in her own words:

"It had poured and poured with rain for many days, and always it went on pouring. Up in the Alps the torrents had broken loose, and were hurling down their floods and boulders over the meadows.

"The Adige was swollen, yellow, ghastly; but still by its banks restrained. A dread and a terror was in the minds of the people on the plain. They went up in the evening to the top of the banks and looked. Then they crept down, for a shudder passed through them.

"And still it poured.

"At midnight a gig rattled up to the gates of a lonely villa on the plain.

"The river has broken on the Rovigo side," said the man inside. "The people are mad; they are coming across to open our lock, and let the flood into our land as well as their own. It's a horrible flood; but why should both sides perish?"

"The lady of the villa arose. She ordered her horses, and she drove through the dark and the blinding rain. At dawn she stood on the banks of the Adige beside her lock.

"She was a woman, but she stood there alone. And 'Shoot, then, shoot!' she cried to the men on the opposite bank of the river.

"They were all there, half mad with fear. They had their guns pointed at her, but they didn't shoot, and the flood went over their land and not over hers."

Not less graphic is the account of the fire on the Podere, and of the Contessa "in her gorgeous evening dress, hold up over a still more gorgeous petticoat, storming at the crowd collectively and individually," and then manipulating the hose with her own fair hands, while all around the millions of frogs sang on, and above was "such a heaven of quiet and indifferent stars."

No one can be more sensible to the beauty of the plain than Miss Symonds, but she seems still more impressed with its melancholy. The houses are clean, the people are sober and thrifty, without much beauty, indeed, except for the women's hair; but all of them possessing, she says, "that charm of lithe and easy motion which is so hopelessly lacking in the mountaineer." Perhaps, though, the question of race has something to say to this, for some of the mountain folk of the Venetian Tyrol are conspicuously graceful. But, anyhow, at Vescovana she noted that even at the joyous harvest time they were sad, and their very songs seemed weighted with misery. She mentions, too, the frequency of suicide, and quotes the explanation given of a suicidal youth, who did not care to live because "there is never anything new." The *maladie du siècle* seems to have overtaken these poor peasants with a vengeance when they court death on such grounds. Miss Symonds attributes it to the monotony of their lives, the immense ennui of the great green sea—"the waveless plain of Lombardy." We are inclined to think that the *vera causa* is simply endemic fever.

Miss Symonds is to be congratulated on the success with which the local colour is suggested in these rough but spirited sketches. They are all full of true Southern warmth, and appeal to us here with particular force, where every fresh winter makes us feel how right that savant was, who said that England had "no climate, only weather."

REGINALD HUGHES.

#### NEW NOVELS.

*Tempe*. By Constance Cotterell. In 3 vols. (Bentley.)

*Eyes Like the Sea*. By Maurus Jókai. In 3 vols. (Laurence & Bullen.)

*Steve Brown's Bunyip*. By John Arthur Barry. (Remington.)

*The White Islander*. By Mary H. Catherwood. (Fisher Unwin.)

*Seven Christmas Eves*. By Several Authors. (Hutchinson.)

*The Home of the Dragon*. "Pseudonym Library." (Fisher Unwin.)

MISS COTTERELL'S first book, *Strange Gods*, was a novel of so much promise that many must have looked forward to its successor. In *Tempe* there is something of the same freshness of touch and frank individuality of outlook; and the story as a story is better. The most characteristic quality of the heroine of *Strange Gods* was winsomeness, and that again is what distinguishes *Tempe*

Rivers. In the portrayal of a girl's life, and in a vivid and sympathetic understanding of the partially veiled or hidden springs of action with maidens fancy free and fancy bound, Miss Cotterell is on her surest ground. She apprehends instinctively the difficulties which beset a straightforward young woman in her effort to be sincere in thought, speech, and action. One may smile at the seriousness with which *Tempe* Rivers, and others of her type, take certain poses, affectations, and absurdities on the part of "Mrs. Grundy," and opine that the author herself occasionally trembles a little at her own audacity; but it is useful to remember that in actual life the *Tempes* are more or less forced by circumstances to cope with Grundian littlenesses as though they were matters of vital moment. It is from this standpoint that I think Miss Cotterell has a particular pathway ready for her, in that wide domain of fiction where the highways are so overcrowded. Not in any depreciatory, but in a natural and indeed complimentary sense, she should become a charming and welcome champion of that much maligned being, "the young person." But lest this opinion be wrongly apprehended, let me hasten to add that there is no reason why the most exigent novel-reader should not take pleasure in so clever and outtaining a book as *Tempe*. It is brightened by many charming touches, and most of the subsidiary personages are as real as the chief characters. Do we not all know individuals like Miss Hilyatt, *Tempe's* aunt, who hold that "poor people's opinions never have any influence," and that "opinions will never do a young woman any good unless she can find a man who holds them too, and, moreover, likes her to hold them," which, as Miss Hilyatt adds, is not at all the same thing? In a word, this appalling though not unfamiliar type is the kind of person who, on the slightest provocation, says severely, "Explain yourself"; and that, as the author adds, "is what to say if you want to make it impossible for a person to obey you." The love-episodes, which are the heart and soul of a novel of this kind, are written with grace and verve, and no doubt the sympathies of most readers will be fairly divided between fortunate Brant and unfortunate Kurt. The scene of the greater part of the novel is laid in Stutzingen, in which many will recognise a bright and comely capital of Southern Germany; towards the close, however, the action changes to England. Miss Cotterell is unequal in her style. At her best she writes exceptionally well; but she is addicted to that inartistic apostrophising of the reader which is so common in fiction at the moment, and is, to put it reticently, so disenchanting. She is not so fortunate in passages where she deals with tragic issues or high-wrought emotion; or, at least, such passages are not sustained with the same equipoise as the lighter and less calculated parts of the narrative. Here and there she has been too pre-occupied with her subject-matter to attend to her style—noticeably, for example, in the latter part of p. 284 in the third volume, where a dramatic episode demands that there shall be no lack of grip in the writing.

The flaws, however, are mainly those due to inexperience and perhaps to a misconception of what constitutes a nervous and alert style. This novel is so good that we may reasonably expect Miss Cotterell's next to be of exceptional interest and attraction. Meanwhile *Tempe* ought to be one of the most popular books at the lending libraries.

Maurus Jókai is, no doubt, the most prolific novelist in Europe. Probably, no one but a Hungarian, and he or she an enthusiast, has read even two-thirds of his library of fiction; for "A Tengersgemü Hölgy," which Mr. R. Nisbet Bain has translated, under the title *Eyes Like the Sea*, is his hundred and fiftieth romance. Jókai has been much lauded of late, and we have all read of the honours that have been paid to him recently in his native land. I saw in an influential paper the other day a notice of him, wherein he was spoken of as not only to Hungary what Walter Scott was to Scotland, and Balzac to France, but as a great artist. This may be true, of course: I can say only that of the eight or ten books of his I have seen in English, French, or German, not one has indisputable evidence of genuine art. All are more or less formless, vague, haphazard. They have good qualities, but these are not displayed with control and careful heed for proportion in detail and in mass. His novels seem to be a mere aggregation of material. They are full of clever studies, brilliant scenes, dramatic episodes; they are interesting and suggestive, as are unfinished and miscellaneous sketches. The translator speaks of *Eyes Like the Sea* as one of the most brilliant and humorous of Jókai's many novels, and adds that in 1890 it was "crowned" by the Hungarian Academy as the best Hungarian novel. Before this statement one can only bow. The chief interest of the book for many readers will be the introductory pages of criticism and autobiography, where, amid much irrelevant matter, there is a good deal that is worthy of attention. The heroine of the story is a remarkable young woman, upon whom the entire interest centres. Bessy, as she is called, has divers matrimonial ventures. The fifth and last husband proves so unsatisfactory that she kills him. If difficult, and even perilous, to live with, this fair barbarian is delightful company when enjoyed vicariously. It is impossible not to admire her dauntless courage and endurance, particularly in the striking episode of her struggle in the forest with wolves when, disguised in male attire, she is hurrying upon an important political errand. If the book were less than a third of its length, and scrupulously the record of Bessy's varied experiences, it would be a much more memorable production. As an autobiography, its *wahrheit* is too greatly leavened with *dichtung* for acceptance as a trustworthy personal record: as a novel, it is too much an undigested mass of material. On the other hand, as the production of a genuine if uncontrolled imagination, *Eyes Like the Sea* is an alluring work into which to dip at random. But as controlled imagination is of the very essence of art, it seems, at least, to one reader of a portion of Jókai's work, that the famous Hungarian

is a brilliant and versatile journalist in fiction rather than a great literary craftsman.

Old Australians will read with delight, and their English compatriots with exceptional pleasure, the collection of stories which Mr. John Arthur Barry has collected from the *Australasian*, the *Queenslander*, and other periodicals. It is the best series of Australian tales that has appeared, and has the further attraction that many of them are records of personal adventure, and that all are, in a sense, actual episodes. Mr. Barry has lived his stories, and the impress of direct experience is upon everything he writes. Whenever he has a tale to tell, he does so with a picturesqueness and vivacity worthy of his friend, Mr. Rudyard Kipling, who has prefaced the volume with some stirring quatrains of his own.

*The White Island*, if I remember aright, appeared serially last year in one of the American magazines. It is by a lady who won repute over sea by *The Romance of Dollard*. Picturesque as it is in its descriptions of the scenery of Lakes Michigan and Huron, and of White and Redskin life, the story fails to convince the reader of its verisimilitude. But it is written by one who has an eye for the beauty of nature, and a keen sense of the mystery and charm of "wild life"; and it is certainly a book to take up with pleasure, if, as a novel, not very enthralling. The illustrations suggest that, in some previous state, they were much more satisfactory.

*Seven Christmas Eves* is sub-titled "The Romance of a Social Revolution." Mr. Graves, Mr. Farjeon, Miss Florence Marryat, Mr. G. Manville Fenn, Mrs. Campbell Praed, Mr. Justin Huntly McCarthy, and Mr. Clement Scott, all lend their talent to the furtherance of a thankless task. The narrative is interesting in a way, but the whole procedure is radically inartistic. It is to be hoped that this is the last of these silly combination stories, which have about as much literary value as a picture painted by seven artists would have, or a symphony composed by seven musicians.

The "Pseudonym Library," which already comprises so many clever and entertaining stories, has added another attractive volume to its collection in the Tonquinese idyll, entitled *The Home of the Dragon*. It has much of the colour and something of the charm of "the yellow East."

WILLIAM SHARP.

#### SOME VOLUMES OF TRANSLATION.

*Latin and Greek Verse*. By the Rev. Thomas Saunders Evans, D.D. With Memoir, by the Rev. Joseph Waite. (Cambridge: University Press.) Many to whom the bulk of this book will hardly appeal at all, will read the prefatory memoir with great interest. Shrewsbury, Cambridge, Rugby have taught and seen many great teachers and remarkable men; but a more single-minded genius for scholarship, a more winningly unconventional man, than the late Canon Evans, they have not often produced. It scarcely needed the letters here quoted from the present Archbishop of Canterbury, the Provost of Eton, and Mr. Arthur Sidgwick, to tell scholars about Canon

Evans's scholarship; but their sketch of the man is irresistibly attractive. No one who ever saw him, even in his later Durham days, could fail to recognise the eccentricity, the frequent absence of mind; but who could resist a master who, on a schoolboy replying that a certain king of England was famous for "vice and immortality," subjoined—"My boy, you are right to a t"? Of his ready and ingenious wit Dr. Waite gives various delightful examples; but he was a wit who was not proud of his faculty, and a scholar too absorbed in scholarship, for its own sake, to give out the full treasures of his mind. The Latin and Greek verses, original and translated, here printed, are admirable. We observe, in Dr. Waite's account of them, that he merely says that some here given have already been printed. But really a good many of them—e.g., those on pp. 267, 269, 166, 158, 154—have appeared in such well-known collections as *Sabrinæ Corolla*, and *Arundines Cumi*. On p. 250, in the passage from Browning's "Paracelsus," the eighth line is wrongly given—for "bitter" read "bitten." For the dwindling number of those who love such things, a comparison between Canon Evans's translation (pp. 175-192) of "Oenone," and that by Lord Lyttelton in *Arundines Cumi*, is full of interest: they were truly *cantare pares*.

*The Tragedies of Sophocles*; translated into English Prose from the Text of Jebb. By Edward P. Coleridge. (Bell.) Mr. Coleridge is indefatigable: it is really no light thing to have brought out, within a few years, complete versions of Apollonius Rhodius, of Euripides, and now of Sophocles. In the latter task, indeed, he has had, and amply acknowledges (Pref. p. viii.) his debt to, the version of Prof. Jebb as a guide for a considerable number of the plays. Whether for this reason, or because practice improves one in the art of translating as in other arts, Mr. Coleridge seems to us happier in Sophocles than in Euripides. The truth is, that Euripides is, very often, argumentatively prosy; and this style is apt to infect the translator who strives to be faithful, even where Euripides has shaken off his prosiness. We could not quite acquit Mr. Coleridge in this matter, with regard to Euripides; but we are glad to observe that, in translating Sophocles (who is never argumentatively prosy), he keeps a better level of style. Personally, we think a little more freedom would produce a little more poetry in the version; but we recognise that where the object is to facilitate the reading of the original, there is much to be said for not intruding alien beauties of literary equivalents. Sometimes—particularly, we think, in the graver speeches, but less often in the choruses—the English is adequate and impressive: here, for example, is part of the curse of Tiresias (*Oed. Tyr.* 415-23).

"Yea, and thou hast been a foe to thine own kin, tuere in the world below, and here on earth above, without knowing it; and one day shall a twofold curse, with footsteps dread—the curse of thy mother and thy sire—drive thee forth from this land, the light thou seest clearly now, turned then to gloom. And where wilt thy cries not find a resting-place, and will not all Cithæron soon re-echo them, when thou hast learnt the import of that marriage-hymn, which welcomed thee home to thy harbourless port after a prosperous voyage?"

Here, we think, is a satisfactory style of translating: yet, in l. 417, we feel that ἀμφιπλάξ is more than "twofold"—it suggests, with ἐλξ, a smiting and driving sword. And the phrase of "a resting-place for thy cries" certainly suggests their cessation, while Sophocles clearly means to imply their ubiquity. Hence some still prefer to take λιμὴν = actual bay or harbour. In the choruses Mr. Coleridge has a good many felicitous phrases; but he is apt un-

consciously to slip into the minor rhythms of verse, and even into rhyme—e.g., *Antig.* ll. 340-7.

"And in the meshes of his nets he snares and takes the flocks of blithesome birds, the tribes of savage beasts, and ocean's brood that swims the sea, with man's exceeding subtlety."

It seems to us a considerable point, in writing prose-translations, to avoid forcing it into verse by the punctuation. It is the avoidance of this flaw that makes the following passage—the farewell of Ajax (p. 359)—creditably adequate:

"O Death, Death, come now, look on me; and yet with thee I shall hold converse in yon world also, face to face. But on thee I call, O light of day new brightly shed, and on the sun-god in his ear, for this last time of all, and nevermore henceforth. O light! O sacred soil of my own land of Salamis, whercon my father's hearth stands firm! Glorious Athens with thy kindred race! Ye springs and rivers flowing yonder! And you, ye plains of Troy! To all I say, 'farewell!' O ye that nursed my life! Hark! 'tis his latest word ye now hear Ajax utter; henceforth shall I speak with the dead in Hades' halls."

By a common, but most defacing, misprint, the Furies, at the top of this same page, are called "vengeful friends" instead of "fiends!" Mr. Coleridge's notes seem to us useful, and judiciously appended at the foot of the page—the wrong principle, we think, with a school text-book, the right one with a translation.

*The First Part of Goethe's Faust*. Translated by Anna Swanwick. Revised edition. (Bell.) This translation was first published (Pref. p. vi.) upwards of forty years ago; it is now revised by the hand that wrote it. After Mr. Hayward's prose version, it has probably guided more English readers through the first part of "Faust" than any other translation, unless Sir Theodore Martin's be its rival. Sir Theodore Martin is a better verse-writer, in our judgment, than Miss Swanwick; but we are not at all sure that he has seen the original "more steadily, or more whole," than Miss Swanwick has done. The new edition contains not only valuable prefatory matter (pp. ix.-xlii.), but also twenty-nine excellent illustrations from Retzsch's designs. Unlike most illustrations, these, we think, are distinctly helpful to the student, especially where the scene is fantastic, as in the Hexenküche, or on the Brocken, on Walpurgis night. One only seems to us misleading—that opposite p. 136, representing the Cathedral scene and Gretchen's remorse. Here the Evil Spirit whispering to Gretchen bears distinctly the lineaments of Mephistopheles himself; to us this appears a grave mistake. What has Mephistopheles to do with rousing penitence or remorse? He would not even understand—he nowhere shows the slightest capacity for understanding—the character of Gretchen. He can delude and mislead; but comprehend and appreciate he cannot. We may be sure that Goethe did not write "Böser Geist" as a mere synonym for Mephistopheles. The prefatory matter, though not containing anything unfamiliar or any original views as to the drift of "Faust," is yet very useful and well put together. The extraordinary intervals of time that divide the composition of some scenes from that of the rest, and the unmistakable relation of some portions of the poem to episodes in Goethe's own career, all combine to make such an Introduction as Miss Swanwick prefixes a necessity; even the little analysis (pp. xliii.-iv.) of the Intermezzo is required, if the reader is not to have, without understanding, this curious literary extravaganza interpolated into the heart of a tragedy. In the translation itself we note one recurring defect,



which jars upon the ear that desires not to be reminded that the poem is a translation. It is the undue practice of inversion, like this (ll. 2497-9):

"And the casket,  
Without one word of thanks, he kept,  
As if of nuts it were a basket."

No one would write thus in original English composition; nor should it be allowed in a translation. Again (ll. 2769-70),

"Not that for thrift there is such pressing need;  
Than others we might make more show indeed,"  
and (ll. 1684-5),

"Grey is, young friend, all theory;  
And green of life the golden tree"

show the same lack of style, under the exigence of rhyme. One would be inclined to say that the translation is made by one to whom verse-writing is easy but rhyme-writing difficult. Sometimes the rhyming itself is unsatisfactory—as, e.g., in ll. 1496-7:

"Mortal! the loftiest attributes of men,  
Reason and knowledge, only thus condemn";

but more often the order or the grammar is strained to secure the rhyme, as in the third stanza of the Dedication:

"Dispersed the throng, their severed flight now winging;  
Mute are the voices that responsive rang.  
For stranger crowds the Orphean lyre now stringing,  
E'en their applause is to my heart a pang."

Here the last two lines are almost unintelligible, grammatically, unless one refers to the original. But where the fetters of rhyme are struck off, as in the "Forest and Cavern" scene (p. 115), the blank verse is impressive and powerful—

"When roars  
The howling storm-blast through the groaning wood,  
Wrenching the giant pine, which in its fall  
Crashing sweeps down its neighbour trunks and boughs,  
While hollow thunder from the hill resounds,  
Then thou dost lead me to some sheltered cave,  
Dost there reveal me to myself, and show  
Of my own bosom the mysterious depths.  
And when, with soothing beam, the moon's pale orb  
Full in my view climbs up the pathless sky,  
From crag and dewy grove, the silvery forms  
Of bygone ages hover, and assuage  
The joy austere of contemplative thought."

This is not unworthy of the noble original; though here too, in the eighth line, the instinct of inversion has too much indulgence. It may be worth noting that, in the Theatre-Prologue (ll. 127-8), the punctuation has gone bewilderingly astray.

#### NOTES AND NEWS.

MESSRS. LONGMANS have in the press a study of the newly discovered Gospel of Peter, by the author of "Supernatural Religion."

THE Duchess of Buckingham and Chandos will shortly publish, with Mr. John Murray, *Glimpses of Four Continents*, consisting of letters written during a tour round the world in 1893. The volume will be illustrated from the author's own sketches.

MESSRS. GEORGE BELL & SONS will soon publish a fourth edition of the late Dr. Scrivener's *Plain Introduction to the Criticism of the New Testament*, under the editorship of the Rev. Edward Miller, sometime fellow and tutor of New College, Oxford, and recently rector of Auckland. Dr. Scrivener's third edition was a marvel of information upon the difficult subject of textual criticism; but the incessant activity of the last ten years has added

much material to pre-existing stores, and the new edition will, in consequence, come out in two volumes. Mr. Miller has received valuable assistance from many experts in their several provinces.

MR. T. FISHER UNWIN will publish shortly, as the thirty-seventh volume in "The Story of the Nations," *Japan*, written by Dr. David Murray, who once filled the post of adviser to the Japanese Minister of Education. The author begins with the geography and the myths and legends, and follows the history consecutively to the period of the restored empire, in fifteen chapters. These are supplemented by lists of the emperors, the "year-periods," the Shōguns, and the laws of Shōtoku Taishi. The volume will contain thirty-five illustrations.

THE Rev. Charles Voysey will shortly publish with Messrs. Williams & Norgate, a new work entitled *Theism*; or, the Religion of Common Sense. It claims to be a plain and concise statement of the principles and beliefs of the Theistic Church, which was founded, in 1871, to establish a true religion on the grounds of reason, conscience, and love, apart from so-called revelation.

MR. JOHN MURRAY announces a new edition—in library form, and with considerable additions—of Sir Alfred Lyall's book on *The Rise of the British Dominion in India*.

THE next volume of Mr. Elliot Stock's "Camden Library," to be issued very shortly, will be *West Irish Folk-Tales and Romances*, edited by Mr. William Larminie. The tales have been collected orally by the editor, who gives the name of the narrator in each case. Several of them are printed in phonetic Gaelic for the use of students.

A NEW novel by Mr. Stanley Weyman will be published in a few days by Messrs. Cassell & Co., under the title of *The Man in Black*.

MESSRS. HUTCHINSON & Co. have in the press for immediate publication, in two volumes, a novel by Ada Cambridge, entitled *A Marriage Ceremony*.

MR. F. W. MAUDE, author of "A Merciful Divorce," has written a new novel entitled *Victims*, dealing largely with the social and political problems of the day, which will be published immediately by Bliss, Sands & Foster.

WE hear that Miss Marie Corelli's *Romance of Two Worlds* has been translated into Hindustani, under the title of "Pisānāi do-Jehān," and will be published early next month at Lucknow, which city still maintains its old reputation as a literary centre. The translator, whose work is a labour of love, is now engaged upon *Barabbas*. This latter novel, we may add, has been very popular on the continent in its Tauchnitz edition; and versions of it will shortly appear simultaneously in French, Italian, German, and Swedish.

MESSRS. HUTCHINSON will publish next week a cheap edition, in one volume, of Mr. Frankfort Moore's novel, *A Gray Eye or So*.

WE have received a prospectus of the *Revue de Paris*, a new fortnightly review, of which the first number is to be published on February 1. As opposed to the *Revue des Deux-Mondes* and the *Nouvelle Revue*, it holds forth the promise that it will not have a regular staff, but will obtain contributions from all those entitled to speak with authority on their several subjects. We also note with approval that there will be no "bulletin financier." It is hardly necessary to say that the articles will be signed. The list of contributors includes almost every French writer of distinction. We understand that the two chief editors are: M. Ganderax, for the literary section; and

Prof. James Darmesteter, for the historical—both of whom, it is pleasant to remember, possess a perfect acquaintance with England and English literature.

THE evening discourse at the Royal Institution next Friday will be on "Bookbinding, its Processes and Ideal," by Mr. T. J. Cobden-Sanderson.

MR. MARTINUS NIJHOFF, of the Hague, has sent us another of his admirable sale-catalogues, dealing with bibliographical works. The total number of entries is 1627, classified under no less than sixteen headings—such as palaeography, the invention of printing, the bibliography of the fifteenth century, catalogues of public libraries and private collections, copyright, and iconography. The press of the Netherlands is, of course, specially well represented; but the best English books on the subject likewise have their place.

#### UNIVERSITY JOTTINGS.

WE regret to hear from Oxford that the health of Prof. Sylvester is such that he is permanently disabled from the performance of his duties. As in the case of the late Prof. Moseley a few years ago, it is proposed to appoint a deputy, to perform his statutory duties during the continuance of his inability.

THE Hebdomadal Council at Oxford—whose acts are now reported in the *University Gazette*—has agreed to the following resolution:

"That the vice-chancellor be requested to summon a meeting of representatives (two from each college) to consider the time and arrangements for holding examinations for classical scholarships in colleges."

IN Convocation at Oxford next Tuesday, it will be proposed to confer the honorary degree of Doctor of Music upon Mr. James Taylor, organist of New College; and also upon Sir Walter Parratt, formerly organist of Magdalen, now at Windsor.

A COMMITTEE has been formed at Cambridge to constitute a permanent memorial of the late Prof. Bensly, by purchasing his valuable library of Syriac and other oriental books, and placing it as a special collection in the University Library.

AT the annual meeting of the Cambridge Philological Society, held on Thursday of this week, Dr. Postgate was elected president, in succession to Prof. Jebb. It was resolved to contribute £30 towards printing the unpublished philological papers of the late H. D. Darbishire in a memorial volume, which will also contain those of his papers already published by the society.

A GRANT of £25 has been made out of the Craven Fund at Oxford to Mr. B. P. Grenfell, the new Craven fellow, towards the expenses of his palaeographical investigations of Greek papyri in Egypt. Mr. Grenfell is at present in that country, in company with Prof. W. M. Flinders Petrie.

MR. J. W. CAPSTICK, of Trinity College, has been appointed assistant demonstrator at the Cavendish Laboratory, in succession to Mr. W. C. D. Whetham, who was recently elected to the Clerk Maxwell scholarship.

DR. SWETE, the regius professor of divinity at Cambridge, will lecture on Fridays during February on "Some Points in the History and Interpretations of the Apostles' Creed, with reference to Recent Controversy."

IN connexion with the teachers' training syndicate, Mr. J. Bass Mullinger will deliver a course of twelve lectures at Cambridge this term, upon "The History of Education."

MR. ERIK MAGNÚSSON, of the Cambridge University Library, announces a course of lectures on Icelandic literature, dealing specially with the Older Edda.

BARON ANATOLE VON HÜBEL, curator of the Museum of Archaeology and Ethnology at Cambridge, proposes to give a series of informal lectures on the collections in the museum, on Tuesdays at noon, and again on Thursdays in the evening.

MR. W. R. MOREHILL, reader in Slavonic at Oxford, was to deliver a public lecture on Friday of this week upon "The Patriarch Nikon and his Reforms."

WE learn from the *Oxford Magazine* that the late Mrs. Combe—who, during her lifetime, gave Mr. Holman Hunt's "The Light of the World" to Keble College—has bequeathed to the University twenty of her valuable collection of pictures by members of the Pre-Raphaelite Brotherhood.

SIR HENRY ROSCOE has been nominated by the Crown to fill the vacancy on the senate of London University, caused by the death of Sir William Smith.

### ORIGINAL VERSE.

#### WINTER EXILE IN THE SOUTH.

O ALIEN flowers! unseasonable blooms,  
That in this new translucent temperate air  
Hide the sad truth, like garlands hung from tombs!  
Winter within is winter everywhere:  
And nothing me your heartless splendours stead,  
Your aloe's scarlet, your magnolia's snow;  
That, strange to that far clime where I was bred,  
Speak not of home and friends and long ago.

GEORGE DOUGLAS.

### MAGAZINES AND REVIEWS.

IN the *Boletín* of the Real Academia de la Historia for December, Padre Fita explodes an oft-quoted story of St. François Xavier refusing to go and say farewell to his mother, when starting on his great mission to the East. He proves from family documents that she had been dead some eight or nine years, and that it was her grave only that Xavier would not turn aside to visit. Antonio Sanchez Moguel tells of the discovery of the burying place of Suarez, who died on September 25, 1617, and was finally interred in the tomb of his disciple, Don Antonio de Castro, in the convent of St. Roque at Lisbon. Valuable materials for the Roman and Celtiberian archaeology of Spain are contained in a series of papers on the Roman roads between Alcalá and Zaragoza, and many useful hints are given for future explorers. Padre Fita has undertaken to report on Hübner's recent work, "Monumenta Linguae Ibericae."

### TENNYSONIANA.

#### II.

IN my former notes mention was made of some early "revises" of Lord Tennyson's "Idylls of the King," which are preserved in the British Museum and at South Kensington. At the latter place there is also a copy of the first edition of the *Poems* (1849) by the late Laureate, containing a few MS. lines which have never appeared in print.

Among these occur the two following quatrains written at the end of "The Talking Oak":

"Ah! bring her often, let me greet  
The maid with sounds and calls,  
As when I rouse myself to meet  
The sunlight ere it falls.

"When toward me, after sudden showers,  
The sweeping beam declines,  
And underneath you two grey towers  
The leaded minster shines."

There is also an unpublished couplet in "Locksley Hall," and two of the verses that were afterwards printed in the "Second Locksley Hall" we find here in Lord Tennyson's own handwriting. The verses to which I allude are the seventh and eighth of the second poem:

"In the Hall there hangs a painting, Amy's arms  
about my neck,  
Happy children in a sunbeam sitting on the ribs  
of wreck.

"In my Life there is a picture, she that clasped  
my neck has flown,  
I am left within the shadow, sitting on the  
wreck alone."

They are written in between the couplets beginning, "Many an evening by the waters," &c., and "O my cousin, shallow-hearted," &c., and were presumably written as long ago as 1849.

P. E. N.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- DESJARDINS, A. De la liberté politique dans l'état moderne. Paris: Plon. 7 fr. 50 c.  
KANNENKÖRBER, A. Ketteler et l'organisation sociale en Allemagne. Paris: Lethielleux. 3 fr. 50 c.  
MAZADE, Ch. de. L'opposition royaliste. Berryer, de Ville, de Falloux. Paris: Plon. 3 fr. 50 c.  
SAMMUNG bibliothekwissenschaftlicher Arbeiten. Hrg. v. K. Dziatzko. 8. Hft. Leipzig: Spitzsch. 5 M.  
STRAFFORELLO, G. Cenni storici e descrittivi della città di Roma. Rome: Modes & Mendel. 10 fr.  
ZARLET, Maurice. Le Crime social. Paris: Perrin. 3 fr. 50 c.

#### HISTORY.

- HOFMANN, R. Reformationsgeschichte der Stadt Pirna. Glauchau: Peschke. 4 M.  
SANTI, Giovanni. Federico di Montefeltro, Duca di Urbino. Hrg. v. H. Holtzinger. Stuttgart: Kohlhammer. 18 fr.  
SOULANOU-BODIN, André. La diplomatie de Louis XV. et le pacte de famille. Paris: Perrin. 3 fr. 50 c.  
WIRTH, A. Aus orientalischen Chroniken. Frankfurt-a.-M.: Diesterweg. 12 M.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- EGGER, J. O. Foraminiferen aus Meeresgrundproben, gelobt von 1874 bis 1876 v. S. M. Sch. Gazelle. München: Franz. 8 M.  
FLOTHOW, C. v. Aus Kants kritischen Religionslehren. Königsberg: Koch. 1 M. 20 Pf.  
STRASBURGER, E. Histologische Beiträge. 5. Hft. Jena: Fischer. 2 M. 50 Pf.

#### PHILOLOGY, ETC.

- HÉRODAS, les Mimes de, traduits en français, avec introduction et notes, par P. Risteliher. Paris: Leroux. 2 fr. 50 c.  
KRETSCHMER, P. Die griechischen Vaseninschriften ihrer Sprache nach untersucht. Gütersloh: Bertelsmann. 5 M. 50 Pf.  
RITTERMEYER, zwei altdenkmale. Moriz v. Craon, Peter v. Scaufenberg. Neu hrg. v. E. Schröder. Berlin: Weidmann. 3 M.  
VENETIANER, L. Das Buch der Grade v. Schemtob b. Joseph ibn Falsquera. Berlin: Calvary. 3 M. 30 Pf.  
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### CORRESPONDENCE.

#### THE NORTH-PICTISH INSCRIPTIONS.

#### III.

Bodleian Library, Oxford: Jan. 21, 1894.

How innumerable are the ways of the controversialist! Mr. Mayhew, who has always been one of the friendliest of my friends, and who (living hard by me and working repeatedly of late in the same library) might easily have tested in conversation the justice of his criticisms, has preferred to empty on me suddenly and in public all the vials of his sarcasm. Mr. Goudie, on the other hand, living at Edinburgh, and not being even an acquaintance or correspondent of mine, sent me beforehand a copy of his letter, saying: "It is only courtesy to you to do so, and if you think there is anything in it that had better be suppressed I shall be glad to give it the best consideration. . . .

I have an aversion to acrimonious public controversy among men seeking for truth." *O si sic omnes!*

Mr. Mayhew, having quoted from Mr. Whitley Stokes a statement of the four pre-existing theories as to the character of the Pictish language, says that I seem "to favour a fifth hypothesis, namely, that 'Pictish' is a marvellous conglomerate of the oldest Celtic and the most modern Irish and Scotch Gaelic." I am proving up to the hilt that the theory so ably argued by the late Dr. Skene, the historian of Celtic Scotland, is the true one: that Pictish was a Goidelic language akin to Old Irish, its sister, and to modern Scottish Gaelic, its own daughter—and that the Gaelic of Scotland is not simply the modern corrupt state of a language imported from Ireland in the middle ages, but is lineally "descended from the ancient language of the soil in the same sense in which modern English is from Anglo-Saxon." If in Pictish inscriptions (of which one at least seems earlier than the Norse conquest of Shetland) I find a very occasional genitive in -s which is older than anything found in the Irish declensions, it is only to be expected; but Mr. Mayhew appears to have absolutely overlooked the quotation I gave from Brugmann, pointing out that this genitive is preserved in Ogam inscriptions. If, on the other hand, Pictish underwent some degenerations earlier than Irish, that again is only what we might expect: we know that in allied languages and dialects the march of phonetic change is very far from uniform. Icelandic, for instance, to quote Mr. York Powell's article in the *Encyclopædia Britannica* (xii., p. 627),

"presents the following anomalies:—on the one hand, it has a highly inflexional grammar, a pure vocabulary, and a simple syntax, points which would place it side by side with Gothic; but, on the other hand, it shows such strong marks of contraction and such deep phonetic changes, especially in the vowels, as can only be paralleled in the modern English."

If, indeed, Mr. Mayhew were able to show that these degenerations did not take place in Scottish Gaelic till recent times, the case would be very different. But "there is not a page of Gaelic written in any other dialect" than the Irish dialect of scholars, as distinguished from the common speech of the people, "before the middle of last century" (Dr. McLauchlan in the *Encyclopædia Britannica*, x., p. 7).

Mr. Mayhew says that I am "supremely indifferent to chronological data." He did not know that I have all along meant to give a separate letter, or separate chapter in the reprint of my letters, to the dates of all these inscriptions so far as deducible from their contents, language, palaeography, and all other available evidence. But he hardly thinks I shall deem it worth while to protest against Lord Southesk's conclusions, that "these inscriptions belong to a period between the middle of the seventh century and the middle of the ninth century," and asks for "a clear, irrefutable instance of a word in an inscription or a MS. earlier than the year 1000 having *n* written for *mh*."

I am glad he has mentioned Lord Southesk, because it gives me occasion to say that, without any approach on my part, Lord Southesk has sent to me, who was an entire stranger to him, books, photographs, and drawings of his own, with every information and friendly criticism in his power, although he knew that I was interpreting these inscriptions quite otherwise than he had done. But, if Mr. Mayhew had read my letter with proper care, he would have seen that I distinctly attributed the Newton inscriptions to the tenth or eleventh century, and stated that the Golspie one cannot be earlier than the tenth (it is probably much later). There is no Scottish Gaelic MS. (or

Gaelic MS. written in Scotland) "earlier than the year 1000"; and the only two of the Pictish stones which have *u = mh* contain no proof as to their date: one has, indeed, a genitive in *-s*, but it is only in a place-name, and it no more proves that the inscription is of extreme age than the archaic form *hit* (= *it*) in "Uncle Remus" or in Col. Hay's dialect poem, "The Mystery of Gilgal," proves that those works were written several hundred years ago.

Mr. Mayhew says that "Mr. W. Stokes has pointed out long ago, in a note which appears on p. 300 of Max Müller's *Science of Language* . . . that there is no such word as *ibh* = 'country' in the Irish language." Dr. Stokes has, indeed, asserted—it would be hard to prove—that

"there is no such word as *ibh* in the nom. sing., although it is to be found in O'Reilly's Dictionary. . . . The form *ibh* . . . is a very modern dative plural of *ua*, a 'descendant.' Irish districts were often called by the names of the occupying clans. These clans were often called 'descendants' (*húi*, *hí*, *í*) of such an one." Hence the blunder of the Irish lexicographer."

Dr. Stokes does not say in the 1891 edition in front of me, what Mr. Mayhew says, that *ibh* "arose simply from the dat. pl. ending *-ib* appearing in many names of countries," that is a totally different explanation, and a most improbable one, if only for the reason that it explains a form which O'Reilly does not give, instead of that which he does give.

Now I never knew of Dr. Stokes's note, but I did know that *ibh* was a dat. pl. of *ua*; and, as the dat. pl. is so commonly used as an abstract locative where we should use a nominative, I took that to be the origin of O'Reilly's *ibh*, "a country, a tribe of people"; consequently, although I rendered *ip* as "district," I only said "*ip* = Irish *ibh* . . . the Irish *ibh* postulates earlier *ib*, and the Highlander's tendency to sound *b* as *p* is well known"—I never said that *ibh*, *ib*, and *ip* were anything other than \* dat. pl. used as abstract locatives. Mr. Mayhew may ask how, if *ip* = "descendants," we can have *ip ua rosir* = "district Place of Laughter." And my reply (until it can be shown that this also is a blunder of O'Reilly's) is that, according to him, *ua* also = "earth, clay . . . a district," and that consequently the dat. pl. *ibh* can mean "lands" as well as "descendants." I shall have more to say on *ip* in a future letter, as it occurs as a place-name in the St. Vigan's Stone, and apparently also twice in the Book of Deer; and, if O'Reilly turns out to be wrong all round, I conceive it possible that *ip* (= dat. pl. *ib* used as an abstract locative) meant first a family, and then with all plural sense lost (as in our word *smallpox*) a family-holding, just as in Scottish place-names we get "the word Teaghlach or family, corrupted into Tully and Tilly, as in Tullynessle, Tilmorgan, &c." (Skene, *Celtic Scotland*, iii. 225).

Mr. Mayhew next says that *Nahhtvddaððs dattr* cannot mean what I say (= Nightrogue's daughter), because, if this were an instance of the lost *h* in O.-Norse *nátt*, we should also have had the lost *h* of *dattr* preserved in the inscription. This is an exceedingly smart point, but it comes to nothing. For this lady's name, though in itself Norse, is merely part of a Pictish inscription; and you cannot expect a Pict to be more consistent with *ht* in Norse than in his own language. Now, we not only have the same Pictish word spelt in these inscriptions sometimes as *chltt*, &c., and sometimes as *ett*, &c., but in the Lunasting Stone,

explained in my last letter, we actually get these two forms side by side.

Mr. Mayhew says that my derivations of Bernises and Lotel are impossible, because "In Celtic names of places the qualified always precedes the qualifying element." May I ask, then, what is the derivation of the following names which are derived in direct opposition to this theory on two consecutive pages of Johnston's *Place-names of Scotland*—Gairloch, Gareloch, Galcantry, Gamrie, Gargunnoch, Garioch, Garlieston?

I have now dealt with everyone of Mr. Mayhew's points except the pronunciation of Welsh *ll*. I learnt that thirty-seven years ago in North Wales, and have carefully studied its physiology. Some day or other, if Mr. Mayhew wishes, I will go into it with him, privately or in print; but it was not in the least material to my argument, and I think we had better not draw a Welsh herring across the Pictish scent.

I now pass to Mr. Goudie's letter. I have already answered it in private; but it was printed so quickly that, if he wished to alter anything, I do not think there was time.

I. I said that it was "morally certain" that Bernises (= Battleheadland) had been the scene of a battle, because it has the ruins of a broch, and a broch there seemed hardly likely to have been dismantled except after a fight. Perhaps I should have said "specially probable," instead of "morally certain."

II. I had corrected my mistake about the name Aith in a fresh letter, which was in the editor's hands before I heard from Mr. Goudie. I was delighted to find that Aith was not connected with *ai(h)te*, for now "Destruction-rock" can only be the seaside rock immediately behind the stone, the rock bearing the ruins of that very broch which, as I maintain, gave its name to the entire district (Conningsburgh = Fort of MacCon).

But Mr. Goudie says I may rest assured that the first part of that name "is simply the Old-Northern *konungr*, king, or chief." Well, *konungr* can hardly mean merely a chief, and, if it did, "chief's fort" would be an absolutely undistinctive name. Again, "king's fort" can hardly mean a fort built by a king, because there were no Pictish kings in Shetland to build brochs, and Norsemen never built them at all. And, although a Norse king might conceivably have lodged there, the great broch of Mousa, which was occupied for a long time by two different Norse jarls, did not acquire the name or title of either of them.

Moreover, long before Shetland passed back to Scotland the short form *kongr* had arisen, and in two Gazetteers and an Atlas which I have consulted I have not found a single Scandinavian place whose name now begins with *Konungs-*; it is always *Kongs-*. So that we should expect the name, if it meant what Mr. Goudie supposes, to have come down to us as *Congsburgh*.

Finally, although Old Norse has patronymics in *-ing-* which justify my derivation, I find no instance of *konungr* or its derivatives having *i* instead of *u*.

III. I can assure Mr. Goudie that I never dreamt of regarding Mr. e Nan's *les* as a "Cow-killing enclosure." I called it his enclosure in Bobhe; and I supposed that Bobhe, which means Cow-killing, was so called because at that spot some gang of Norse pirates, having seized the cattle of the natives, had, after their known custom, slaughtered them so as to embark the carcasses. And I only rendered *les* "enclosure" because it has so many meanings. In an offprint of my letter I had added the following quotations from O'Curry's *Manners of the Ancient Irish*: "The homestead of a *Flath* was called a *Lis* or *Les*" (i. p. cccv.), and "Each *Flath* had his *Les*" (ib., p. cliii.)—and

had stated that, in the Glossary to Windisch's *Irische Texte*, the word is given as = a dwelling defended by an earthen wall running round it.

E. W. B. NICHOLSON.

P.S.—I have solved *ua rosir* at last! *Fh* being silent in Gaelic, and the Pictish inscriptions phonetic, *rosir* = *ros-fhir* gen. of *ros-fher* "wood-man." *Ua* is the regular gen. pl. of *ua*, "descendant," = O'. Render *renn ip Ua Rosir* "in front of [the] family-holding of [the] O'Roser's" (= descendants of woodman).

#### THE NAME OF GOLSPIE.

The Airlour, Whauphill, Wigtownshire:  
Jan. 27, 1891.

May I crave the space of a paragraph in rejoinder to Mr. Nicholson?

In suggesting that Golspie might, like Gillespie in Wigtownshire, be a contracted form of *cill esping*, "the bishop's chapel," I am unable to support the hypothesis by documentary evidence; but I submit that there is nothing in Mr. Nicholson's triple objection hostile to that derivation.

1. That the accent would have remained on the *e* in Golspey. So it has. I have pointed out that the local pronunciation is Gheispy; the stress remains on the merged syllables as it does on the *o* in Worcester (Wòoster) = *Wegara-ceaster*, and in Clonròad, which is written in the Irish Annals *Iuis-Cluana-ramhfròda* (*mh* and *fh* silenced by aspiration), "the river pasture of the meadow of the long rowing or boat race."

2. How did the *d* come into Golspey? In the same way as it constantly did into Anglicised Celtic names, such as Kinloch ("at the lake-head"), which is often written Kindeloch and Cendelach in early MSS., e.g., a charter of certain lands in Forfar granted in 1273 by Elen la Zouche in favour of Johannes de Kyndelouch.

3. As for the change from *c* to *g*, nothing can be less unexpected in the vicissitudes of Gaelic names; for in that language the hard and soft consonants are frequently interchanged. Thus, in Wigtownshire, the first example that comes to mind is *Lagganàrn*, representing *lagán nan cearn*, "hollow of the cairns."

I freely admit, however, that the explanation hazarded of Golspie is a shot.

HERBERT MAXWELL.

#### APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, Jan. 23, 7.30 p.m. Ethical: "Woman as an Industrial Competitor," by Mr. J. A. Hobson.  
MONDAY, Jan. 29, 5 p.m. London Institution: "Religions, Mosques, Tombs, and Temples of India," by Mr. R. W. Frazer.  
8 p.m. Royal Academy: "The Advancement of Architecture," I, by Mr. G. Aitchison.  
8 p.m. Society of Arts: Canon Lecture, "The Detection and Measurement of Inflammable Gas and Vapour in the Air," II, by Dr. Frank Clowes.  
8.30 p.m. Geographical: "A Journey through Iceland," by Dr. K. Grossmann.  
TUESDAY, Jan. 30, 8 p.m. Royal Institution: "Locomotion and Fixation in Plants and Animals," III, by Prof. C. Stewart.  
8 p.m. Civil Engineers: "Tunnels on the Dore and Chindley Railway," by the late Percy Rickard; "The Transport of Petroleum in Bulk," by Mr. Boverton Redwood.  
8 p.m. Society of Arts: "The Adam Architecture in London," by Mr. Percy Fitzgerald.  
8.30 p.m. Anthropological Institute: "The People of Morocco," by Mr. J. E. Budgett Meakin.  
WEDNESDAY, Jan. 31, 8 p.m. Society of Arts: "Californian Wines," by Mr. Charles F. Oldham.  
THURSDAY, Feb. 1, 8 p.m. Royal Institution: "The Life and Genius of Swift," III, by Canon Ainger.  
8 p.m. London Institution: "Som: Optical Phenomena," by Mr. Sheldford Bidwell.  
8 p.m. Royal Academy: "The Advancement of Architecture," II, by Mr. G. Aitchison.  
8 p.m. Linnæan: "The Morphology of the Pedipalpi," by Mr. Malcolm Laurie; "The Freshwater Algae of the West Indies," by Mr. W. West.  
8 p.m. Chemical: "The Liberation of Chlorine by the Interaction of Potassium Chlorate and Manganese Dioxide," by Prof. McLeod; "An Examination of some recent Freezing-Point Determinations," by Mr. S. U. Pickering; "The Salts of Dehydracetic Acid," by Dr. Collie and Mr. H. R. Le Sueur; "A New Method of Preparing Carbon Tetrabromide," by Dr. Collie.

\* Indeed, in the inscription in question *ip* is preceded by the prep. *renn*, which governs a dative; but, if it had been understood as a dat. pl., it would doubtless have been *iv*. It must have been crystallised from *ib* before the termination of the dat. pl. changed from *-b* to *-bh*.



8 p.m. United Service Institution: "The Coast-Lands of the North Atlantic," IV., by Mr. H. J. MacKinder.  
 8.30 p.m. Antiquaries.  
 FRIDAY, Feb. 2, 7.30 p.m. Geologists' Association: Annual General Meeting; Report of Council, Election of Officers; Presidential Address, "Geology in the Field and in the Study," by Mr. Horace B. Woodward.  
 7.30 p.m. Civil Engineers' Students' Meeting. "Survey of the Valley of the Vardar and the Plain of Karaferia in Macedonia," by Mr. H. C. B. Campbell.  
 8 p.m. Philological: "The Evolution of Gaelic Grammar," by Dr. Hugh Cameron Gilles.  
 8 p.m. Viking Club: "Norway and its People," by Mr. H. L. Braekstad.  
 8 p.m. Royal Institution: "Bookbinding, its Processes and Ideal," by Mr. T. J. Cobden-Sanderson.  
 SATURDAY, Feb. 3, 8 p.m. Royal Institution: "English Schools of Musical Composition," III., by Prof. W. H. Cummings.

## SCIENCE.

### THREE BOOKS ON THE THEORY OF FUNCTIONS.

*Theory of Functions of a Complex Variable.* By A. R. Forsyth. (Cambridge: University Press.)

*A Treatise on the Theory of Functions.* By J. Harkness and F. Morley. (Macmillans.)

*On Riemann's Theory of Algebraic Functions and their Integrals: A Supplement to the Usual Treatises.* By Felix Klein. (Cambridge: Macmillan & Bowes.)

WE have always looked upon Chrystal's *Algebra* (vol. i. 1887, vol. ii. 1889) as an epoch-making work; and, perhaps, one of the strongest reasons for our doing so was the admirable introduction (chapters xxix. and xxx.) to the theory of functions, so fully expounded in the treatises before us.

"The brilliant progress on the Continent of function-theory in the hands of Cauchy, Riemann, Weierstrass, and their followers has opened for us a prospect in which the symbolism of the Differential and Integral Calculus is but a minor object. For the proper understanding of this important branch of modern mathematics a firm grasp of the Doctrine of Limits and of the convergence and continuity of infinite lines is of much greater moment than familiarity with the symbols in which these ideas may be clothed."

Holding such views strongly, Prof. Chrystal, in the chapters we have indicated, paved the way for the study of recent works of continental mathematicians. These words were published in 1889, and matters have considerably advanced since that time. Dr. Hobson in his excellent *Trigonometry* has followed on the same lines. Now students in English and American Universities have in their own tongue an account of the splendid work of the mathematicians we have named above.

Dr. Forsyth is no neophyte; he has done well before, but here he has broken all his previous "records." He does not give a bare analysis of memoirs, but deftly threads his way through the mass of material hidden away in Transactions and Proceedings. His style is lucid, and he exercises great restraint over his pen in the choice of the parts of the subject he discusses in his present treatise. He does not obtrude himself on every occasion; but it is patent to a careful reader that there is much of his own in the text, if not always in the shape of original matter, yet in the modification and recasting of the proofs given by others. While writing on this subject, we must say that this stupendous work of 680 royal quarto pages is delightful to read on account of its material form, the admirable clearness and exactness of the numerous figures, which must have cost the author much time and thought in the first place to devise and draw, and on account of the clearness of the type. Indeed, the Pitt Press has rarely done better than in this production. In addition to a table of contents,

there is a useful glossary of technical terms (German and English) used in the Theory of Functions, an index of authors quoted, and a full general index. The references to original memoirs are very numerous and exact, many of the chapters being prefaced with a note indicating the sources. Some have the note at the end of the chapter, and in every case it is given as the occasion for it arises. It would take up too much space to analyse the work in any detail, and so we content ourselves with a brief statement derived from Dr. Forsyth's preface. He leaves the theory for functions of a real variable undiscussed, and refers the reader to the work of Dini, Chrystal, Stolz, and Tannery in this direction. [The student will also now be able to supply this lacuna by a perusal of the second book on our list.] He lightly touches the theory of functions of more than one complex variable, but gives full references to enable the reader to follow the development more at length. His aim he states to be to deal with the general theory, and he does not profess to discuss special classes. His treatment is not limited so as to conform to any single one of the independent methods, due to Cauchy, to Weierstrass, and to Riemann, but he rather combines ideas and processes from them all.

In the lithographed specimen of Clifford's handwriting, facing the title-page of his *Mathematical Papers*, in which he gave an outline-sketch of a series of books on mathematics, to be written by himself and Prof. Henri in conjunction, the title of the last work is—"Theory of Functions of a Complex Variable; Algebraic Integrals." The plan of such a work might have been such as is presented to us in the second book under review. In this treatise the authors "aim at a full presentation of the standard parts of the subject, with certain exceptions." Three of these exceptions are stated. The theory of real functions of a real variable is given only so far as seems necessary as a basis for what follows. In the account of Abelian functions they seek "to induct the reader as simply and rapidly as possible into what is itself a suitable theme for more than one large volume." They also pass over the automorphic functions, which have lately occupied the attention of more than one English mathematician. In ten chapters Profs. Harkness and Morley consider, after giving a full and careful geometric introduction, real functions of a real variable, the theory of infinite lines, algebraic functions, integration, Riemann surfaces, elliptic functions, double theta-functions, Dirichlet's problem, and Abelian integrals. This summary of the headings of the chapters will clearly indicate to those students who are "in the know" the lie of the land. There has been hitherto a great dearth of English works on the subject; but, from some very clear hints, we may expect these pioneer books to be followed by two or three more. We hope they will be as well done as those before us. The second has a special collection of fifty-eight examples, a good index, and again a glossary of terms and a table of references. These last stud the pages of the text, and will be very helpful, as in the case of Dr. Forsyth's book.

To students of the branch of mathematics we have been considering one form looms large. Of Riemann it has been well said:

"Few as were the years of work allotted to him, and few as are the printed pages covered by the record of his researches, his name is, and will remain, a household word among mathematicians. Most of his memoirs are masterpieces—full of original methods, profound ideas, and far-reaching imagination."

In November, 1851, Riemann took his Doctor's degree; and the thesis he read on the occasion,

which excited the admiration of Gauss, was the "Grundlagen für eine allgemeine Theorie der Functionen einer veränderlichen complexen Grösse." The last book under review is a translation of a pamphlet, by Prof. Klein, which grew out of a course of lectures delivered by him in 1881, which had in view, among other objects, the presentation of Riemann's theory of algebraic functions and their integrals. Miss Frances Hardcastle has, by her faithful and withal elegant translation, conferred a boon upon a large class of students to whom German is not so familiar as their native tongue. Riemann's brilliant lecture "on the hypotheses which lie at the bases of geometry" was introduced to English readers by Clifford (*Nature*, vol. viii., and *Mathematical Papers*, p. 55).

### ON THE QUESTION OF WHAT GREEK MSS., OR CLASS OF GREEK MSS., ST. JEROME USED IN REVISING THE LATIN GOSPELS.

THIS question has been often asked; but no serious answer, based on any large collection of material, has to the best of our belief ever been offered. St. Jerome, in his epistle to Damasus, which is probably dated 383 A.D., distinctly states that the four Gospels, in the order Matthew, Mark, Luke, and John, were emended by him by a comparison of Greek MSS., and those old ones ("euangelia . . . codicum graecorum emendata conlatione sed ueterum"). He goes on indeed to say that he had restrained his pen so as not to give offence to his readers, and had only corrected points in which the sense was changed; but if his words are to be taken seriously, he must have had access to, and used, Greek materials older than any MSS. which have come down to us. It is therefore of importance to determine their character.

We have now been for some years engaged upon a revision of St. Jerome's text of the Gospels with the aid of some six and twenty representative MSS.; and the conviction has been gradually forced upon us, especially in regard to the Gospels according to St. Luke and St. John, that Jerome's Greek MSS. exhibited a type of text which is not represented by any one Greek MS. or class of MSS., and sometimes not by any existing Greek MS. It is true that peculiar readings may be sometimes explained by carelessness on his part, sometimes by his desire to avoid unnecessary change from the text of the Old-Latin, and sometimes by very early corruption of the text after it left his hands; but these explanations do not cover all the phenomena.

We may tentatively class the readings which have produced the above conviction under the following three heads, under each of which we have given some examples. In doing so we have omitted trifling details and only expressed main but certain results.

- (1) Cases where Jerome has introduced into the Latin text readings which are not found, or are scarcely found at all, in Old-Latin MSS., and which do not occur in any Greek MSS. at present known. Such are:—

Mark ix. 5 (4) hic nos esse probably the Vulgate reading: the Greek is  $\eta\mu\acute{\iota}\nu\epsilon\varsigma\ \epsilon\iota\sigma\epsilon\iota\mu\epsilon\iota$ , the Old-Latin vary between *nos hic esse* and *nobis hic esse*.

Luke ix. 44 in cordibus uestris representing  $\epsilon\iota\varsigma\ \tau\alpha\varsigma\ \kappa\alpha\rho\delta\iota\alpha\varsigma\ \upsilon\mu\acute{\omega}\nu$ , but found in no existing Greek MSS.: in *auribus uestris* Old-Latin =  $\epsilon\iota\varsigma\ \tau\alpha\ \delta\epsilon\iota\tau\alpha\ \upsilon\mu\acute{\omega}\nu$  all odd.

Luke xxii. 55 erat petrus representing  $\eta\upsilon\ \delta\ \pi\epsilon\tau\rho\varsigma$ : but the Old-Latin have *sedebat petrus*, and all known Greek MSS.  $\epsilon\kappa\alpha\theta\eta\rho\tau\omicron\ \tau\omicron\ \pi$ .

John v. 45 *moses in quo uos speratis* representing *ἐν τῷ* : but the Old-Latin have nearly all *in quem sp.* and the existing Greek text *εἰς ὃν ὑμεῖς ἠλπίζατε*.

John vi. 12 *ne pereant* representing apparently *μὴ ἀπόληται* (sc. τὰ κλάσματα) : the Old-Latin have mainly *ne quid pereat*, *ne quid pereat ex illis*, *ut nihil pereat*, and the Greek text *μὴ τι ἀπόληται* (+ *ἐξ αὐτῶν* D).

John vii. 25 *ex hierosolymis* representing *ἐξ Ἱεροσολύμων* : the Old-Latin have *ex hierosolymitanis*, and the Greek *ἐξ Ἱεροσολυμειῶν*.

John ix. 38 *et procidens adoravit* probably = *καὶ πεσὼν προσεκύνησεν αὐτῷ* : the majority of the Old-Latin omit *procidens*, and no existing Greek MS. has *πεσὼν*.

John x. 16 *Et alias oues habeo quae non sunt ex hoc ouili . . . et fiet unum ouile et unus pastor* : The Vulgate thus reads *ouile* in each case; the Old-Latin have *unus grex* in the second case, except *δ* which has *unum ouile uel pastorale*; all our Greek MSS. have *ἐκ τῆς αὐλῆς ταύτης . . . μία ποιμὴν εἰς ποιμὴν*. Jerome (in Ezek. 46), proposing to translate *atrium*, distinctly implies that his Greek MSS. read *αὐλή* in each case. "Et alias oues habeo quae non sunt ex hoc atrio . . . et fiet unum atrium et unus pastor; hoc enim Graece αὐλή significat, quod Latina simplicitas in ouile transtulit" (ed. Vall. v. p. 584). Bishop Westcott considers this a case of St. Jerome's carelessness, but the facts are, we believe, more consistent with a Greek text which had *αὐλή* twice over.

- (2) Verses of which the Greek counterpart appears half in one family of MSS. and half in another.

John ix 9 *alii autem nequaquam sed similis est eius; ille dicebat quia ego sum* : The Vulgate MSS. are fairly unanimous here; but the readings of this passage do not agree consistently with any one Greek group.

John x. 29 *pater meus quod dedit mihi malus omnibus est* : here the Vulgate reading is perfectly sure; but *quod dedit mihi* is supported by the Greek S B\* L, *malus omnibus est* by Gk. A, and, with variation of order, by B and X, against other known MSS.

- (3) Vulgate readings which have only partial and sporadic attestation in existing Greek MSS.

Luke ix. 4 *inde ne exeatis* : *ne* is omitted by the majority of the Old-Latin; the only Greek authority which has *μή* is 31.

Luke xi. 53 *os eius opprimere* is certainly a translation of *ἐπιστομίζειν* (3 MSS. in Tisch.), not of *ἀποστοματίζειν* : the Old-Latin have *committere*, etc. = *συμβάλλειν* D. 69.

John iii. 36 *incredulus est filio* apparently answering to *ἀπιστῶν τῷ υἱῷ* B. 69 al. pauc.; cf. *non credit in filio* majority of the Old-Latin : c, however, has *non obaudierit filio*, a *indictobaudiens est filio* (cf. Cypr. Test. ii. 27) = *ἀπειθῶν τῷ υἱῷ* the regular Greek reading.

John vii. 31, 36, viii. 21, xiii. 33. The Vulgate MSS. vary between *quaeritis* and *quaeretur*, the majority being usually on the side of *quaeritis* : the Greek reading throughout is *ζητήσετε*, 69 alone reading *ζητεῖτε* in every case, with somewhat suspicious consistency, but with support occasionally from Π (petropolitanus) and one or other of the Ferrar group (13, 69, 124, 346).

Our object in circulating this letter among our friends and colleagues engaged in similar work is to ask their kind help in looking up Greek MSS. at present uncollated or only insufficiently collated, in order that our conclusions on the subject, which will be published

as part of the epilogue to the forthcoming fasciculus containing St. John, may be as sound as possible.

JOHN SARUM.  
H. J. WHITE.

Salisbury, Christmas, 1893.

## CORRESPONDENCE.

THE PREVALENCE OF -S PLURALITY IN ENGLISH.

Oxford: Jan. 18, 1894.

As Prof. Napier will return to the *Chronicle* and the *Ormulum*, I will defer any reply I may have to make to that part of his argument until his complete statement is before me. And I am glad to be able to take this course, because it allows me to concentrate my attention in the present letter upon a very important aspect of the discussion to which Prof. Napier has justly given a very marked prominence.

This debate is in some danger of suffering from a kind of fallacy which has of late years been rather on the increase, a fallacy to which I know not whether the logicians have assigned any technical name, but which I will venture to call the Fallacy of Many Reasons. Some readers may be led to infer that the cause for which so much can be said is the right cause; the quality of the reasons may elude scrutiny by mere force of numbers. Beside those which Prof. Napier has stated or intimated in his two letters, there is a further series of reasons on the same side by Prof. Jespersen in the *ACADEMY* of December 9, so that with such a crowd of arguments against one, it is rather hard for a bewildered opponent to know where to begin. In this predicament I welcome the prominence which Prof. Napier has given to one part of his evidence, the more so as I believe it to be the strongest argument in his whole repertory. It is also one in Prof. Jespersen's series; so that in answering it I shall meet both the champions of the opposite cause. And I have a personal interest in combating this argument, because it is one by which I was myself (long ago) taken captive. Let me present Prof. Napier's argument in his own words.

"I pointed out that when the *Chronicle* and the *Ormulum* were written, the *s*-ending was not yet the universal plural inflexion in French. In fact, it was not a sign in number at all, but one of case. Take, for instance, the old French declension of *murs* 'a wall':

Singular, Nom. <i>murs</i>	Plural, Nom. <i>murs</i> .
" Obl. <i>murs</i> .	" Obl. <i>murs</i> .

How could any Englishman of the twelfth century possibly deduce from this that *s* is a characteristic sign of plurality? And if not, how could it influence English plurals?"

The argument is, that inasmuch as the *-s* of the nominative singular did not influence English usage, therefore it follows *pari ratione* that the *-s* of the accusative plural was equally unimportant. This is what we are asked to accept as if it were a necessary inference. In stating the considerations which I have to offer against this conclusion, I will speak of these two endings, as the first *-s* and the second *-s*.

(1.) At the time with which we are dealing, the first *-s* was not in equal vigour and vitality with the second *-s*; as is proved by the fact that in the next stage of French literature the first *-s* disappeared, while the second *-s* remained. Now we know that the orthography of literature follows the usage of living speech not close at its heels, but after a wide interval. Long before it was rejected by orthography, it had become unheard or faintly audible in talk. The question before us is not one of literary, but of colloquial influences. I venture to assert, and that without much fear of contradiction, that in the French of the market the first *-s*

was unperceived, while the second *-s* made its weight and significance to be felt, as every commercial transaction would cause it to recur in all the fulness of its import.

(2.) I hardly know whether it is worth while to urge the well-known fact, that, in self-propagating force, the accusative is more powerful than the nominative. This consideration sinks into insignificance by the side of the foregoing, and still more so by the side of the following.

(3.) When two languages are brought into close and daily contact, the power (whatever it be) which one may have to modify the other is not evenly distributed in its action over all the parts and members of that other, but can only be exercised upon such parts as are predisposed by some antecedent harmony or similarity of form to catch a sympathetic movement.

Now if this general truth be admitted, I am entitled to conclude that, even if at the time of contact the first *-s* had been flourishing with the same force of vitality as the second *-s*, still it could not have exercised any influence upon English, because there was nothing in the English structure of the nominative to respond to its influence.

These considerations seem to obviate the difficulty of supposing that the French *-s*, though not yet exclusively used as a sign of plurality, did nevertheless impart a strong impulse to the extension of *s*-plurality in English, and in fact was the cause why it so rapidly became universal. And when Prof. Napier asks, "How could any Englishman of the twelfth century possibly deduce, &c.," I answer, that the influence for which I contend was not conducted through any process of deduction, but through the force of unconscious attraction. It was brought about, not by close meditation, but by the rough and ready intercourse of the market and the hunting-field.

J. EARLE.

## SCIENCE NOTES.

THE annual general meeting of the London Geologists' Association will be held in the botanical theatre of University College on Friday next, February 2, when the president, Mr. Horace B. Woodward, will deliver an address on "Geology in the Field and in the Study." The treasurer's accounts for last year show a surplus income of about £63, which has been duly invested.

AN extraordinary meeting of the Anthropological Institute will be held on Tuesday next, when Mr. J. E. Budgett Meakin will read a paper on "The People of Morocco," with lime-light illustrations.

## PHILOLOGY NOTES.

MR. CHARLES P. G. SCOTT has reprinted from the *Transactions* of the American Philological Association a lengthy list, illustrated with abundant illustrations, of "English Words which have gained or lost an Initial Consonant by Attraction."

"By Attraction, as here used, is meant an apparently accidental or unintentional transfer of a final consonant of a word, most commonly the article *an* or some definitive, to the beginning of the following word, or of an initial consonant to the end of the preceding word, usually the article *a*. A typical example of the first kind is *an awl*, taken as *a nawl*; of the second kind, *a nauger*, taken as *an uger*."

He supports Dr. Murray's explanation of *cockney* = "cock's egg"; but he carries the argument one stage further, by showing that the intrusive *n* is really the result of "attraction." In support of this, he quotes from the *Morte Arthure*

(l. 3281) a *naye* = "an egg." He also deals with the class of cases in which the final *n* of *then*, the old dative of the definite article, has been "attracted" to the following word: e.g., John a Nokes = John atten okes. Such is the explanation he would give of the colloquial expression "to the nines" = *to then cyne*. Mr. Scott displays great learning and ingenuity; but his exposition is not always very lucid, and the tone of his allusions to some English scholars might be more courteous.

WE have also received from America a copy of the dissertation which Mr. William Peters Reeves submitted for the degree of Doctor of Philosophy at Johns Hopkins University. Its title is "A Study in the Language of Scottish Prose before 1600," and it shows evident marks of original research among the few MS. materials that are available. The author gives considerable quotations from the Acts of the Scottish Parliament; from Hay's *Buke of Batailles*, of which the original is preserved in the library at Abbotsford; from the *Buke of Luv*, in the possession of Lord Talbot de Malahide; and from various other early MSS., some of which have never been printed. He adds two short discussions, on the phonology of the vowels and on grammar; and concludes with a useful bibliography.

## REPORTS OF SOCIETIES.

PHILOLOGICAL.—(*Dictionary Evening, Friday, Jan. 12.*)

BENJAMIN DAWSON, Esq., treasurer, in the chair.—Mr. Henry Bradley made his yearly report on the progress of his work in editing the E and F words for the society's New English Dictionary. He had long finished E, the last portion of which would soon be issued as a separate half-Part. Proof to "Female" had been sent out from Oxford, and copy to "Feral" sent in. Mr. Bradley said the Dictionary was a great co-operative undertaking; and he wished to thank most heartily all his helpers, who, to his regret, did not obtain due credit for their work, all of which went to the editors of the book. He then dealt with the following words: Nash and Florio use "haunting Fabian"; this is Englished from Latin *licens Fabius*, at the Lupercales. The slang "fake" does not really mean to steal: its earlier form is "feak, feague," Germ. *fegen*, to furbish up, to sweep, to plunder, ill-treat. Rowlands has "a feaguer of loges"; dramatists say "feague it away, sweep it away"; all the senses of "fake" are well given in Vaux's Slang Dictionary of 1812. The verb "fall" has twenty and a half columns and 100 numbered senses in Mr. Bradley's new Part; the noun "fall" has five columns. "Fall" is not connected with Greek *σφάλαιον*, and perhaps not with Latin *fallere*. "Falter" is not from "fault," whose *i* is late, but is perhaps allied to "felter," to stick, or "falden," to give way. The first sense of "family" in English is that of the Latin *familia*, a household of servants (slaves). The word was long used in India for a staff of officers. "Fan," O.E. *fann*, from Latin *vannus*, a shovel or basket for throwing corn up in the air to winnow it, did not get its notion of "blowing" till the sixteenth century. As to "fancy," though now used for the prize-ring, its first sense was "the perceptive power of the mind": "We know matters of Fact by the help of impressions made on the Fancy" (1722). "Far" was used with negatives in the sixteenth and seventeenth centuries: "far unfit, far impatient." "Farce," a comic performance, was French *farce*, "stuffing," applied to words put between Kyrie and Eleison in the church services: Latin *farciare*, to stuff out, interlard. *Farce* was then shifted to the interpolated comic French words, or gag, put by actors into religious plays, and was lastly transferred to a purely comic performance. "Fare" has passed from the strong conjugation to the weak; its own strong past tense and participle died out, and their places were taken by the preterite and pt. part. of the weak O.E. verb *feran*, whose present tense likewise disappeared. "Farm," French *ferme*, Med. Lat. *firma*, a fixed payment (in which sense

Chaucer uses it), also a signature (whence the business "firm"), is from *firmare*, to put on a firm basis, to settle; from "rent," farm passed to a lease, and to a tract of land held on lease to be cultivated. "Fated": Dryden's "his fated armour" was glossed as "protected by a decree of Fate": it is Ariosto's *armi fatati*, "enchanted arms." "Father": the *d* of O.E. *fader* lasted to the sixteenth century, though *þ* is used in two MSS. of the *Cursor Mundi*; the change to *th* is due to the fact that the sound of *r* made it easier to pronounce *th* before it than *d*, yet the scribes knew that the *th* was a voiced sound, and so they left *d* to avoid the sharp *th* of "path." "Fathom" is the space of the outstretched arms; Dekker has "thy Bride, she that is now thy Fadome." Curry "favel," now "favour": O.E. *fauvel*, a fallow-coloured horse, which was taken as an emblem of dishonesty. In the French "Roman du Fauvel," Fauvel is a "Reynard the Fox." "Fear," verb in O.E. meant to terrify; later, "fear" was (1) to frighten, (2) to frighten oneself of something, (3) to be afraid, (4) to be afraid of a thing. "Feck" (Scotch), shortened from "effect," the amount, bulk, whole: Chaucer, "My purchas is th' effecte of al my rent." "Fee": O.E. *feoh*, cattle, property, money, is obsolete: the doctor's "fee" is the fee simple, fief, feud, Latin *feodum*, which meant a stipend.—A hearty vote of thanks was passed to Mr. Bradley for his paper, and for his valuable services to the society's Dictionary.

RUSKIN SOCIETY.—(*Friday, Jan. 12.*)

J. ELLIOTT VINEX, Esq., in the chair.—Mr. Sydney Robjohns read a paper entitled "The Sanguine Stain—Things Visible and Faith." He said that the time had come when the conflict between theologians and men of science should cease. The two domains of thought were perfectly distinct; and there was no reason, in the nature of things, why a man should not be at once a theologian and a student of science. He referred to the presidential address of Prof. Burdon-Sanderson, before the British Association at Nottingham, and also to Dr. Martineau's reply to Tyndall's Belfast address. Infiniteness and eternalness are exclusively conceptions of faith. Dr. Huggins, in his address to the British Association at Cardiff, said that it was only through the collisions of dark suns that a temporary rejuvenescence of the heavens is possible, and that it is by such ebbings and flowings of stellar life that the inevitable end can, even for a little, be delayed. Our conceptions of that which is of faith, on the contrary, point to eternalness. Mr. Ruskin's teaching as to the relation of matter and spirit were that finiteness was over all material, that is, visible things; and that the loveliness of nature could only be perceived spiritually, and as a reflection of the Eternal Spirit. On revisiting Mont Blanc in 1845 he wrote:—

"O Mount beloved, mine eyes again  
Behold the twilight's sanguine stain  
Along thy peaks expire."

Mr. Ruskin sees over Nature, which he can scientifically analyse and intellectually grasp. When man thinks that he discovers a want of harmony, the fault is in himself. The astronomer reverently bows before the Eternal Truth, as he watches, in the loneliness of the night, the process of a sun in a state of consuming and expiring fire; the painter, as he depicts the hues of early morn, may realise, like Mr. Ruskin, the "Sanguine Stain" as a symbol and sign of the Eternal.

HISTORICAL.—(*Thursday, Jan. 18.*)

SIR M. E. GRANT DUFF, president, in the chair.—Mr. J. Tempest Blanch was elected a fellow.—A paper was read by Major Martin A. S. Hume, editor of the Calendar of Spanish State Papers (Elizabeth) on "Antonio Perez in Exile," in which the career of this remarkable man was traced with great minuteness from contemporary State Papers in English and Spanish archives. Major Hume has several new theories with regard to such questions as Perez's complicity in the political crime which led to his expulsion from Spain, his relations with Essex, and the exact value of his services to the French Government. The conclusions drawn by Major Hume are supported in each case by the evidence of original documents which have recently been discovered by him.

## FINE ART.

### TWO BOOKS ON INSCRIPTIONS.

*Latin Historical Inscriptions illustrating the History of the Early Empire.* By G. Rushforth. (Oxford: Clarendon Press.) It was a happy thought on the part of Mr. Rushforth to illustrate the history of the early Roman Empire by a small selection of inscriptions. Historians of the new school are not distinguished from their predecessors by any point so much as by the great use they make of epigraphical evidence. The use and value of this sort of evidence are likely to be further extended with time; and yet, till Mr. Rushforth's book appeared, there existed in English no elementary handbook of epigraphy. Wilmann's *Exempla* make rather too big a book to begin with; and English students had to be content with a French manual, Cagnat's *Cours d'épigraphie latine*. Mr. Rushforth's introduction, however, will now do much to familiarise readers with the "common form" of inscriptions; and his selected examples show both how the rules for reading these documents must be applied, and also how interesting is the matter recorded when put in a proper light. His "juicy" way of teaching (if we may be pardoned for a convenient Americanism) brings out all the flavour and interest which these old-world records contain; and readers new to the subject will be agreeably surprised to see how much history is wrapped up in half-a-dozen lines. Even the curious personality of some of the Roman emperors comes out in their official notices; and the patient labour of scholars, adding point to point, has discovered what is implied in a title or its omission, in the name of an officer or a flattering allusion to the senate. The shadowy L. Clodius Macer of Tacitus or Suetonius becomes a living, an ambitious, and, above all, a probable figure when the types and legends of his coins are taken into account. The selection of inscriptions is very considerably enriched by the inclusion of certain coin-legends. Mr. Rushforth must be congratulated on the great variety of topic, and therefore of interest, which he has contrived to represent within the modest compass of one hundred inscriptions. The foundation of the principate, military affairs, the establishment of communications throughout the Empire by road, municipal life, and some religious features of the age, are among the great subjects which his choice illustrates; and he has managed to include specimens of epitaphs, votive and honorary inscriptions, milestones, boundary-stones, inscriptions from other public works, legionary tiles, calendars, imperial edicts, and *diplomata militaria*. From the nature of the case, there is no great room for originality in treating these matters; but Mr. Rushforth shows care and lucidity in every page, and he has filled in a most satisfactory manner a gap in our classical literature. The use of the volume would be somewhat facilitated if the number of the inscription treated appeared at the top of each page.

*De Rebus Thyatirenorum Commentatio Epigraphica.* Thesim proponebat M. Clerc. (Paris: Picard; London: Nutt.) In the brief and mutilated stone-records of the town of Thyatira M. Clerc finds fresh evidence of the wonderful prosperity which Asia Minor enjoyed under the early Roman emperors. The site of the town, inhabited perhaps long before, was in all probability first regularly colonised by Macedonian supporters of Seleucus Nicator, and its happy situation has kept the settlement alive for something like two thousand three hundred years. Not even Turkish rule could quite destroy it. Indeed, at the present moment it has rather regained population; and this is



the more strange because the old industry of the place, the crimson dye work (compare the Acts of the Apostles 16.14) has lately been killed by aniline dyes. But at no period was it so flourishing as about the date of Caracalla. Like nearly every Roman emperor of whom we know anything, even the worst, Caracalla found time to attend to the interests of the provinces, and for Thyatira in particular he did something—it is not clear what—to which grateful allusions are found in some of the inscriptions. Of these documents there are in all over a hundred, dating chiefly, of course, from the Roman period; and M. Clerc, classifying and sifting them, has made them supply varied, though fragmentary, information on the gods, the government, the commerce, and the public games of the people of Thyatira. The inscriptions, as he puts them together, also yield a probability that the town illustrates the usual Roman policy of leaving the control of local affairs in the hands of a limited number of families. A few wealthy houses seem to have been in something like hereditary possession of the offices and priesthoods. But the evidence is too incomplete for us to be sure. One thing is clear, that the name of the town was neuter plural, not (as Pliny wrote it) feminine singular. As to a few puzzling words or titles, about which M. Clerc confesses himself to be at a loss, it would have been easier for his readers to make conjecture if he had been able to print the inscriptions in full. M. Clerc's Latin is smooth, easy, and correct, although a critical taste might perhaps take exception to his constructions of *ceterum* and *quominus*.

#### NOTES ON ART AND ARCHAEOLOGY.

WE understand that Lord Dillon will be proposed next week as director of the Society of Antiquaries, in succession to the late H. S. Milman; and Prof. J. H. Middleton as the new member of council.

MR. JOHN MURRAY announces a new edition of his *Handbook to Rome*, brought thoroughly up to date and in great measure re-written by the Rev. W. H. Pullen. Classical archaeology has been treated by Prof. Lanciani; the sculpture galleries by Mr. A. S. Murray, of the British Museum; and the picture galleries, by Sir A. Henry Layard.

THE subject of Mr. G. Aitchison's course of lectures, as professor of architecture in the Royal Academy, which begin next Monday, will be "The Advancement of Architecture."

MR. TALFOURD ELY—of 73, Parliament-hill-road, Hampstead—will deliver a free public lecture at the South Kensington Museum on Saturday, February 10, at 8 p.m., on "The Arts of Egypt and Assyria, in their relation to those of Greece," illustrated by the oxyhydrogen lantern. The lecture will be followed by four demonstrations, to be given in the galleries of the British Museum, on Tuesdays and Thursdays at 2.45 p.m.

MESSRS. BOUSSOD, VALADON & Co. will have on view next week, at the Goupil Galleries in Regent-street, a collection of Japanese prints, formerly in the possession of M. Th. Duret, including examples of Haronobou, Hiroshigû, Hokusai, Kounyoshi, Kyonaga, Outamaro, Yeishi, and Toyokouni.

THE spring exhibition, to be held in the Walker Art Gallery at Liverpool during the months of February and March, will consist of three departments: (1) pictures in oil and water-colours by local artists; (2) decorative and applied art, including architecture, designs, embroidery, stone and wood carving, metalwork, ceramics, enamel, &c.; and (3) photographs and photographic appliances.

A SERIES of plates, produced in collotype, are being prepared for issue with the new serial edition of *Cathedrals, Abbeys, and Churches of England and Wales*, Part 1 of which will be published by Messrs. Cassell & Co. with the February magazines.

WE have received a circular letter from the Greek Syllogos of Candia, making an appeal for the preservation of the Gortyna inscription, which is described (without much exaggeration) as "the most famous of the epigraphical remains of Greek antiquity that have come down to us." It appears that this inscription is still left in the place where it was found in 1884—exposed not only to the weather and to the water of an irrigation channel, but also to the risk of destruction by an ignorant or malicious hand. To purchase the inscription, and to transport it to a safe and easily accessible place, will cost a sum estimated at frs. 10,000 (£400). Towards this, subscriptions are asked for; and there is offered, in return for each subscription of £25, a cast of the entire wall that contains the inscription.

WE quote the following from the *Times* :—

"The excavations now being carried out by the German School of Archaeology under the direction of Dr. Dörpfeld, beneath the slope of the Pnyx, have already resulted in a discovery of much interest. The remains of an ancient subterranean aqueduct have been laid bare, which Dr. Dörpfeld believes to have been constructed by Peisistratos, and to have been connected with the fountain Enneakrounos, which, in opposition to other authorities, he places near the Pnyx within the Akropolis. The discovery is of considerable importance, as it apparently solves the much-debated question with regard to the water supply of the ancient fortress, which has hitherto baffled archaeologists. Dr. Dörpfeld believes that during the progress of the excavations a passage cut through the rock of the Akropolis will be discovered."

THE S.P.C.K. has issued a little card on the coins of the New Testament, to which we call attention on account of the excellence of the illustrations, prepared by Messrs. Marcus Ward & Co. These consist of facsimiles of a mite, a farthing, a denarius, and a shekel, executed in high relief, both obverse and reverse. There are also representations of the golden candlestick from the Arch of Titus, and of the large bronze of Titus with the well-known legend, "Judaea Capta."

THE *Illustrated Archaeologist* for December (Charles J. Clark) is an admirable number, well carrying out the promise in the prospectus, that illustrations would be used really to illustrate. First, we have a coloured plate of portions of the mosaic pavement found by Prof. Flinders Petrie, at Tel el-Amarna, to which no description in words could do justice; then, an account, by Mr. Gilbert Goudie, of his excavation of a "Pictish" tower in Shetland, which equally demands photographs and plans; an ingenious theory of the mode in which the Celtic brooch was worn, by Mr. J. Romilly Allen; and a critical examination of prehistoric flint saws and sickles, by Dr. Robert Munro. Each of these articles is a valuable contribution to archaeology, made intelligible by means of abundant and excellent cuts.

#### THE STAGE.

##### NEW PANTOMIME.

ONE of the most important pieces in London, from the point of view of art, is the Lyceum pantomime. There is no pretentiousness about it, no manner of straining: it is not a melodrama that pretends to be a tragedy, nor a farce that would like, if it could, to

be taken for a comedy. And it has now settled down to a run of great smoothness, being played twice every day. It is also a popular as well as an artistic success, Mr. Oscar Barrett, its organiser, having skilfully, last year at the Olympic, "laid his pipes" in the direction of a bigger enterprise—convinced critical people, whose opinions reached the paying public, that he knew how to combine what every one wants with what every one should grow the more tasteful for seeing. In this new order of pantomime, it may be a surprise to those who have not yet seen it to hear, the author is a person who really counts. The story is positively adhered to. Mr. Horace Lennard has written the "book," and has written it well. The music is good; it is excellently chosen, and, for the most part, excellently executed. The acting—yes, I will speak of the acting next, and leave to the last that wonderful matter of colour and stage-arrangement—the acting is, in several cases, of merit, and in all is, at least, blameless. Take, for instance, Cinderella's ugly and tyrannical sisters—parts which the public insists, and managers concede, shall always be played by men. Such parts are generally made of intolerable vulgarity. A couple of comic performers, whose uncomeliness is all their art, are wont to appear in skirts which they manage hideously, with the offensiveness, to begin with, of an inconceivable awkwardness, and, to boot, with the ugliest suggestions of the prudery of the respectable ignorant. The two actors, Mr. Victor Stevens and Mr. Fred Emery, who play these parts at the Lyceum, play them so blamelessly that I must needs bestow on the unfortunate gentlemen that negative praise, which, in parts like these, which I loathe altogether, is the nearest point to enthusiasm that I can ever hope to find myself capable of reaching. They really are not bad—they really are not bad at all. The characters are few. Mr. Charles Lauri, the "Black Cat," who in utter defiance of the Thirteen Club, brings luck to Cinderella, is as clever as he was last year at the Olympic, when the fortunes of the admirable beast were associated with those of Dick Whittington. Miss Clara Jecks, who, if she does not contribute to the merriment of nations, has certainly in her time made evenings at the Adelphi less dull, has but a small opportunity. Miss Minnie Terry, as the Sylph Coquette—an interpolation of Mr. Lennard's, I assume, but Mr. Andrew Lang will spot the mistake I hope, and correct me if I am wrong—Miss Minnie Terry then, as the Sylph Coquette, reminds me, after too long an absence, that she is the only child actress I ever cared for, except Miss Vera Beringer. She remains, one is glad to find, graceful; and her enunciation, how excellent, and her intelligence, how marked! Miss Ellaline Terriss plays Cinderella with a happy union of youthfulness and authority such as could perhaps hardly have come to her had she not been an actor's daughter. Miss Winifred Emery, the child of a delightful character-actor, had it, I remember, very early, the "authority," I mean: she could not help having the youth. And so had

Mrs. Kendal—the child of an excellent actress of comedy, who did at the very least her share towards making some people's boyhood less sad. One of the very first parts I ever saw Mrs. Kendal in was this very part of Cinderella. And now, in Mr. Lennard's version of it, it is played bewitchingly by Miss Ellaline Terriss.

All these things are very satisfactory to count over, and remember: they tell of a Saturday afternoon spent at least in a *bien honnête endroit*, as a French friend of mine ingeniously answered when I mentioned that I had espied him on the King's-road at Brighton. But these things are not all. It is much that there should be restored to us the order of pantomime that we knew a score of years ago, before the stage was tramped across by vast armies, or was made the scene for the display of that "riper humour" which we owe to "the Great Masters of the Music Halls." Yet the one thing really most memorable in the "New Pantomime"—for while much has been revived, this at least has been added—is the exhibition of an extraordinary taste and talent in the arrangement of colour, both as to the actual scenery and as to the costumes to which for the most part it is a background. The immensely improved arrangement of colour in costume—in great groupings as well as in the single figure—is due to same extent of course, to the improvement in dyes, and to the improvement in the general taste, and, as regards the boards, to the efforts of pioneers in this matter, such as Mr. Wilson Barrett, and Mr. Irving himself (perhaps most of all), whose theatre Mr. Oscar Barrett now occupies. But that is not everything. Only an eye singularly gifted, and singularly cultivated besides, could have devised and carried to perfection schemes of colour like two, at least, of those now executed at the Lyceum: first, the autumn scene, a wide forest glade in October—

"Green-golden, orange, vermilion, golden and brown,

The high years' haunting crown"—

if I may quote Mr. Robert Bridges; and secondly that fairy-boudoir, of rococo form, gold and sky-blue and rose-colour, such as might have ensured to François Boucher, for ever, the Pompadour's gratitude. I hail this latter scene as quite the most lovely realisation of "the bad period"—one does but quote it *prae-Raphaelite*—that we have seen in London; while, of the former, if Mr. Bridges's lines have not described it already far better, let me but soberly and more precisely say, that what with trees and falling foliage, and autumn-clad figures, there flies or flaunts across the stage in a sequence quite exquisite, every hue of oak and orange, of walnut and canary, of russet and cinnamon. These are some of the most thoroughly artistic pictures ever beheld on any boards.

FREDERICK WEDMORE.

#### STAGE NOTES.

A NEW play by Mr. Robert Buchanan, called "The Charlatan," was produced some days since at the Haymarket, the chief characters being represented by Mr. and Mrs. Beerbohm

Tree, Mr. Fred Terry, Miss Gertrude Kingston, Mr. Fred Kerr, Mr. Nutcombe Gould, and Miss Lily Hanbury.

MISS ANNIE ROSE's season at the Royalty has been signalled by the production of that which the learned in Scandinavian tongues assure us is an adaptation rather than a translation of a play by Björnson. Somewhere be who do not quite accept the decision that Scandinavia is the especial home of dramatic genius; but Björnson's novels have some degree of merit (as even the translations make plain), and one might have hoped for something not indeed great, but at least fairly interesting. But "outside the limited circle," says a contemporary, not without careful analysis, "A Gauntlet" will be looked on as a tedious moral charade, crudely set forth." It would seem, from this account, to have something in common with *Ideala* and *The Heavenly Twins*—two "viewy," not to say "faddist," stories, which have enjoyed an hour of popular success.

AT the Pioneer Club, next Monday afternoon, Mrs. Theodore Wright and Mrs. Osman Edwards are going to give readings from Björnson's plays in the visitors' rooms: visitors will be admitted on the members' tickets.

## MUSIC.

### RECENT CONCERTS.

A CONCERT performance of the two operas, "Pagliacci" and "Cavalleria Rusticana," at the Queen's Hall last Saturday afternoon attracted an immense audience. Anyone having seen those works given under proper conditions at the opera house could have foretold that the music alone, especially of the former, would prove singularly tame. Yet it is easy to account for the success of the undertaking. London is a large city, and no doubt many were drawn thither by curiosity. But there is a section of the public who will not enter an opera house, and yet see no harm in listening to an opera given on a concert platform. How they reconcile this with their conscience is a mystery which we will not attempt to fathom. If they enjoy music which loses nearly all its meaning apart from the stage, no one will grudge them that enjoyment. Miss Ella Russell and Messrs. Lloyd, Ben Davies, and Eugene Oudin were the principal vocalists, and acquitted themselves well. Signor Armando Seppilli proved an intelligent, if not brilliant, conductor.

Five of the new pianoforte pieces (Op. 118 and 119) recently published by Brahms, were played for the first time in England at the Popular Concert on Monday evening. Of modern pianoforte pieces there are many, but only a few have any real value. In Brahms, intellect and emotion are not always evenly balanced; and when the former prevails, the music becomes more or less dry. Yet it is always interesting, for the composer works up his material not with the empty pomp of a pedant, but with the skill of a master. The first of the pieces under notice is a *Ballade*, in which the softly meandering middle section contrasts admirably with the energetic principal theme. The *Intermezzo* opens in a restless manner, but the middle episode is both calm and graceful. A second *Intermezzo* contains some clever and characteristic thematic workings. A *Romanze* in F is remarkable for its simplicity and delicate charm: it is very short, almost too short, and, at first hearing, the very brief restatement of the first theme does not seem to bring the piece to a satisfactory conclusion. The middle section is particularly quaint: one can trace in it the influence of both Bach and Chopin, a combination by no means unpleasant. The *Rhapsodie*, with its bold principal subject

followed by a chorale, and its dainty middle section, forms an excellent specimen of Hungarian music. Of the five pieces, the last two seem to us the most inspired. They were all interpreted by Mlle. Eibenschütz with great skill and earnestness, although in some of the numbers she did not seem to bring out the full meaning of the music: we refer especially to the *Ballade* and *Romanze*.

Dr. Stanford's Mass in G (Op. 46) was performed on Tuesday evening at the Bach Society's concert, Queen's Hall. The work was composed specially for the Church of the Oratory, and bears the inscription: "To Thomas Wingham, in sincere regard, December, 1892." The music throughout is dignified, and, though not lacking in contrapuntal devices, easy to follow. The Credo is a very fine number. There is a happy blending in it of the old and the new; the dramatic "Crucifixus" passage and the contrapuntal "Et vitam venturi" may serve as illustration. Next to the "Credo," the soft plaintive "Agnus Dei" was the section of the Mass which struck us most favourably. The work indeed, though it may not display marked individuality, is worthy of the composer; it is moreover pleasing to note that the "sincere regard" of one native musician for another was the *raison d'être* of the Mass. The performance, under the direction of the composer, was good—one cannot say excellent. The principal vocalists were Miss Esther Pallisor, Miss Marie Brema, and Messrs. Shakespeare and Norman Salmond. The programme concluded with the second part of the first act of "Parsifal." To condemn an opera in concert form and to approve of "Parsifal" on a concert platform would, on principle, be irrational; although it must be remembered that this is at the present day the only form in which the latter can be heard in England. Again, in "Parsifal," we have music of exceptionally emotional character; and if its meaning, apart from the stage, is never fully revealed, its intense subjective power can be felt. The performance was singularly impressive; Messrs. Norman Salmond and David Bispham interpreted their parts with admirable emphasis and fervour. That "Parsifal" is of "solemn character" we willingly grant, and the request for the audience not to leave their seats during the performance was a just one. But was not the Mass entitled to a similar request? And surely every great work of musical art is of "solemn character"; the distinction made in favour of "Parsifal" savoured, in sooth, somewhat of cant or custom. We must stand to the "Hallelujah" chorus, rise (but only occasionally) to the "Sanctus," and sit quietly through the "Grail" scene of "Parsifal." Why not also teach us how we should behave in presence of Mozart's "Jupiter," or Beethoven's "Choral," or Schubert's "Unfinished" Symphony?

J. S. SHEDLOCK.

### MUSIC NOTES.

SUBSCRIPTIONS are being asked towards a testimonial to Mr. Straus on the occasion of his retirement from the active pursuit of his profession, and, in particular, from the post which, for so many years, he has held at the Saturday and Monday Popular Concerts. The committee includes Sir Frederick Leighton, Mr. Alma Tadmara, Sir George Grove, and Dr. Parry. Contributions will be received by the hon. treasurer, Lady Sandhurst, 10, Cadogan-gardens, S.W.

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## LITERATURE.

## THE BOOK OF ENOCH.

*The Book of Enoch.* Translated from Prof. Dillmann's Text. Edited, with Introduction, &c., by R. H. Charles. (Oxford: Clarendon Press.)

"TEXTS AND STUDIES."—Vol. II., No. 3. *Apocrypha Anecdota.* By M. R. James. (Cambridge: University Press.)

THE Dean of King's College introduces his curious collection of Apocrypha by some graphic and appropriate remarks on present-day analogues of the apocalyptic writings of the Early Christian Church.

"The Apocryphal books stand in the relation of bye-paths—not always clean or pleasant—to the broad and well-trodden high-roads of orthodox patristic literature. If a future historian wants to realise vividly what were the beliefs of many large classes of ordinary Christians in our time, he will derive great help, I doubt not, from the Sunday stories of the last thirty years, and not less information can be gathered from the Apocryphal books as to the popular beliefs of average Christians in far earlier times" (p. viii.).

Following up an illustration as ingeniously descriptive as it is unimpeachably accurate, we may say that Mr. James has, in combination with Mr. Charles in his new translation of the Book of Enoch, just opened up a bye-path in a form which almost gives it a title to rank as a main road—a road which has just, so to speak, been "mained" by an authority like a County Council. Henceforward, the Book of Enoch may be described for English students as an authoritative treatise, whose illustrative value on the Books of the New Testament is not exceeded by any apocryphal writing that has come down to our time.

Before, however, we turn to Mr. Charles's praiseworthy labour in restoring this Book to its rightful position in this respect, we must cast a passing glance at the other bye-paths which Mr. James has added in his *Anecdota* to the Latin Fragments of the Book of Enoch. Altogether and inclusive of this interesting proof of the existence of a complete Latin version of the Book of Enoch, we have here brought together no less than twelve bye-paths—almost an itinerary, we may say—reverting once more to Mr. James's appropriate similitude.

These anecdotes possess very diverse interests. Not only in their aggregate significance are they remarkable, as indicating the varied literary and multitudinous environment, good, bad and indifferent, out of which the canonical Books of the New Testament, as its maturest fruit, have emerged—so far resembling a neglected

botanic garden, now for the first time Darwinianly explored; but their particular meaning is not less striking, as containing a collection of writings, each of which has a certain affinity, more or less close, to some writing in the varied assortment of New Testament Books—so far resembling a register in which it is possible to trace the remote kinship of friends we have known long and in whose ancestry we take a profound interest. The only cause left for our wonderment, and that undoubtedly is most legitimate, is that the unspeakable importance of this large class of Biblical literature should have been so long neglected. Probably our Biblical scholars were possessed by the fear—cowardly and unworthy as any fear could be—that the value of the New Testament writings would be lessened by the closer investigation of writings so closely akin to themselves, that the canonical writings would become merely *primi inter pares*, ignoring the undoubted fact that all such investigations, so far as they have been fairly and critically set on foot, have hitherto resulted only in enhancing in most essential features the singular and peculiar merits of the books which the critical discrimination of the Early Church ultimately declared to be canonical.

Nor does this conclusion exhaust the value of the lessons derivable from the consideration of the large and still increasing store of New Testament Apocrypha. *Pari passu* with the growth of the centuries, Christianity—regarded from the standpoint of its written records, whether authentic and inspired, or spurious and unworthily human—has been undergoing a process of self-evolution, which has most remarkably confirmed the attribute of canonicity assigned to its selected writings by the Early Church. Thus, the Gospels or historical books, the Pauline and other Epistles, the Apostolic Fathers, the Apocryphal writings, have arranged themselves spontaneously in a kind of scale of greater and lesser importance. They might, I conceive, be co-ordinated either in a kind of perpendicular sequence like the degrees on the face of a thermometer: indeed the μέτρον might have some such name as Christometer, being headed by the noblest and most undeniably Christlike of the Master's own words, being followed by others less demonstrably so. Thus, the Christometron might indicate in recording the church history of successive centuries the downward gradation of Christlike, Apostolic, Episcopal, Ecclesiastical, Papal, and Church-councilary, and other grades of demoralisation, of crass ignorance and numbing superstition.

In the past, and regarded as a self-evolution of ecclesiastical history, we arrive at the distinction of canonical and uncanonical Books, and the subdivision of the latter into genuine and apocryphal, or else genuine and spurious books. In my judgment, the strongest arguments for a moderate theory of inspiration, or some equivalent distinction which might claim validity from a rational point of view, is the fact of the final selection of the Four Gospels from out the crowd of spurious gospels, epistles, and apocryphal treatises of every kind. By

what agency was it accomplished? Was it largely personal or individual, or was it the result of different churches or communities? In either case was the ultimate decision altogether unanimous, or only partially so? How long did the process take (1) in each individual instance, (2) in the entire construction of the Four Gospels? What became of the tentative efforts, the partially completed MSS., &c., which necessarily emerged while the canonical work was proceeding? At any rate—and this furnishes some of the many problems on which the Book of Enoch and so many other apocryphal writings are calculated to throw light—we, as a fact, have only the net result:—Four Gospels, *i.e.*, four varying collections pieced together rather roughly, but in deference to a certain chronological order, four arrangements of pieces, narratives, apologies (so-called λόγια), personal reminiscences, &c., which at the first were oral, but gradually by mutual assimilation, comparison, &c., assumed a more or less solid and permanent form by being put into writing. These separate writings took the name of Gospels or Evangels, less with the object of indicating authorship than implying doctrinal or narrative tendencies. Possibly, in certain cases, the intention contemplated by the tenor or order of the roughly-strung pieces may have been priority in time, or a traditional tenor or a specific or peculiar direction in literary or other recognised taste.

Hardly any apocryphal writing is more helpful to the student of gospel origins than the Book of Enoch. "Its influence on the New Testament has been greater than that of all the other Apocryphal and pseud-epigraphal books taken together," says Mr. Charles, and few who have gone into the question will be inclined to contest this emphatic testimony. He arranges the evidence for this conclusion under two heads: (1) he adduces a series of passages of the New Testament which either in phraseology or idea directly depend on an illustration of passages in Enoch; (2) doctrines in Enoch which had an undoubted share in moulding the corresponding New Testament doctrines.

He brings forward no less than eight pages of parallel passages in which phrases of Enoch are juxtaposed by texts of the New Testament. Most of these are eschatological in tendency, and are taken from the Epistle to the Hebrews, the General Epistles, and the Apocalypse of St. John. This interesting portion of his invaluable introduction he might, however, have still further utilised. Thus, he might have considered how far those chapters of Enoch which bear most similarity to the Gospels (leaving the eschatological portions out of the question) indicate a later date. For we may regard it as a mark of time in the apocryphal writings, when we find that the didactic or moral aspects of Christianity are continually subordinated to its eschatological elements. Thus, the interval between the Epistles and the Apocalypse on the one side, and the Synoptics on the other, is clearly indicated by the comparatively few passages in which the phrases in the Synoptics occur also in the Book of Enoch.

We may in truth accept this as a mark of synchronism. When the Book of Enoch was being compiled—and that it is a compilation, owing its existence to different men of varying culture and of different times, may now be regarded as a point accepted by some of the ablest critics—the teachings of the New Testament were undergoing that transition from apocalypticism to didactic and moral teaching which indicates the middle to the end of the second century. This tallies also with other evidences on the subject, pointing to the same conclusions. Mr. Charles is occupying more delicate ground when he speaks of and enumerates the doctrines in Enoch which had an undoubted share in moulding the corresponding New Testament doctrines, or are at all events necessary to the comprehension of the latter. Here he lays himself open to the charge of magnifying unduly the importance of his subject, and of assuming a dogmatic tone not altogether warranted by the facts. We may surely concede to him the enormous influence of the Book of Enoch as a formative power in moulding New Testament doctrines, without attempting to make that influence exclusive. Other Apocrypha might be adduced, of not less importance than the Book of Enoch, as helping to shape the eschatology of the New Testament. Indeed, the tendency belongs to an entire literature of which the Book of Enoch forms only a part, though undoubtedly a most important part. Mr. Charles is more successful when he confines himself to showing the illustrative effect of the Book in the New Testament. The following, *e.g.*, is worth notice, though it is too much to say that the “incident to which the passage refers can only be rightly understood from Enoch.”

“When the Sadducees said, ‘Whose wife shall she be of them, for the seven had her to wife?’ they are arguing from the sensuous conception of the Messianic Kingdom, and this was no doubt the popular one.” [Wetstein records a traditional solution of this dilemma given by the Rabbis, which was generally received as authoritative—viz., that the wife first married in earth would be the one first wedded in Paradise. Mr. Charles is hardly correct, therefore, when he proceeds:] “That given in Enoch I. xxxvi., according to which its members, including the risen righteous, were to enjoy every good thing of earth and have each a thousand children. The Sadducees thought thereby to place this young prophet on the horns of a dilemma, and oblige him to confess either that there was no resurrection of the dead, or else that polygamy or polyandry would be practised in the coming kingdom. But the dilemma, proves invalid, and the conception of the future life portrayed in our Lord’s reply tallies almost exactly in thought and partially in word with that described in Enoch xci.-civ., according to which there is to be a resurrection indeed, but a resurrection of the spirit, and the risen righteous are to rejoice ‘as the angels of heaven’ (Enoch civ. 4; St. Matt. xxii. 30; St. Mark xii. 25), ‘being companions of the heavenly hosts’ (Enoch civ. 6).”

I have given this extract at length in order to represent Mr. Charles’s method in his admirable introduction, and as an illustration of the utility of the book for English Biblical students. For these, indeed, it may be described as indispensable,

especially if taken in combination (1) with Lipsius’s Article “Enoch” in Smith and Wace’s *Dictionary of Christian Biography*, and (2) with Schürer’s *History of the Jewish People in the Time of Jesus Christ*, recently translated.

There are, however, a few concluding observations which I should like to submit for the author’s consideration. Like other collectors and editors of apocryphal writings, he has failed to realise the diversiform conditions under which these writings came into being, and the many-sided constituent elements which go to their formation. He acknowledges, indeed—though hardly with sufficient emphasis—that the book is a compilation, the aggregate work of different hands and spread over a large area of what might be called the Apocalyptic Christendom of the second century—*i.e.*, the area roughly circumscribed by those Churches—Judæo-Palestinian and Asia Minor—in which eschatological ideas had rooted themselves most profoundly. He is probably right in regarding Palestine as its birthplace, while its main ideas and aspirations are rather Jewish than Gentile. Indeed, there is a notable assimilation in idea between the Book of Enoch and the Apocalypse of St. John. It is the new transcendental and glorified Judaism that forms the crown of the author’s hopes and expectations, just as it did that of St. Paul—“Then shall the Son also Himself be subject unto Him that put all things under Him that God may be All in All.”

Of course, if the diversity of authors be conceded, it will help to explain (1) the number, (2) the varying standpoints of the authors. Here again comes in the possibility of different parts of the Book having formed portions of the smaller writings which pertained to different Churches, and were collected by compilers of such writings. The uncertainty of the date, either of any one portion or of the whole of the Book, is another point which lends itself to a varied area of origin both in time and space. For my part, I see no reason why the Book of Enoch might not be accepted as the central document of a large and variously constituted class of apocalyptic literature. It has qualities which might fairly claim for it such a high position, and thus give it a commanding rank among the elucidatory writings which converge round the New Testament. At the same time, too much caution cannot be employed in the use whether of that or of any other Apocryphon. Dogmatism has here, as in most other regions of Scriptural research, exercised its customary benumbing and obscurantist effect. We must come to the study of such books as scholars willing to learn: not, yet awhile, as teachers professing to teach. The horizon of Biblical literature, especially of New Testament literature, is gradually expanding; but the very fact of the expansion of a once dark area, coupled with the fascination and desirability of its complete investigation, renders its claim for more light more imperative. What was once hidden (*apokrypha*) may perhaps be destined to see the light; but the measure and degree of light most usefully demanded may not be that which our wishes and our eagerness

assert to be in our power: it may be only that which our limited powers of vision assert to be possible in our case.

JOHN OWEN.

*A Journal of the Conversations of Lord Byron with the Countess of Blessington.* New Edition, revised and annotated. (Bentley.)

LADY BLESSINGTON’S record of her brief acquaintance with Lord Byron at Genoa in 1823 has long been familiar to students of his strange and complex personality. First brought out by instalments in one of the magazines, it was reprinted in a separate form in 1834, about ten years after the poet’s death. It must have found many readers, as the exceptional interest he aroused among his contemporaries had not appreciably decreased in the interval. In one respect, we fear, the work must have been laid down with a feeling of disappointment. It contained but few of the epigrams and sallies with which Byron usually interlarded his talk, and in which “piquancy and wit were more evident than good nature.” The writer, as she says in her preface, was much less anxious to make an amusing book than to “avoid wounding the feelings of the living, or casting a shade over the reputation of the dead.” Otherwise, however, the narrative was acceptable enough. It consisted in the main of self-revealing conversations on the part of the enigmatical Byron, all being marked by internal evidence of at least substantial accuracy. Invidious critics might hold this to be a breach of confidence; but Lady Blessington could anticipate their censure by pointing out that the Boswell and Piozzi disclosures as to Johnson had not been viewed in such a light, and that her friend and guest had never, even by implication, bound her to secrecy in the matter. And the value of what she wrote was enhanced by an impartiality hardly to be looked for in the circumstances. While attracted to Byron by his genius, his sufferings, and his indisputable social gifts, she had a keen eye for his natural and acquired faults, of which she speaks without reserve. Her attitude towards him throughout is that of a sympathetic but cool-headed and sensible friend. Of late years, as a necessary result of the change in the general feeling in regard to Byron, the book has been lost sight of, except by those who make him a subject of special study. It now re-appears in a handsome form, with several portraits, including a reproduction of Count d’Orsay’s sketch, and with a few notes respecting persons incidentally mentioned in the conversations. In these notes, we must add, there are errors into which a well-informed and careful writer could not be expected to fall. The Earl of Dudley is referred to as “Earl Dudley,” the literary partner of Francis Beaumont as “Tom” Fletcher, and the committal of Sir Francis Burdett to the Tower as occurring about nine years after its actual date.

Advantage has been taken of the reprint to restore the faded memory of Lady Blessington herself. Prefixed to the con-



versations are two short accounts of her life, one written soon after her death by Miss Power, her sister, and the other by the editor of the present edition, who elects to withhold his name. Nor can she be thought undeserving of such attention. It is true that her literary reputation has become a thing of the past. Nowadays, unlike some of our grandparents, we do not hang with delight over her novels, her verses, or her recollections of France and Italy. But there can be little question that in the social history of the nineteenth century she holds a prominent place. Beautiful, clever, well-read, full of *savoir faire*, and hospitable beyond the limits of her income, she made her home a resort of the best company in London. "Everybody goes to Lady Blessington's," Haydon notes in his Diary. Gore House, with which her name is particularly associated, equalled Holland House itself in the brilliancy of its gatherings, which included women no less than men. Politics, literature, science, art—all had their representatives in her *salon*, without distinction of nationality, one of the number in her later years being the exiled Louis Napoléon, though he seems to have forgotten the circumstance upon his elevation to the Presidency of the Republic in 1848. As a critic of poetry, it is clear, Lady Blessington was above and in advance of her time. For instance, in the midst of the tendency to exalt Byron at the expense of his rivals, she thus writes of the greatest of the whole group:

"I have been reading Shelley's works, in which I have found many beautiful thoughts. This man of genius—for such decidedly he was—has not yet been rendered justice to. . . . He who was all charity has found none in the judgment pronounced on him by his contemporaries; but posterity will be more just."

As to another:

"I have been reading Wordsworth's poems again, and I verily believe for the fiftieth time. They contain a mine of lofty, beautiful, and natural thoughts. I never peruse them without feeling proud that England has such a poet, and without finding a love for the pure and noble increased in my mind."

Her conversation, like some of her writings, was marked now and then by sarcastic wit, but not by a deliberate intention to wound. Unfortunately, scandal had much to say about her after Lord Blessington's death. During her widowhood she made a permanent guest in her house of Count d'Orsay, who was not by many years her junior, and who was married to, but separated from, her step-daughter. On this subject it is only fair that her sister should have a hearing. "His dying mother," Miss Power states,

"had with her latest breath exacted from Lady Blessington a promise never to leave her son, a similar promise having been made to her by Lord Blessington, who loved him with a paternal affection. This mutual engagement was kept to the letter, and the quarter of a century that they remained together only served to strengthen and consolidate the tender regard that subsisted between them. In Comte D'Orsay Lady Blessington found the son that nature had withheld from her, and on him she bestowed that tenderness with which her heart overflowed. His wishes, his interests, were

ever the moving principle of her actions; his friends were hers, and to love or dislike him (and her quick and feminine instinct never failed to teach her where either sentiment existed) was the best claim to her affection or the strongest provocative to her antipathy."

Let this account of the relations between the pair be accepted as correct. Still it is a pity that Lady Blessington, too careless of appearances, should have consented to occupy so equivocal a position. For the scandal we have mentioned she had only herself to blame.

On the whole, the conversations present us with a rather vivid portrait of Byron in private life. Many of his principal characteristics—his changeability of mood, his pride of birth, his self-consciousness, his shallow cynicism, his studied flippancy, his keen perception of the ridiculous, his delight in mere scandal, his affectedly languid air, his small superstitions, his love of mystification, his irritable temper, his impatience of contradiction, his sensitiveness to criticism, his incontinence of speech, his weakness for using French words in preference to English, and, perhaps above all, his real warmth of heart, which at times defied his efforts to conceal it—receive more or less distinct illustration. One impression made upon the mind by the book is that he was a determined but not very successful *poseur*. He cultivated a tone of light and sportive mockery, and Lady Blessington admits that it did not sit gracefully upon him. According to the same authority, he was at a still greater disadvantage in talking sentiment. Lady Byron was always in his thoughts, her name always on his lips. Indeed, he was so prone to bewail his domestic troubles, even to ordinary acquaintances, that Lady Blessington, certainly the most candid of his friends, sent to him a remonstrance in verse upon his want of self-respect.

"And canst thou bare thy breast to vulgar eyes?  
And canst thou show the wounds that rankle there?  
Methought in noble hearts that sorrow lies  
Too deep to suffer coarser minds to share."

He read the lines with an angry flush upon his countenance, but did not fail to profit by the lesson. Music was the only art for which he cared, though he knew nothing of it practically. He often dwelt upon the power of association it possessed, and declared that the notes of a well-known air could transport him to distant scenes and events, presenting objects before him with a vividness that quite banished the present. Perfumes produced the same effect, though less forcibly. Lady Blessington ascribes his attacks upon Shakspeare to his desire to astonish people, being convinced that he had "not only deeply read but deeply felt the beauties he affected to deny." Perhaps he was at his best in speaking of valued friends.

"'You should have known Shelley,' said Byron, 'to feel how much I must regret him. He was the most gentle, the most amiable, the least worldly-minded person I ever met—full of delicacy, disinterested beyond all other men, and possessing a degree of genius joined to a simplicity as rare as it is admirable. He had formed to himself a *beau idéal* of all that is fine, high-minded, and noble; and he acted up to this ideal even to the very letter. He had a

most brilliant imagination, but a total want of worldly wisdom. I have seen nothing like him, and never shall again, I am certain.'"

For Scott, too, he had nothing but reverence:

"In talking of Sir Walter's private character, goodness of heart, etcetera, Lord Byron became more animated than I had ever seen him; his colour changed from its general pallid tint to a more lively hue, and his eyes became humid."

The following indicates a modification of opinions which he had expressed some years before:—

"Those who accuse Byron of being an unbeliever are wrong: he is *sceptical*, but not unbelieving; and it appears not unlikely to me that a time may come when his wavering faith in many of the tenets of religion may be as firmly fixed as is now his conviction of the immortality of the soul—a conviction that he declares every fine and noble impulse of his nature renders more decided. He is a sworn foe to Materialism, tracing every defect to which we are subject to the infirmities entailed on us by the prison of clay in which the heavenly spark is confined. *Conscience*, he says, is to him another proof of the Divine Origin of Man, as is also his natural tendency to the love of good. A fine day, a moonlight night, or any other fine object in the phenomena of nature, excites (said Byron) strong feelings of religion in all elevated minds, and an outpouring of the spirit to the Creator, that, call it what we may, is the essence of innate love and gratitude to the Divinity. The belief in the immortality of the soul is the only true panacea for the ills of life."

A conversation which deeply impressed Lady Blessington is thus reported:

"There is something, I am convinced, continued Byron, in the poetical temperament that precludes happiness, not only to the person who has it, but to those connected with him. Do not accuse me of vanity because I say this, as my belief is that the worst poet may share this misfortune in common with the best. The way in which I account for it is, that our *imaginations* being warmer than our *hearts*, and much more given to wander, the latter have not the power to control the former; hence, soon after our passions are gratified imagination again takes wing, and, finding the insufficiency of actual indulgence beyond the moment, abandons itself to all its wayward fancies, and during the abandonment becomes cold and insensible to the demands of affection. This is our misfortune, but not our fault, and dearly do we expiate it; by it we are rendered incapable of sympathy, and cannot lighten, by sharing, the pain we inflict."

One more extract from the volume may be permissible:

"Byron's was a fine nature, spite of all the weeds that may have sprung up in it; and I am convinced that it is the excellence of the poet, or rather let me say the effect of that excellence, that has produced the defects of the man. In proportion to the admiration *one* has excited has been the severity of the censure bestowed on the other, and often most unjustly. The world has burnt incense before the poet, and heaped ashes on the head of the man. This has revolted and driven him out of the pale of social life: his wounded pride has avenged itself by painting his own portrait in the most sombre colours, as if to give a still darker picture than has yet been drawn by his foes, while glorying in forcing even from his foes an admiration as unbounded for his genius

as has been their disapprobation for his character."

In these words, although they are set down in a casual way, we have, I think, a tolerably exact summary of the impression which Byron left upon Lady Blessington's mind.

FREDERICK HAWKINS.

*St. Andrews.* By Andrew Lang. (Longmans.)

MR. LANG has written a very readable book, in which there is a great deal of interesting historical information, much elegant sarcasm, and, unless I am greatly mistaken, only a single quotation from Mr. Louis Stevenson. One is rather sorry to see that Mr. Lang should have felt impelled, like the widow in *Endymion*, to go into very pretty mourning; for he says, "We grow grey, like the 'dear city of youth and dream,' the city of our youth; like her we have seen too many changes and known too many disappointments." But probably this is only Mr. Lang's fun, and to be taken with a grain or two of salt, like this depreciation of his own work—"the drawings of Mr. Hodge suggested the writing of the book."

Although it appears from what Mr. Lang says in his preface that a more elaborate historical work by another hand is in preparation, this substantial volume of some 350 pages will probably meet the wishes and supply the wants of cultured visitors to St. Andrews, who, going thither for something else than golf and ozone, arrive at a conclusion the opposite of Coningsby's, that "the age of ruins is past," and wonder what these numerous ruins mean. Mr. Lang takes, perhaps, too little interest in the St. Andrews of to-day—the St. Andrews which is not only the headquarters of golf, but which may yet be the Oxford of Scotland, and with a Girton of its own too.

"The modern St. Andrews," he says, "is a city of many schools, and in summer is a watering-place. Its antiquities are kept in good repair; its hotels do not invade the picturesque parts of the town, the cathedral end, the beautiful Pends, the old abbey-wall with its ivy-grown towers, the ruins of Kirkheugh and the Castle."

But as an alumnus of St. Andrews, and dedicating his book to "the students of St. Leonard's Hall, 1861-1863," Mr. Lang ought surely to have said or hinted more as to the possibilities of the old but reviving university than simply "The university has received a considerable bequest from an Australian benefactor; additional chairs have been founded, and there is a kind of unholy alliance or amalgamation with Dundee College." But perhaps Mr. Lang is sceptical as to the future of St. Andrews; he dreams of it as but a fishing village again, "when men will hear the tide as they stand on the wave-worn promontory whence the great broken towers shall have fallen."

I think there will be a general agreement among the more discriminating readers of this book, that the most enjoyable portions of it are also those which are the least likely to lead to controversy. No living Scotsman, with the possible exception of Mr. Skelton, could have reproduced so well as Mr. Lang

has done the legend and romance of St. Andrews; but he would probably have pleased the great majority of his Scottish readers better if he had preserved a Hallamian impartiality when dealing with the leading events of Northern history, in so far as they are associated with St. Andrews: if, in particular, he had not let it be so very clearly understood that he looks upon the Scottish War of Independence and the Reformation as mistakes. He is, of course, quite entitled to his opinions; but why should he have indulged in speculation as to what might have happened if there had been no Bannockburn and no Reformation? Possibly enough Edward I.—that able man who spent his life fighting against the better tendencies of his time, and so accomplished nothing but ambitious failures, and died of a broken heart—would have won the battle of Bannockburn had he commanded there, though even that of course is but conjecture. But is it not morally certain that, after his death, the Scots, irritated by those savage cruelties—themselves among his greatest errors—which would have accompanied his conquest, would have risen; and is it not possible, considering that his successor was such a weakling as Edward II., that they might have risen successfully? But a thousand things might have happened. All we have to go upon are the accomplished facts of history. It serves no good purpose to cry over spilt milk, or even over spilt blood. Above all things, Mr. Lang would have done well to have taken a leaf out of the book of his adored Scott's invincible good nature—or to have re-read Mr. Stevenson's essay on "John Knox and his Relations to Women"—before he set to work upon the Reformer's doings in St. Andrews. Knox had the faults of his time; and of all men who are born conquerors he thought no more of the assassination of Cardinal Beaton than Beaton thought of the killing of George Wishart. Mr. Stevenson's view of Knox is a much broader and humaner one than Mr. Lang's. As for Scotland generally, I suspect it agrees with Mr. Froude that

"Knox was the voice which taught the peasant of the Lothians that he was a free man, the equal in the sight of God with the proudest peer or prelate that had trampled on his forefathers. He was the one antagonist whom Mary Stuart could not soften nor Maitland deceive; he it was that raised the poor commons of his country into a stern and rugged people, who might be hard, narrow, superstitious, and fanatical; but who nevertheless, were men whom neither king, noble, nor priest could force again to submit to tyranny."

Mr. Lang is quite out of place in a company of revolutionaries; but among antiquaries who can smile at their own foibles and are sceptical enough to distinguish legend from history, he is thoroughly at home. Hence it is that, apart from Bruce and Knox and the Covenanters, his book is certainly the most entertaining and readable that has been written upon a rather well-worn subject. His earliest chapters—"The Beginnings," "The St. Andrews of the Bishops," and

"To the Foundation of the University"—and three others near the middle of the book—"Queen Mary at St. Andrews," "Andrew Melville's St. Andrews," and "Montrose at St. Andrews," have the perfection of good pictures. Many "studies" of the great Montrose have been published—or republished—during the past few years, but none of them gives a sketch of the Scottish Bayard (by the way, he was quite as great an adept at duplicity as Bishop Lamberton, whom Mr. Lang assails on the authority of his enemies) half so lifelike as the one that appears here. St. Andrews, too, in its decay—the St. Andrews of Samuel Johnson; and George Monck Berkeley, Esq., LL.B., F.S.S.A., with his Pepys of a mother; and of Robert Ferguson, "our only modern poet, our harmless Villon, a noisy, lively lad, full of whisky, and melancholy, and religious fears"—is also reproduced very satisfactorily, although, perhaps, in too dark colours. But why should Mr. Lang have left a blank between the St. Andrews of Chalmers and the St. Andrews of Dr. A. K. H. Boyd? The period is full of interest; the late Prof. Aytoun described a portion of it as "Hell." It will be difficult to fill up this blank now.

WILLIAM WALLACE.

*Tennyson: Poet, Philosopher, and Idealist.*  
By J. Cuming Walters. (Kegan Paul & Co.)

It is sometimes difficult to decide whether a book may be judged most justly with reference simply to itself—to the contents between cover and cover, or in the light of the expectations which it holds out: expectations based partly upon the repute of its author, partly upon the programme of which its own title and preface give us promise. It is obvious that a book may be good enough in itself, and yet—where expectation has been high—fall considerably short of the things hoped of it, so that, while we might have been well contented had we expected little, we find ourselves disappointed, having expected much.

Mr. Cuming Walters's study of Tennyson is a case in point. Mr. Walters is well known to the student of Tennyson as one of the most thorough and painstaking writers who have added to the rapidly increasing library of Tennysonian literature; his research into his subject has, we know, been conducted at first hand, intimately, and with insight. To meet his name upon a title-page is to entertain, at the outset, expectations of more than ordinary kind. We look forward to something original in judgment, to new information, to fresh and suggestive thought. But more than this, Mr. Cuming Walters calls his volume *Tennyson: Poet, Philosopher, and Idealist*, and the title itself arouses fresh expectation. Under such a name we naturally expect a study of the work arranged as, or at any rate directed towards, a consideration of the Laureate in each of the three capacities indicated: we look for an estimate of his poetry, first, in its purely technical aspect, then with relation to its philosophy, and lastly, in the light of its idealism: each sphere treated distinctly, and the triad

combined into something like a complete study of his work and varying moods. The view suggested by the title is further accentuated by the preface.

"Each chapter," Mr. Walters says, "is a separate and complete study of some phase of Tennyson's work, and I have particularly endeavoured to deal adequately with his religion, philosophy, and politics. . . I have not deemed it necessary in a work of this kind to repeat for the thousandth time the 'small talk' of which great men are so often the victims; and I must ask pardon in advance of those readers who do not find in these pages a full and true account of Tennyson's sayings and doings in private life. Nearly every poem he published is referred to, and every important public act of his life is chronicled, while I have not hesitated in some half-dozen cases to repeat a story which illustrates his methods and his character. By giving as many specimens of Tennyson's poetry as would be allowable, I have hoped to re-kindle old enthusiasms and arouse new admirers. But those who desire to read about the tobacco he smoked, the hats he wore, and the beer or wine he drank at dinner, must turn to those volumes where such unconsidered trifles are held to be worthy of chronicling."

Here, then, is Mr. Walters's own programme, on which we may fairly found our expectations. A study of the work, not altogether apart from the life, but eschewing personality; a study treating in separate chapters separate aspects of the poetry; a systematic, full-orbed analysis of poet, philosopher, and idealist—this, with no little pleasure, is the book which we anticipate. Now, the book which Mr. Walters has, as a matter of fact, produced is before us; and it is not altogether the book which he has described. He has given what is probably the longest, what is certainly, in the judgment of the present writer, the most acute and critical, estimate of Tennyson's poetry hitherto collected within the limits of a single volume: a very full and thoughtful tribute to a genius of whom much, but not, perhaps, too much, has already been written. But he has, nevertheless, given us a book which falls between two stools. There were three different classes of books, I think, which Mr. Walters might have essayed. He might have produced a biography pure and simple; or a study of the work, considered with no reference to chronology, but simply in the light of its own achievement; or a biography and study of the work combined, tracing the poet's progress from strength to strength, or (as some critics would have us believe) from strength to weakness. But Mr. Walters has written none of these books.

His work opens like a biography. The events of the early years are recorded with almost all the detail possible to the outside narrator; but few of the familiar stories of the Lincolnshire and Cambridge life are omitted. This Mr. Walters confesses in his preface.

"Believing as I do," he says, "in the far-reaching and permanent effects of early environment, I have recounted with some detail the events of Tennyson's youth; but in succeeding chapters I have only casually caught up the main threads of his personal history."

So far as the early environment is concerned, Mr. Walters is undoubtedly correct.

It is probably impossible to estimate Tennyson's poetry aright without direct reference to those "first affections, those shadowy recollections" which exercised so strong an influence over all his later work. But to begin, as he has done, with all the circumstance of full biography, and then to drop the method, and to start anew with entirely fresh groupings and classifications, is to give his work a piecemeal appearance, which leaves the reader with the impression that Mr. Walters is never quite at one with himself in an appreciation of the kind of book he has started to make. Time after time anecdotes are introduced into incongruous contexts, not with the result of elucidating or illustrating the text, but merely, it would seem, for the sake of lightening and relieving the criticism. Nor are these anecdotes chosen, as Mr. Walters hints in his preface, with a view to that scrupulous avoidance of personality upon which he congratulates himself. "Those who desire to read about the tobacco he smoked, the hats he wore, the beer or wine he drank at dinner," he says, "must turn to other volumes." Why, then, does Mr. Walters expressly relate, within the pages of his own impersonal study, almost every one of the familiar tales bearing upon these very characteristics? Upon p. 57 he writes:

"The poet has been somewhat irreverently described as a 'Fleet Streeter,' and a 'Bohemian of Bohemians,' noted for 'the poetic emphasis of his dress and the Parnassian width of his hat-brim.' He was even known at that little (and now not very choice) tavern where the memory of Dr. Johnson is treasured, the 'Cheshire Cheese,' at which place the poet could be seen with a huge meerschaum filled with the strongest and most pungent of tobaccos."

And then (p. 58) he quotes from Mr. Wemyss Reid's *Life of Lord Houghton* a letter of Spedding's:

"Yesterday I dined with Alfred Tennyson at the 'Cock Tavern,' Temple Bar. We had two chops, one pickle, two cheeses, one pint of stout, one pint of port, and three cigars. When we had finished, I had to take his regrets to the Kembles; he could not go because he had the influenza."

Again, on p. 162, Tennyson is about to read "Guinevere" to Bayard Taylor:

"But the first thing he did was to produce a magnum of wonderful sherry, thirty years old, which had been sent him by a poetic wine-dealer. Such wine I never tasted. 'It was meant to be drunk by Cleopatra or Catherine of Russia,' said Tennyson. We had two glasses a piece, when he said: 'To-night you shall help me drink one of the few bottles of my Waterloo—1815.' The bottle was brought, and after another glass all round, Tennyson took up the *Idylls of the King*."

And yet once more, at page 171:—

"Lord Tennyson is fond now of a glass of sound port. Upon one occasion he pressed Mr. Irving to take a glass of the precious liquid. Mr. Irving did as he was desired, but not being a port-drinker, sipped it very slowly. Before he had finished it, the decanter, from which the bard had been automatically replenishing his goblet, was empty. Lord Tennyson bade the butler bring a fresh supply, and, turning to his guest, said drily: 'Do you always drink a bottle of port, Mr. Irving, after dinner?'"

Now, all these things were, we are assured, assiduously omitted from Mr. Walters's manuscript. How, then, do they still stand here in type?

The fact is that Mr. Walters has not sufficiently kept before himself the aim with which he started writing. He knows so much about Tennyson, that he has found it impossible to keep out of his copy the dozen little anecdotes which are so characteristic of the poet that they could not but slip from under the critic's pen; and so he has committed the singular freak of himself condemning things that he has included in his own volume. Nor has he, I think, "realised his poster" in separate studies of the poetry, philosophy, and idealism of the Laureate. His survey of the work, always acute, often original, is sometimes chronological, sometimes not: it takes the form rather of an easy ramble through the work, with occasional divergence into side channels; it lacks the system which the title seems to promise. All these things are not necessarily faults; by-way criticism has an hundred attractions denied to the more rigid, analytical, methodical labour of the colder student. But they are not the things which we expect after reading Mr. Walters's preface, and—since he is himself so emphatic there—it has been impossible to review his book without reference to his own manifesto. The arrangement of the book is neither novel nor systematic, and novelty and system were the signposts displayed at the entrance.

But, as I said at the beginning, it is also possible, and perhaps not unjust, to consider a book with reference merely to its contents, setting aside all consideration of expectations; and, if one had read Mr. Walters's book without glancing at the title or the preface, one would have missed most of the disappointment which one must feel with those things in memory. I have already said that it seems to me the most acute criticism of Tennyson's work yet attempted. This remark needs amplification. Mr. Walters is a sincere admirer of his poet; but affection does not, as it is apt to do, dull the edge of his judgment. It may, perhaps, seem to the less eager questioner that his condemnation is sometimes too full of protest. It was unnecessary, I think, to speak quite so severely of "The Skipping Rope" and of "The How and Why." Those were errors in judgment, no doubt; why not, then, pass them by more kindly? Even Tennyson nods. Nor does Mr. Walters, to the present writer's taste, show sufficient appreciation of the dramas—"Queen Mary" and "The Falcon" especially; while one cannot but suspect him of an effort after originality in the kind things he says of "The Promise of May," the piece of all Tennyson's attempts the worst constructed from a dramatic point of view. But critics will probably never be at one in their estimate of the dramas.

On the other hand, Mr. Walters's criticism of "The Princess" is, I think, the most just and luminous estimate of that poem ever printed. His comments (page 64) upon the importance to the narrative of the story of *Psyche's* babe are singularly new and suggestive; and if, as indeed he hints, they had the approbation of the Laureate him-



self, they throw a valuable light upon the purpose of what is generally regarded as an unfortunately purposeless poem. It is refreshing, too, to read his vigorous, wholesome vindication of "Maud," a poem which he treats throughout with peculiar felicity. "Enoch Arden" he praises too highly for some tastes; "The Idylls of the King" he steers over too rapidly, perhaps; but then much has been written of this poem, and Mr. Littledale's full and scholarly study renders other treatment of the work difficult. The chapter upon the originality of Tennyson might surely have been omitted. The accumulation of parallelism was rendered wearisome, once and for all, by the publication of Mr. Churton Collins's elaborate piece of lost labour: any attempt to add to the evidence is a veritable scattering of dust upon the summit of Ossa. This sort of thing can be done interminably—but to what purpose? It always reads like an effort on the part of the compiler to prove his own wide reading and research; and Mr. Walters needed no such appendix to his full and thoughtful volume.

His book is not what we expected: it is not, perhaps, exactly what he himself designed; and, because the writer started with an aim higher than he could reach, it will possibly beget disappointment. But it is rich in the critical faculty critically employed, and is, in many respects, no unworthy tablet to the memory of a puissant and immortal genius.

ARTHUR WAUGH.

#### NEW NOVELS.

*A Gentleman of France.* By Stanley J. Weyman. In 3 vols. (Longmans.)

*Markham Howard.* By J. Heale. In 3 vols. (Fisher Unwin.)

*A Heroine in Homespun.* By Frederic Breton. In 2 vols. (Bentley.)

*For Good or Evil.* By Gilberta M. F. Lyon. In 2 vols. (Gay & Bird.)

*A Bundle of Life.* By John Oliver Hobbes. (Fisher Unwin.)

*Appassionata.* A Musician's Story. By Elsa D'Esterre Keeling. (Heinemann.)

*Blizzard, and Another Phantasy.* By Thomas Pinkerton. (Sonnenschein.)

*A Question of Penmanship.* By L. B. Walford. (Griffith, Farran & Co.)

*A Waif from the Waves.* By W. J. Knox-Little. (Chapman & Hall.)

On the first page of *A Gentleman of France*, one feels that this hero and this style are well worthy of attention; but as the stirring scenes succeed one another, and the character of this brave, modest, single-minded gentleman and true hero unfolds itself, one realises that a genuine addition has been made to the roll of creations in fiction. The Sieur de Marsac, in his own way, is unapproachable. His adventures, which are told by himself, are concerned with all the chief personages in France, at that troubled time when Henry of Valois was declining, and Navarre and Turenne were hatching plots. But they are told with a naïve simplicity and modesty which enhance his achieve-

ments, and show him to be infinitely superior to the great people on whom he looks as far above him. The story opens at a point where his fortunes are so reduced, that he possesses only a few gold pieces and his good horse, the Cid, which he grooms himself. Into such straits has he fallen, that he has to arrange his little remaining furniture about his open door, in such a way as not to suggest the nakedness of the land. Mlle. de la Vire possesses information as to the secret designs of her kinsman, Turenne, which it is of the first importance to Navarre to know and make use of without drawing suspicion upon himself. At this low ebb in his fortunes Gaston de Bonne, Sieur de Marsac, is charged by Navarre to capture the young lady, and carry her off to Henry of Valois at Blois. He welcomes the delicate task; and thenceforth through dangers, difficulties, sorrows, cruel rebuffs, and apparently insuperable barriers, he perseveres in the course before him, heeding nothing but the duty he has undertaken, yet contriving to capture several hearts on his way—the reader's among them. The book is of the best kind of historical novel. The history flows round and melts into the personal adventures of the hero, with so much actuality that fact and fiction become one, and are equally life-like and impressive.

The opening of Mr. Heale's story recalls Dickens's studies of child-life. It is the story of a nameless boy, who has to make name and fame for himself. Music is his gift, and with the noble strength of the artistic temperament he has some of its weaknesses. There is much careful and faithful work in the book, though the manner of it is a little solemn, except when "Old P."—a good bit of original character-drawing—is on the scene, or when the world in general, or the Almighty in particular, is apostrophised. Mr. Heale does not shrink from plain speaking on matters about which it is fitting not to mince language; the drift of the book, however, gives one the impression of a different code for men and women. Among some excellent side-sketches, which have less rather than more bearing on the main plot, is the Socialist gathering at Mrs. Bonnington's, where the company are arrayed in anything from Norfolk jackets, knickerbockers, and red neckties without collars, to ordinary evening dress.

Mr. Frederic Breton's "crofter chronicle"—*A Heroine in Homespun*—does not concern itself with the grievances we Southrons have learnt to connect with the peasant Highlanders. It is a love story perhaps before everything else, with a heroine of the picturesque name of Séonaid, one of whose lovers is the Dreamer of Dreams, and another a strong healthy sailor, Alick Campbell by name; while the atmosphere is supposed to be thick with other hovering but undistinguished swains. There is a real Hebridean flavour about the book—in its people, their curious beliefs, and their manners of speech and conduct. Alick is a crude type of Scottish stornness; and in direct contrast with him is John Bowie, the Dreamer, who, with his gift of beautiful speech, his alternating fits of strength and weakness, and his absolute belief in the

supernatural, better realises a Southerner's notion of the inhabitants of the Western Isles. The incidents turn round about this same Séonaid, a good and beautiful maiden, who behaves as such a maiden should in her adventures and troubles, and who will make an excellent wife to the man who wins her. In a Scottish novel scenery is a necessary element, and here the descriptions of scenery are good. Perhaps the final catastrophe, where the sun rises over the fiords as the Atlantic rolls in on its deadly course, is the finest thing in the book.

Let it be said that there is a great simplicity and singleness of purpose about *For Good or Evil*. Miss Lyon does not allow a single irrelevant word to escape her; not so much as a side glance is there at any thoughts or ideas which the fates of her characters might suggest. Straight on those characters fare, with their more or less interesting histories, and their by no means so interesting conversations. They are all well-born people, and supposed to be well-bred, with the exception of Lord Lynmouth, the villain, to whose vices the authoress adds rank vulgarity—whether consciously or unconsciously, one cannot say. Pansy Bruce, the heroine, is intended to be a sweet good woman, and in fact is so. Some of the situations are good, and the characterisation is fairly successful. Indeed, Zelia so impresses her changeableness upon one, as to suggest a doubt whether the halcyon period reached at the end of the book will last far into her married life.

The brilliant short story which John Oliver Hobbes contributed to one of the summer numbers serves as prelude to the scrappy little comedy which occupies the last two-thirds of her book, *A Bundle of Life*. Teresa, the daughter of the weak and feminine Lady Warcop, lives to be over thirty, and comes into a love affair. There is rather a mixture of love affairs, as hers overlaps several other people's. As usual, the plot is not the strong point; a string of piquant situations is the truest description of the method of construction which John Oliver Hobbes employs. The real value of her work lies in the sharp, sudden, and brilliant, though extravagant, characterisations, like priceless flecks of colour, which are the essence of comedy. Her people all stand out in a few telling sentences, and say their several says and do their deeds (for which one is, of course, utterly unprepared) in a way that would be fatal to a work of higher aim, but which is exquisite and unspoiled comedy.

Throughout *Appassionata* there is a real foreign atmosphere—so real that Miss Olive, the only English person in the book, seems a foreigner, and the reader looks at her unconsciously from a Finnish, a French, a Russian, any but an English point of view. The first half of the story is charming—language, scenes, characters, all. Later on, the cause of the Count Denisow's estrangement from his wife seems a little inadequate, and personages are introduced to the reader on what might be considered insufficient grounds; but the writer's touch is everywhere light, true, and effective. If anything it is too light, and there is sometimes

hardly enough said; a little more help to the reader in the imagining of a scene or a motive would have been serviceable. Music has not so much to do with the story as the title-page leads one to expect. It is only a detail that the estrangement between husband and wife turns upon music; and it was love of freedom rather than of music that made Selma keep her devoted lover waiting so many years before she would marry him.

*Blizzard* is a capital sketch of the effect of involuntary dog-keeping on a mild and unoffending curate. The dog, *Blizzard*, was a poacher's accomplice before he fell into the curate's hands, and by slow degrees he makes an ardent poacher of the curate himself. That development was no doubt aided by the vicar's act in dismissing the curate, after an enthusiastic sermon on dogs; for the proceeds of the dog's maraudings helped to keep the poor man's wife and children. The awkward situations are very amusing; and the curate owns that *Blizzard*, in his short but eventful career, turned him from a poor creature into a man. The other "fantasy" is a sordid, unrelieved story of a heartless girl and a calculating money-lender, who between them ruin the lives of men. It is undeniably clever, but as undeniably unpleasant, since the characters who are so graphically described are with one exception repulsive.

The short story which gives its name to Mrs. Walford's volume occurs in the middle of the book, and is perhaps the most insignificant in the collection. The peculiar gift Mrs. Walford showed in *The Baby's Grandmother*—the gift for perceiving and describing the enormous importance of trifles—is again noticeable in this latest of her productions. A letter sticks in a letter-box; a girl is, for economical reasons, not taken on a pleasure trip; people happen not to meet for a little while; a boy's holiday is put off—nobody else might see, as Mrs. Walford does, the possibilities in these things. But life, after all, is made up for most of us of nothing more striking; and whose life is insignificant to its only familiar reader—himself? One of the cleverest and shortest of these sketches is "A Meeting," in which Lady Magnolia Grandiflora, driving with her daughter, meets the Dean of St. Octave's for the second time in her life. The first time had been thirty years before. Lady Magnolia admits to her daughter that in those old days she had been a coquette, but not a flirt, and adds a definition: "The men go after coquettes; flirts go after the men."

One must admit with Canon Knox-Little that his *A Waif from the Waves* is "a trifling tale." He says that he hopes by it to bring home to humanity the sense and reality of another world; but this is not to be done by presenting us with very so-so ghosts, and enlarging at the same time on the Catholic faith. Charming as his other characters tell us his heroine and hero are, and abounding with goodness as the whole book is, the story will only achieve its purpose with those readers who are convinced already. Canon Knox-Little is perhaps a born orator and mover of the hearts of men, but story-teller he is not.

GEORGE COTTERELL.

### SOME BOOKS ON MODERN GREECE.

*Two Roving Englishwomen in Greece.* By Isabel J. Armstrong. (Sampson Low.) This lively and amusing book contains the narrative of a five weeks' tour in Greece, which the authoress made in the company of a friend, Miss Edith Payne. The amusing element in it is caused in no slight degree, it must be confessed, by the travellers' ignorance of the Greek language, their inexperience of the manners and customs of the people, and their determination to shift for themselves in their expeditions into the interior of the country. These conditions, it may well be believed, were highly favourable to the development of mistakes, complications, and *désagrémens* of various kinds, the description of which is not necessarily interesting. But these ladies possessed a large fund of good humour, a warm appreciation of the country and its inhabitants, and a strong sense of fun; and the incidents of their rough life, which they courted in order to gain fresh experiences, are communicated to the reader with much spirit and *naïveté*. The descriptions of scenery also are graphic; and the observations on the antiquities, if they contain nothing absolutely new, have the advantage of being recorded by a lady's pen. What male archaeologist, when viewing the drums of the columns of one side of the temple of Zeus at Olympia, which lie in line as they fell after a shock of earthquake, would have remarked that "they look as if they only wanted a giant darning needle run through them to thread them all up into position again"? Landing at Patras, the travellers visited Olympia, and from that place made a three days' expedition to the Temple of Apollo at Bassae and back; after which they took the train to Athens, and inspected the ruins at Tiryns and Mycenae. Their intention had been to join an excursion party to the Greek Islands, for which a steamer had been chartered; but for this they arrived too late—a fortunate accident, as it happened, for this circumstance turned their thoughts towards Thessaly, and their visit to that province proved to be by far the most interesting part of their tour. Proceeding by steamer to Volo, and by rail to Larissa, they made that city their starting-point for visits—first to the Vale of Tempe, and afterwards to the Monasteries of Meteora. The former of those places, with its combination of grand and beautiful scenery, which admirably corresponds to its classical associations, is very gracefully described. The expedition to the latter was a much more arduous affair, and we may say with confidence that these ladies are the first of their sex from Western Europe who have set foot in those monasteries. These abodes are situated on a number of columnar masses of rock, which rise at the north-western extremity of the plain of Thessaly, and are well compared by Miss Armstrong to storks' nests on chimneys, or the turban which caps the headstone of a Turkish tomb. The sides of these rocks are perpendicular; and the buildings by which they are surmounted are reached either by means of a long rope, by which the visitor is drawn up in a net, or by a series of ladders attached to the face of the cliffs. The ladies had set their heart on ascending to the highest of these monasteries, Hagia Trias (Holy Trinity); but when they arrived at its foot, they found that the rope was too rotten to be used, and nothing remained but to ascend by the ladders. This they achieved; and considering that the height is between two and three hundred feet, and that the mode of transit is primitive of its kind, they deserve the credit of very great pluck for doing so. The two chapters which relate to this excursion are the best in the book, and are very brightly written. Indeed, Miss Armstrong's style is pleasant throughout; but, if she publishes anything in the future, we would suggest to her a little more restraint in the use of language. More than one of her

picturesque descriptions is marred by the terrible word "splodge"; "humans" is hardly a literary equivalent for "human beings"; "absquatulate" is a doubtfully classical term; and, whatever may be the faults of the scenery of the Riviera, it is unkind to speak of the hardness of its sky and sea and land as "villainous."

*Addresses and Recollections* (Διηγήσεις καὶ Ἀναμνήσεις, Athens, 1893) is the title of a collection of miscellaneous essays and papers, twenty-three in number, by the well-known Modern Greek author, M. Bikélas, who, we are glad to learn, has just received the honorary degree of LL.D. from the University of St. Andrews. The subjects with which they deal may be roughly classified as educational and literary, biographical and descriptive. Under the first of these heads may be specially mentioned those on "Books and the Habit of Reading," on "Modern Greek Literature," and on "Education." The last-named subject is dealt with from the most comprehensive point of view, and contains, among other things, some sensible remarks on the attention which is devoted to athletic sports in English education, and the influence which they exercise in the formation of character. The biographical essays contain notices of Settembrini, of Koumoundouros, the Greek statesman, and of several of the men of letters in Western Europe who have contributed to the study of later and modern Greek—Emile Egger, Wilhelm Wagner, and the Marquis de Queux de Saint-Hilaire. There is also an account of E. A. Freeman's visit to America in 1882, and of his utterances on the subject of Greece and the Greeks on that occasion; and a translation of a very interesting diary kept in Greece in the years 1833-35 by Gustave d'Eichthal, who was one of the chief founders of the *Association pour l'encouragement des Etudes grecques en France*. In the descriptive portion the most interesting study is the author's narrative of a tour in Devon and Cornwall in 1865, which he originally published in the form of letters in the *Pandora* of Athens. The heart of a west country man cannot fail to be stirred when he reads an account in excellent Greek of the coasts and combs and moorland of his favourite counties—of Tavistock and Bude and Clovelly and Lynton with its Valley of Rocks (ἡ Κοιλία τῶν Βράχων). The culminating point of this romantic region, which is described throughout with much poetic feeling, is, in the author's opinion, the valley and residence of Glenthorne, near Lynmouth; and, as M. Bikélas is fond of illustrating his delineations of places by comparing them to scenes in Greece, it may interest him to know that the first owner of that abode, who was an old traveller in Greece, used to glory in the resemblance between the Bristol Channel, as seen from his windows, and the Bay of Salamis. The tour concluded with a pilgrimage to the Church of Landulph, near Saltash on the Tamar, where lies interred the reputed last scion of the Palaeologi of Constantinople. The spot is full of suggestive associations for a patriotic Greek; but we wish we could feel confident that the connexion of the said Palaeologus with the imperial family of that name is beyond suspicion. All these contributions are characterised by the taste and judgment with which those who are acquainted with M. Bikélas' writings are familiar. In his Introduction he discusses the question of the styles of prose writing in Greek at the present day, and advocates a *via media* between the attempts of the extreme regenerators of the modern Greek language to assimilate it to ancient Greek, and the views of those, like M. Psichari, who would reduce the written language, as far as may be, to the level of the spoken tongue.

AN interesting paper has recently been published by M. Renieri in the *Δελτίον* of the Historical and Ethnographical Society of Greece, on the visit of Metrophanes Critopulus, the disciple of Cyril Lucar, to England and Germany in the time of James I. (Μητροφάνης Κριτοπούλος κ. λ. οἱ ἐν Ἀγγλίᾳ καὶ Γερμανίᾳ φιλιη αὐτοῦ). Before his elevation to the patriarchal throne of Constantinople, Cyril found that the Greek Christians in that place were greatly exposed to the machinations of Jesuit missionaries from Rome. As none of his own countrymen possessed an adequate knowledge of theological questions to cope with them, he determined to send an intelligent ecclesiastic to England for instruction; and his choice fell on Metrophanes, who appears at that time to have been twenty-eight years of age. He arrived in England in 1617, and Archbishop Abbott, to whom he brought an introduction from Cyril, arranged that he should reside at Oxford, where he was entered at Balliol (κατετάχθη εἰς τὸ Φρεισιτισίον τὸ γνωστὸν ὑπὸ τὸ ὄνομα Balliol College). There he remained five years; and subsequently he passed into Germany, where he made a lengthened residence, and finally returned to Constantinople in 1630. In 1636 he was appointed Patriarch of Alexandria. After his death, a Confession of Faith of the Greek Church, of which he was the author, was printed at Helmstadt, in Greek and Latin, in 1661. Additional information, beyond what was already known concerning him, was furnished by M. Demetrapopulus, who in 1870 published a correspondence between Metrophanes and German literary men of his time, which he found in the public library at Hamburg; and in 1884 M. Mazarakis contributed other details, which he obtained from the library of the Patriarchate at Alexandria. The new facts which M. Renieri supplies are derived from the *φιλοθήκη* or autograph-book of Metrophanes, which still exists at Athens. This interesting album (λεξικόν) contains the signatures of his chief friends in England and Germany, which are accompanied by apposite quotations, and expressions of respect and goodwill. Many of these are published by M. Renieri; and among the names of his Oxford well-wishers we find those of Prideaux, the rector of Exeter College, of Briggs the mathematician, of Bainbridge the astronomer, and of Burton, the author of the *Anatomy of Melancholy*. The consentient testimony which these bear to his high character and acquirements is of value, as furnishing a reply to the subsequent imputations of Archbishop Abbott. The causes of the change of feeling of that prelate towards him are somewhat obscure, though it seems principally to have arisen from Metrophanes having recommended some of his English friends for promotion to the king, with whom he had a parting interview. Anyhow, Abbott wrote several letters of a defamatory character concerning his former protégé to Sir Thomas Rowe, the British ambassador to the Porte, the contents of which he desired to be communicated to Cyril Lucar, who was then Patriarch of Constantinople; but they had not the effect of diminishing Cyril's confidence in Metrophanes. The text of these letters has been published by Neale in the fourth volume of his *Eastern Church*, and a Greek translation of them is given by M. Renieri at the end of his paper. It is curious to remark how both Prideaux in England and Calixtus in Germany, in order to express their sympathy with a member of the Greek Church, appeal to their names the quotation, Gal. 3, 28, οὐκ ἔτι Ἰουδαῖος οὐδὲ Ἕλλην πάντες γὰρ ὑμεῖς εἰς ἓστε ἐν Χριστῷ ἰησοῦ. At the present day we should regard this as rather an equivocal compliment to an Orthodox Christian, but it does not seem to have appeared so to the men of that time.

## NOTES AND NEWS.

PROF. SKEAT has finished his edition of the Complete Works of Geoffrey Chaucer, for the Clarendon Press, who will publish it, under the title of "The Oxford Chaucer," in six volumes, at short intervals during the present year. It consists, in the first place, of an entirely new text, based upon the best MSS. and the earliest printed editions. The spelling of every word has received attention, with the aim of following generally the highly phonetic system employed by the scribe of the Ellesmere MS. of the Canterbury Tales. In the second place, of an elaborate commentary, explaining every difficulty, and (in particular) pointing out the poet's indebtedness to Boccaccio, Statius, Ovid, Boethius, &c. Thirdly, of a glossary and indexes, of such exceptional fulness as to fill a volume by themselves. While spurious works, once attributed to Chaucer, have been carefully excluded, the reader will here find the whole genuine works of the author, including "A Complaint to his Lady" and a "Balade to Rosemunde." Volume I., to be issued immediately, contains a general introduction, a Life of Chaucer, a list of his works, the Romaunt of the Rose (with the original French text printed for comparison), and the Minor Poems. It is illustrated with a facsimile of the portrait in the Harleian MS.

MESSRS. MACMILLAN & Co. announce a volume entitled *Christus Imperator!* or, the Universal Empire of Christianity in the Light of Evolution. It consists of a series of sermons delivered at Liverpool from the pulpit of the new Dean of Ely. Among the preachers were: Dean Kitchin, Canon Fremantle, Canon Barnett, the Revs. J. Llewellyn Davies, Brooke Lambert, R. E. Bartlett, and H. D. Rawnsley.

UNDER the title of *A Policy of Free Exchange*, Mr. John Murray will shortly publish a collection of essays by various writers on the economical and social aspects of free exchange and kindred subjects. It is edited by Mr. Thomas Mackay, editor of a similar volume entitled "A Plea for Liberty," who himself writes on the interest of the working classes in free exchange. Among the other contributions are: "State Socialism and the Collapse in Australia," by the Hon. J. W. Fortescue; "The State in Relation to Railways," by Mr. W. M. Acworth; "The Principle of Progression in Taxation," by Mr. Bernard Mallet; and "The Coming Industrial Struggle," by Mr. W. Maitland.

MR. WILLIAM HEINEMANN will publish immediately an English translation, by Lady Mary Loyd, of the Vicomte Robert du Pontavice de Huessey's *Life of Villiers de L'Isle Adam*; and a commentary on Ibsen's Works, by Prof. Boyeson. But Prof. Herford's translation of *Brand* is delayed slightly, in order to enable Messrs. Scribner to publish it simultaneously in America.

MESSRS. ELKIN MATHEWS & JOHN LANE will publish next week a volume of verse by Mr. Grant Allen, modestly entitled *The Lower Slopes*, with a title-page designed by Mr. J. Illingworth Kay. We believe that most of the poems were written a good while ago.

MESSRS. H. S. NICHOLS & Co., of Soho-square, will have ready for issue in the course of this month an *édition de luxe* of Sir Richard Burton's mystical poem, "The Kasidah," with copious annotations.

AMONG the new volumes of verse which Mr. Elliot Stock will shortly publish, may be mentioned: *Sonnets of the Wingless Hours*, by Mr. Eugene Lee Hamilton; and *Lyra Sacra*, by Mary E. Kendrew.

MESSRS. CHAPMAN & HALL will publish in the course of the present month a book on big

game shooting in the Congo Free State, with numerous illustrations.

MR. WILLIAM HEINEMANN announces for publication early in February two volumes of short stories: *Our Manifold Lives*, by the author of "The Heavenly Twins," and *The King of Schnorrers*: Grotesques and Fantasies, by Mr. Zangwill.

A NEW novel by Mr. Gilbert Sheldon, entitled *The Standishs of High Acre*, will be published shortly by Messrs. Cassell & Co., in two volumes.

MESSRS. BLISS, SANDS & FOSTER will publish next week a new novel by Esmé Stuart, entitled *Inscrutable*.

MR. STANDISH O'GRADY's new story, *Lost on Du Corrig*; or, "Twixt Earth and Ocean," will be published by Messrs. Cassell & Co. in a few days.

MESSRS. WILLIAM BLACKWOOD & SONS will publish shortly a popular edition of Mr. Alexander Allardyce's Indian novel, *The City of Sunshine*, which first established the reputation of the author of "Balmoral" and "Earlscourt."

WE are asked to state that "Iota," the author of a recent novel called *A Yellow Aster*, desires to remain anonymous, though there is no objection to its being known that she is a woman.

A CHEAP edition of the Rev. Dr. A. G. Blaikie's *Better Days for Working People* will be issued very shortly by Messrs. Oliphant, Anderson & Ferrier.

THE readers of "Safe Studies" and "Stones of Stumbling" may be glad to hear that the February number of the *Journal of Education* contains a long paper by the Hon. Lionel A. Tollemache, entitled "Renan and Renanism."

A MEMORIAL promoted by the Manchester Literary Club was recently sent to Mr. Gladstone, suggesting a recognition of the services to literature rendered by Mr. Alexander Ireland during the last forty years. The Lord Mayor of Manchester, who was the first signatory of the memorial, has received a letter from Mr. Gladstone approving the memorial and its object, and awarding to Mr. Ireland the sum of £200 from a special fund devoted to services of this nature.

THE third series of lectures given by the Sunday Lecture Society begins on Sunday, February 4, in St. George's Hall, Langham-place, at 4 p.m., when Mrs. Proctor-Smyth will lecture on "The Lick Observatory." Lectures will be subsequently given by Prof. Vivian B. Lewes, Messrs. G. Wotherspoon, R. W. Atkinson, Henry Somerville, and Sir Robert Ball.

THE annual meeting of the Harleian Society was held on Friday, January 26, when there was a large attendance of members. Mr. Granville Leveson-Gower, presided. The annual report and balance sheet were adopted. The society is now publishing Hunter's *Familie Minorum Gentium*, a valuable collection of pedigrees, under the editorship of Mr. J. W. Clay. A discussion took place on the subject of the future custody and preservation of parish registers, when it was unanimously resolved:

"That in the opinion of the Harleian Society it is most desirable that transcripts be made of all the parish registers in the country, and that the district or parish councils be required to make the same under rules and regulations to be approved by the Government."

MESSRS. BLADES, EAST & BLADES have sent us a little pamphlet, entitled *How to Correct Printers' Proofs*. Even those who do not need the information given will value it, because it



contains facsimiles of press corrections in the handwriting of the late William Blades. One rule we may quote for the benefit of some of our own contributors:

"When an accented letter is required [this applies also to Greek breathings], the accent alone should not be marked, but the non-accented letter should be struck out, and the accented letter written in the margin."

### UNIVERSITY JOTTINGS.

THE delegates of the common university fund at Oxford have appointed Mr. Arthur Sidgwick to be reader in Greek, in succession to Mr. Bywater, now regius professor. Mr. Sidgwick enjoys the highest reputation as an editor of school books, as a writer of Greek verse, as a college tutor, and as an ardent supporter of all educational movements.

DR. LATHAM has resigned the Downing professorship of medicine at Cambridge, which he has held since 1874, having previously acted as deputy-professor.

IN Convocation at Oxford, next Tuesday, it will be proposed to confer the honorary degree of M.A. upon Major F. J. Eveleigh, who has just vacated the adjutancy of the University Volunteers.

MR. J. R. GREEN, of Trinity College, has been approved by the general board of studies at Cambridge for the degree of Doctor in Science.

PROF. BEVAN (Lord Almoner's professor of Arabic) and Mr. E. G. Browne (lecturer in Persian) have been appointed to represent the University of Cambridge at the International Congress of Orientalists to be held at Geneva in September.

THE Tylorian Lecture at Oxford, postponed from last term, will be delivered by M. Stephane Mallarmé on February 28. His subject is "Les Lettres et la Musique." The lecture will be delivered in English, but repeated in French on the following day.

THE accounts of the common university fund are published in the *Oxford University Gazette*. Apparently, it is intended to reduce the annual contributions from colleges from £4362 to £3000. Of the expenditure, by far the larger portion is devoted to the stipends of readers and lecturers. During the present year, it is proposed to grant £300 towards the purchase of casts at Athens, in addition to £58 for classical archaeology, and an annual grant of £150 for the maintenance of the collection of casts.

WHILE Cambridge has an Association of Brass Collectors, Oxford possesses a Philatelic Society, of which Dr. Murray has been president for the last three years. Another prominent member is Prof. Napier, who recently read a paper upon "The Stamps, Cards, and Envelopes used for messenger purposes at some of the Colleges at Oxford."

MR. LE GALLIENNE's poems were the subject of a paper read last week before a society at Worcester College, Oxford, which takes its name from De Quincey.

THE hon. secretaries of the Jowett Memorial Fund have published a second list of subscriptions, from which it appears that the total amount already received amount to nearly £8500. Very few subscriptions are specially appropriated to the personal memorials.

MR. T. J. LAWRENCE, of Downing, has addressed an open letter to the resident members of the senate at Cambridge, proposing that the twenty-first anniversary of the University Extension movement should be commemorated by an international congress, to be held at Cambridge in the summer of the

present year. He further urges the desirability of establishing a system of post-graduate studies.

DR. JAMES BONAR has published in pamphlet form (Macmillans) a lecture which he delivered last June, at Essex Hall, to the United Philosophical Societies of University Extension students in West London. The subject is a discussion of the question, raised by Hume, whether such intellectual qualities as prudence, penetration, discernment, discretion, are to be included among the moral virtues.

### ORIGINAL VERSE.

#### SWAN SONG.

"Tell my brothers  
That I perceive death, now I am well awake,  
Best gift is they can give or I can take."  
*Webster's "Duchess of Malgi."*

Pass gently, life!  
As one that takes farewell of a dear friend:  
For ne'er till now were thou and I at strife,  
Nor shall the sequel lend  
The rich succession of thy smile and tear,  
The conquering pride of love that tramples fear  
And vaunts itself a rapture without end!  
But mine is weariness thou canst not mend.

Come, kindly death!  
Surely of all life's bounties thou art best;  
To whose forgetful palace entereth  
No thought that may molest,  
No hope and no regret, but ever, there,  
Passes the waft of charmed oblivious air  
O'er silent multitudes thy wand hath blessed:  
Angel! I wait thy coming—bring me rest!

R. WARWICK BOND.

### OBITUARY.

#### ELIZABETH PALMER PEABODY.

MISS PEABODY died at Jamaica Plain, Boston, on January 3, in the ninetieth year of her age. From the time she was sixteen she was engaged in teaching, and her interest in the work of education lasted throughout her life. Her first pupils were her sisters, one of whom, Sophia, became the wife of Nathaniel Hawthorne. For a time she was literary assistant to Dr. Channing, of whom she published some *Recollections* in 1880. In 1831 she was Mr. Bronson Alcott's assistant in his "Temple School," a great experiment in education, made famous by her invaluable *Record*, published in the following year. When she was eighteen years of age she first met Emerson, taking lessons in Greek from him. He was only one year older; and she has related how exceedingly shy both teacher and pupil were, so that they did not get into even "a chatting acquaintance," but sat opposite each other at the study table not daring to lift their eyes from their books. When the course of lessons was concluded, Emerson refused to receive any payment, on the ground that he had found he could teach her nothing. However, on this occasion the discovery of a mutual enthusiasm for Edward Everett broke their reserve, and they were destined to work together in many public movements. Among the New England Transcendentalists Miss Peabody, although not by any means the most prominent, was one of the most untiring and efficient workers. She was deeply interested in the Brook Farm experiment. When the *Dial* was languishing for want of subscribers, she made a strenuous effort to save it, and did, in fact, prolong its life, by taking the publication of it, and the general business management, into her own hands, without fee or charge of any kind. She contributed to its pages several valuable papers on Fourierism and other social ideals. In 1849 she edited a volume of *Aesthetic Papers*, which included essays by Emerson, Hawthorne,

and Thoreau. It was intended to be the first of a series; but as only fifty persons subscribed for it, it had no successor. Besides the works already named, Miss Peabody wrote several books on education. Her final volume appeared in 1887, a collection entitled *Last Evening with Alston and Other Essays*. Her life was one of disinterested helpfulness. Mrs. Hawthorne wrote of her: she "was to my childhood and first consciousness the synonym of goodness," a sentiment which, assuredly, might be truly echoed by many others.

WALTER LEWIN.

### MAGAZINES AND REVIEWS.

THE January number of *Mind* contains a vigorous article by Prof. Seth on "Hegelianism and its Critics." It is in the main a reply to Prof. Jones's two articles in the same journal, in which Prof. Seth was singled out for attack. The study of Hegelianism is said to sharpen the dialectical powers, and it is interesting to see how one who after being almost persuaded to join the fold, retorts on a professed disciple. The impression most strongly borne in our own mind, perhaps, in reading this controversy, is the practical impossibility of a perfect comprehension of another's language in the philosophic sphere. Here at least the scientist may indulge in his boast. But perhaps the chief use of philosophy may prove to be to sharpen one's wits by these very exercises in scrutinising words and getting at their manifold meanings. Prof. Seth positively accuses his critic of so far misunderstanding him as to use by way of refutation many of his own arguments against his opponents. In fact Prof. Jones says precisely what Prof. Seth says, "nur mit ein bischen andern Worten." Three other good articles complete the number. Prof. Mark Baldwin further develops his theory of Imitation as a principle in psychology, and appears to find it everywhere. We are always imitating, if not something external, at least ourselves. Imitation is here used as including all that psychologists mean by habit. In truth, the writer goes beyond the height of paradox attained by Mr. Samuel Butler in his clever volume *Life and Habit*, and describes the building up of tissues by the organism as a kind of imitative work. One result of this curious theory would be that the distinction of imitative and creative art must wholly disappear. The artist always imitates either something he has seen or heard, or at least his own internal idea or mental picture. Whether this new use of the word will conduce to clearness remains to be seen. Prof. Laurie has some good criticisms on the theory which he calls "psycho-physical materialism"; that consciousness is a mere "epiphenomenon" added to the chain of nervous processes, which theory, as he rightly sees, would have this extraordinary consequence, that "the whole of the 'Antigone' (of Sophocles) might effect itself as a complete drama without the intervention of consciousness." In the last of the principal articles, Mr. D. Irons subjects Prof. W. James's theory of Emotion to an interesting criticism. He makes some good points, as when he says that if an emotion were merely the sum of the bodily effects, we should not (as we often do) experience a sudden cessation of an emotion, say of anger or fear, when we find there is no real ground for the feeling, since the bodily accompaniments move slowly, and, as a matter of observation, survive in this case the emotion which excited them.

STILL another psychological journal. With the New Year America sends us (in addition to the *American Journal of Psychology*, edited by

Prof. Stanley Hall, and largely occupied with the researches carried out at Clark University, of which he is the president) the *Psychological Review*, edited by Profs. J. M. Cattell and J. Mark Baldwin. We cannot but regret the fact that this is the third record of psychological work now appearing in the English language. A single monthly or bi-monthly review strictly confined to psychological research could publish all that is important, and the reduction of the number of journals would be a boon to students. As it is, one must be thankful for the appearance of a Review which will attempt to take note of what is important in all branches of psychological investigation. America has now established something like a school of psychology. Special professorships and laboratories have sprung up in most of the leading universities, and it is well that there should be a journal to give a complete and impartial view of the new work. The first number looks decidedly promising. Prof. Ladd leads off with an address recently given before the American Psychological Association. The address is an interesting review of the recent development of psychology in America, and an eloquent plea for a large and philosophic conception of the subject. Prof. Bryce begins a suggestive study of John Bunyan, whom he treats as a case of mental pathology. Then comes an account of the studies at the Psychological Laboratory at Harvard, where Dr. Münsterberg is introducing exact German methods of measuring mental phenomena. The single contribution by an English writer is a characteristic bit of self-experimentation by Mr. F. Galton, entitled "Arithmetic by Smell." The discussions, as also the accounts of recent writings, are, on the whole, good. It may be suggested, however, that the Review would add to its usefulness if it gave a full statement of the contents of other psychological journals, and noted as important the memoirs of psychological interest which now and again appear in periodicals not expressly devoted to psychological subjects.

### THE ACADEMIE FRANÇAISE.

THE reception of M. Chaillemel-Lacour at the Académie Française took place on January 25, but his election dates as far back as March of last year. M. Renan had often expressed the wish that his old friend, M. Berthelot, the celebrated chemist, should succeed to his *fauteuil*; but there were objections to this. In the first place, the Academy already contains a sufficient number of *savants*, while M. Berthelot's literary merits are not reckoned high; and, above all, the materialistic theories of the author of *Science idéale et Science positive* were particularly distasteful to the *bien pensant* element in the Academy. Uncertainty of purpose reigned among the Immortals as to whom they should elect. M. Gaston Paris was scarcely eminent enough, and the name of M. Zola made them shudder; so that when M. Chaillemel-Lacour presented himself he was accepted by the bare majority of one vote. His reception was looked forward to with exceeding curiosity by the literary groups and fair ladies of the various *académiques salons*; for it was rumoured that the new Academician, instead of pronouncing the traditional panegyric of his predecessor, would severely criticise his philosophy—it was indeed whispered that this had been an express condition imposed on him in return for certain votes. It is needless to state that these were idle rumours. M. Chaillemel-Lacour did not tear Renan to pieces: he contented himself with giving the author of *La Vie de Jésus* some rather sharp scratches; and his speech, though a little too long (he spoke for an hour and a quarter by the clock), was a clever and witty oration, in the course of which he never overstepped the limits of courteous criticism.

To excuse his boldness in attempting to criticise so great a writer as Renan, M. Chaillemel-Lacour quoted, with happy effect, the following characteristic utterance of his predecessor: "Had I been born to be the head of a school, I should have loved only those of my disciples who detached themselves from me." And he added: "This confessed taste for schism re-assures me a little. If I happen to separate myself from him on some points, I shall picture to myself that I see in his kindly look the satisfaction of finding himself treated with a liberty worthy of him." After criticising the *Vie de Jésus*, the orator summed up his opinion of the work in the following terms:

"I do not know what has become of these objections, or whether their slight murmur is still to be heard somewhere. The book has partially survived them, and its novelty consists precisely in having given rise to them. If it has made no mark in the domain of science, it will have a place in the history of ideas. It is the first attempt made to substitute, by making it historical, a figure of flesh and blood in the place of the vague phantom which has flitted across the centuries. What cannot be concealed, however, is that, notwithstanding the formulas with which he loads it, and which one would sometimes think were borrowed from the protocols of the Lower Empire, the author has only sketched a figure of mean proportions, compared with that which can be created in the heart of the believer by a few words of the Gospel. . . . The hero of holiness was a hero of action; in the eyes of the author his glory fades away, he is only a fallen idealist."

M. Chaillemel-Lacour displayed both eloquence and gentle irony in his summing up of the personality of the author of *Souvenirs de Jeunesse*:

"La vie et les choses humaines n'étaient pour M. Renan qu'un spectacle peu sérieux, mais toujours intéressant. En se prêtant à tout de bonne grâce, il paraissait de plus en plus convaincu que, dans cette grande comédie où se déroulent les jeux de la fortune et de l'illusion, dans cette fantasmagorie où tout a sa place, même par moments l'héroïsme et la vertu, il n'y a rien à échanger, au moins si l'on ne veut pas s'exposer à rendre la pièce moins amusante. Il avait sur l'avenir des idées qui auraient pu conduire à un assez sombre pessimisme. Et pourtant M. Renan a été un homme heureux. Il vous a charmés jusqu'à la fin par sa placidité souriante; il vous a édifiés par l'exemple d'un bonheur qui ne sentait ni la tension ni l'effort, et où l'on ne voyait qu'un entier abandon. Je ne sais si, depuis Spicuzza, personne a jamais puisé dans une familiarité de toutes les heures avec l'Eternel une plus parfaite quiétude. . . . Il n'a pas eu de maître, il n'a pas fait de disciples, il n'en fera pas. Il reste et restera unique en France, idole des uns, pierre de scandale pour un grand nombre, exerçant sur les autres l'attrait d'une pensée qui fuit, comme Galatée, et qu'on poursuit sans l'atteindre."

The *récipiendaire* was M. Gaston Boissier, the historian and successor of M. Renan as Director of the Collège de France. He read his speech, a good specimen of academical rhetoric, from his seat at the bureau. Referring to the traditional welcome the Academy tendered to statesmen, he said that Renan was of opinion that the Academy, like the Prytaneum of the cities of antiquity, should offer its shelter to the remains of the various *régimes* which had in turn governed France, and that retired ministers, diplomatists, and worn-out orators should find within its precincts an honourable asylum in which they could end their days in serene tranquility such as they had never enjoyed during their public career. "But," added M. Gaston Boissier, addressing himself to the President of the Senate, "you are not only a politician; you are, as a *lettré*, a writer, a professor, a doubly welcome guest." He then proceeded to defend the memory of Renan from the accusation of having been a mere *amuseur*, a dilettante of philosophy, a thinker whose device was "contradiction." On the contrary,

he was a devotee of science and literature, and tolerant towards all men. When he undertook to write *Les Origines du Christianisme* he accomplished the task with great independence of thought, but also with deep sympathy for the new religion, for the Apostles, and their trials and sufferings. He repudiated the violent and coarse attacks of the philosophers of the last century, and proved by his own example that an opinion can be firmly defended without insulting the belief of others. "He always professed sovereign indifference for material interests, and he died a poor man. . . . It was the essential dogma of his morality that life is good and that, after all, good is stronger than evil; he proclaimed that true wisdom consists for each of us in rejoicing in our work, in praising God from morning to evening by being gay, good-natured, and resigned."

Our thanks are due to M. Pingard, Secretary of the Institut, for the courteous welcome he proffered to the representative of the ACADEMY in the precincts of the Académie Française.

CECIL NICHOLSON.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- ARDOUIN-DUMAZET. Une Armée dans les Neiges: journal d'un volontaire du corps franc des Vosges (1870-71). Paris: Rouam. 6 fr.  
 DATZ, P. Histoire de la publicité. T. 1er. Paris: Rothschild. 8 fr. 50 c.  
 D'HONDT, P. Venise: L'Art de la Verrerie, histoire et fabrication. Paris: Lib. Centrale des Beaux-Arts. 5 fr.  
 FERRARO, G. Contes populaires Malgaches. Paris: Leroux. 5 fr.  
 GAULT, Paul. Les Chemises rouges: une conspiration sous la Terreur. Paris: Ollendorff. 8 fr. 50 c.  
 HARLEZ, Ch. de. Shen-Sien-Shu. Le Livre des Esprits et des Immortels. Essai de mythologie chinoise. Paris: Leroux. 40 fr.  
 LALLEMAND, Ch. Le Caire. Paris: Westhauser. 80 fr.  
 LAVRELEY, Emile de. Essais et Etudes. T. 1er. Paris: Alcan. 7 fr. 50 c.  
 LOTI, Pierre. Œuvres complètes de. T. I. Paris: Calmann Lévy. 7 fr. 50 c.  
 SCHULTZ, E. Der junge Goethe. Ein Bild seiner inneren Entwicklung. (1749-1775). 5. Hft. Frankfurt-Weizsacker Periode. 2. Abtlg. Goethe in Weizsacker (1772). Halle: Kaemmerer. 1 M.

#### THEOLOGY, ETC.

- SICKEL, O. Das Buch Job, nach Anleitet der Strophik u. der Septuaginta auf seine ursprüngliche Form zurückgeführt u. im Verhältnisse des Urtextes übers. Wien: Gerold's Sohn. 2 M.

#### HISTORY, ETC.

- AMÉLINEAU, E. Histoire des Monastères de la Basse-Egypte; Vies des Saints Paul, Antoine, Macaire, etc. Texte copte et traduction française. Paris: Leroux. 40 fr.  
 DESJARDINS, A. De la liberté politique dans l'état moderne. Paris: Plon. 7 fr. 50 c.  
 GAILLY DE TAURINES, Ch. La Nation canadienne: étude historique sur les populations françaises du Nord de l'Amérique. Paris: Plon. 3 fr. 50 c.  
 KALOPOTHAKES, D. De Thracia provincia romana. Berlin: Heinrich. 2 M.  
 LECQY DE LA MARONNE, A. La France sous Saint Louis et Philippe le Hardi. Paris: May & Motteroz. 4 fr.  
 NOËL, Octave. Histoire du Commerce du Monde. T. II. Depuis les découvertes maritimes du 15<sup>e</sup> Siècle jusqu'à la Révolution de 1793. Paris: Plon. 20 fr.  
 STRADA, T. La Loi de l'histoire. Paris: Alcan. 5 fr.  
 WIRZ, J. C. Emano Filonardi, der letzte Nuntius in Zürich. Zürich: Fisk. 2 M.

#### PHYSICAL SCIENCE AND PHILOSOPHY, ETC.

- BAILLON, H. Histoire des Plantes: Monographie des Cypripées, Restiées et Ericaculacées. Paris: Hachette. 4 fr.  
 KIRCHHOFF, G. Vorlesungen üb. mathematische Physik. 4. Bd. Hrg. v. M. Planck. Leipzig: Teubner. 8 M.  
 LANDMANN, S. Die Mehrheit geistiger Persönlichkeiten in e. Individuum. Eine psychol. Studie. Stuttgart: Enke. 4 M.  
 LINDENFELD, R. V. Die Spongien der Adria. II. Die Hexaceratina. Leipzig: Engelmann. 2 M.  
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## CORRESPONDENCE.

## THE NORTH PICTISH INSCRIPTIONS.

Bournemouth: Jan. 20, 1894.

Having read with much interest Mr. Nicholson's letters on the Pictavian Ogam inscriptions and the correspondence which they have elicited, allow me to offer a few words on the subject, in no controversial spirit, but as hoping to draw attention to some useful considerations. In his letter of January 13, Mr. Goudie has very justly remarked that experts are "still unable to arrive at unanimity" in their readings of these legends. Such unanimity is perhaps impossible; but it is clear that no progress can be made towards it until two things are done—until the text is definitely settled, either by entire agreement or by partial agreement with notes of permissible variations, and until the values of all the Ogam groups and signs are, in like manner, agreed upon, or noted as within limits doubtful.

The chief difficulties in establishing a text (some of which only affect Pictish Ogams, viewed apart from those in Ireland, England, and Wales) may be stated as follows: (1) Injuries and wear. Few of the inscriptions are undamaged, some are mere wrecks. Partly effaced groups often show traces that may be variously used for their completion: thus, Bressay (a) 3, 4, have been read as R, N, and as N, R, and Bressay (a) 8 as s or as ST.\* (2) Long vowel scores (instead of the Irish and Welsh dots), which confuse with consonants. (3) Irregularity in slant of groups, some being neither fully slanted nor straight: thus, Newton 5, 26, have been read as I, or as R. (4) Variations in lengths, intervals, and slants of scores in individual groups: thus, Newton 6 has been read as q, or as A, C, or as possibly T, D. (5) The absence of a clear stem-line, whether line or angle, hence doubt as to the relations of groups to their stem. Thus, Golspie 8, 9, 10, might be either o, R, R, or D, Q, Q. (6) Peculiar marks of doubtful significance, such as the detached short scores on either side of Bressay (b) 4.

These difficulties mainly concern matters of fact, and might perhaps be settled or compromised more easily than others that belong to realms of opinion. In this latter class I would place those unusual signs peculiar (with one exception) to the Pictish Ogams, which are mostly precise enough in form but undefined in value. These are: (1) Angled, twisted, and under-barred scores, singly or in groups: generally admitted to be vowels, and very frequent in the angled variety. (2) Peculiar forms, such as Bressay (a) 16 = Oi (?); some of them rather obvious, as in Bressay (a) 15 and Burrian 26, R, R; others obscure, as Lunnasting 4 = Ui (?), and Burrian 20 = Ma (?). (3) The very perplexing sign X. Much depends on a true assignment of its value. The Ballymote key makes it equal diphthong EA. But cases exist where it clearly performs a different function, as in the Irish Ogam names MaXeini, CorrXo, Xoinetat (Brash, *Ins. Mon. of Gaedhil*). In the Welsh Crickhowel bilingual example, this sign in TurXili corresponds with P in the Roman Turpili; hence the assumption that X equals P. But there is no proof that the sounds were precisely identical. At all events, this is a solitary instance; and in the Irish examples cited P is impossible. Mr. Brash suggested o. That letter, however, is already represented in Ogams, and I have thought it not unlikely that in such cases X equals Ch or Gh, unrepresented sounds. The importance of the question in the present case is evident from the uses of this sign made by Mr. Nicholson

and other writers, who, for reasons unknown to me, equate it with E (for which, of course, there is its own regular group), and in cases where two angled scores stand angle-points opposite treat these distinct scores (A, A) as if equivalent to X, and read them also as E. I do not assert that this is wrong: I only argue that the question must be settled before we can successfully decipher the Pictish Ogams and build theories on the result.

One other important consideration. Prof. Rhys has given the weight of his recognised authority to the substitution of a V and F rendering for the groups termed F and ST in the Book of Ballymote. Personally, I should hesitate to question a rendering thus originated; but seeing that the Ballymote key has been everywhere believed in (whatever its defects and limitations), and accepted as a guide by many eminent scholars, I venture to ask the reasons for a change which seems to have so important a bearing on the relations of the language in which these inscriptions are framed.

Let me repeat that I have no mere controversial ends in view. My desire is that our Pictavian Ogam inscriptions (I do not assume that they are necessarily the work of Pictish hands) should be studied afresh, on the original stones, by competent persons acting together; as in the case of the Newton Ogam, which last year was examined by Prof. Ramsay, Mr. W. R. Paton, Mr. Gordon of Newton, and myself, in a meeting arranged for the purpose. Happily the stones are very accessible, all of them being in the Edinburgh Antiquarian Museum, except those at Golspie (Dunrobin Museum), Aboyne, Brodie, Aquhollie, Logie Elphinstone, and Newton, which are within easy reach of railway-stations, the two last being in the same neighbourhood. Though valuable aids, photographs, rubbings, and casts cannot be trusted as substitutes for the original inscriptions, as, were it necessary, I could sufficiently prove by examples from my own experience.

SOUTHESK.

P.S., January 27.—Since this letter was in type I have had the advantage of reading Mr. Nicholson's communication in the current number of the ACADEMY. Permit me here to acknowledge his very kind and courteous reference to myself, and to record my belief that, whether or not his interpretations are generally accepted, he has rendered valuable service in the search for truth. I must not enter into discussions just now; but, referring to Mr. Mayhew's letter as well as to Mr. Nicholson's, allow me to point out that the word or syllable *Ipe* can only be found in the Pictavian Ogams by assuming that X equals P—which seems "not proven" (see above)—and that even then it only occurs once, viz., on the Newton Stone. With the undoubted *Ipe* in the St. Vigean Roman-Irish inscription, and with the entries in the Book of Deer, I have no present concern. In case reference should at any time be made to my own attempts at Ogam transliteration, may I mention that the versions given in my *Origins of Pictish Symbolism* (pp. 54, 71, 75, 76) represent my latest views (except that perhaps Burrian 20 equals MA (?) rather than MH (?), it is not the common Ogam X), and supersede those published in the *Proc. S. Ant. Scot.*

SOUTHESK.

Oxford: Jan. 27, 1894.

Mr. Nicholson seems to complain that I did not whisper my misgivings as to his explanations of the North Pictish inscriptions into his private ear in Bodley's Library, instead of saying a few plain sincere words about his method of investigation in the columns of the ACADEMY. He has no reason to complain.

When a scholar propounds his views in a literary journal, he must expect to be criticised, not in *camera* (Bodleyana), but in public, in the columns of the journal which he has favoured with his views.

No one doubts for a moment that Mr. Nicholson is a scholar of considerable ability, and of stupendous intellectual activity—a man devoted with a generous enthusiasm to the prosecution of antiquarian studies. He is clever and ingenious, and he has all the resources of a great library at his back. Still, I may perhaps be allowed to express as plainly as possible my decided opinion that, in the interests of sound learning, it is deeply to be regretted that a man, who is evidently untrained as well in the methods of comparative philology as in the rudiments of Celtic scholarship, who does not know the elements of Gaelic grammar, should presume to offer explanations of hopelessly obscure inscriptions—monuments which have utterly baffled the learning and ingenuity of trained experts in Celtic philology.

The professor of Celtic in the University of Oxford fancies that he can read on these inscriptions a language akin to Basque; Dr. Whitley Stokes, a trained comparative philologist, a Celtic scholar of European reputation, holds that this "Pictish" language is Brythonic—more nearly allied to Welsh than Gaelic; Mr. Nicholson, an amateur in these studies, has the temerity "to prove up to the hilt" that "Pictish" was a Goidelic language (not imported from Ireland)—the venerable mother of modern Scottish Gaelic. In a question of such dim obscurity, where the doctors of the science can see no clear guiding light, is it within the bounds of probability that a novice, however clever, who has picked up only a few crumbs of Celtic lore, who has not got as far as the mastery of the Gaelic declensions, can be a safe guide to us in the mist? It is quite certain that, with the employment of Mr. Nicholson's methods of interpretation, it would be perfectly possible to read any language spoken by the various tribes of men into these scratches on Scottish stones. An ingenious person could easily explain these inscriptions as written in the language of the Rock-Inscriptions of Darius. Another still more ingenious person could easily prove that he had found on the stones a language akin to the forcible unsophisticated speech of Lo Bengila.

The art of explanation, as practised in Bodley, is perfectly easy. In the first place ignore the elementary rules of accidence. In any difficulty adopt a new reading; if that fails, read the word backwards; if that fails, bring to bear this useful postulate: let it be granted that, in "Pictish," any sound may stand for any other sound. The thing is done! But the question may well be asked, "Is it worth doing? Is this science?"

Here is an instance of the useful postulate I have just mentioned. Mr. Nicholson reads on the Bressay Stone the words *nahht* and *dattrr*, which he explains as Norse words meaning respectively "night" and "daughter." To my obvious objection that the latter word should have retained the spirant as well as the former, Mr. Nicholson makes the following very *naïve* reply. The lady's description,

"though in itself Norse, is merely part of a Pictish inscription; and you cannot expect a Pict to be more consistent with *ht* in Norse than in his own language. Now, we not only have the same Pictish word split in these inscriptions sometimes as *ehht*, &c., and sometimes as *elt*, &c., but in the Lunnasting Stone, explained in my last letter, we actually get these two forms side by side."

The equation of "these two forms," be it remembered, is a pure assumption of Mr. Nicholson's.

\* I will term the male epitaph Bressay (a), and the female Bressay (b).



Take an instance now of Mr. Nicholson's heroic contempt for grammatical consistency. He tells us that the *s* of *cerroccs* on the Burrian Stone is the *s* of the gen. sing., and, for the retention of final *s*, he refers to the form *Lugudeccas*, cited in Brugmann, *Comp. Gr.* § 576. This form *Lugudeccas* occurs in the Inscription of Ardmore, co. Waterford (see Stokes, *Celtic Declension*, Inscription No. 13, p. 87). This inscription is written in language of so ancient a date that on it we find the old gen. in *i* occurring three times. If Mr. Nicholson's theory about *cerroccs* had been correct, we should have found, of course, on the Burrian Stone, instead of *uorr* = *mhor* "an old gen. of *mor*, great," the form *muri*, a form ending in *-i*, as old Irish *mār*, *mōr*, belongs to the *o*-declension (see Brugmann II. § 74). At no period of the Gaelic language could such a form as *uorr* have been the gen. sing. of *mōr*.

I am afraid I am asking too much of your space. It is of the very smallest importance what I think or what Mr. Nicholson thinks about these inscriptions. We are neither of us specialists in Celtic philology. If the inscriptions are Goidelic, as Mr. Nicholson assumes, they can only be satisfactorily explained by trained Gaelic scholars. I wrote my former letter, not with the object of disturbing the mind of my old friend, but with the express purpose of eliciting the judgment of trained Celtic scholars on the matter in dispute between us. Possibly I shall not attain my end. Celtic philologists will very probably look upon the dispute much in the same way as Milton regarded the inglorious conflicts before the Conquest—as a mere bickering between kites and crows, as a matter quite unworthy the attention of serious men.

A. L. MAYHEW.

London: Jan. 27, 1894.

Mr. Nicholson, on the authority of Skene, would derive the place-names in Scotland with initial Tully or Tilly from *teaghlach* = family. Is there any evidence for this? The numerous Irish place-names beginning with Tully or its equivalent are all traceable, I think, to *teluch* (stem *telikā*) a hill, modern form *tulach*. This must be the element, I think, in such names as Tillymuick Hill, in Aberdeenshire (= hill of the pig), Tillycairn (hill of the cairn), Tullich Castle, in the same county, Tullich Burn, in Banff, Tullybelton Hill, Perth. There can hardly be question of a word signifying "family" in these connexions; and the fact that "Hill" is added in the case of three of them, and that the rest are associated with eminences, renders it all but certain that we have here to do with the Tully so frequently found in place-names in Ireland. The root is probably *Til*, as suggested in the new edition of Fick's *Vergleichendes Wörterbuch der Indo-germanischen Sprachen*, Zweiter Theil (p. 130) cf. Zeuss-Ebel (pp. 72 and 810).

EDMUND MCCLURE.

DANTE AND BERTRAN DE BORN.

Exeter: Jan. 22, 1894.

The answer to the interesting question of Mr. Wentworth Webster, why Dante treats Bertran de Born as he does in the *Inferno*, notwithstanding Bertran's repentance, seems to be suggested by Giuliani's note to the passage in *Convito* iv., 11, where Bertran is so highly eulogised. We must in fact remember that in the *Divina Comedia* Dante writes primarily as a poet and moralist, not as an historian. Discussing the sin of those who fomented discord between relatives, the poet is naturally anxious to avail himself of the singularly effective parallel between the conduct of Achitophel and that of Bertran de Born. Accordingly, just as in *Purg.* iii., 118-120 he

invents the repentance of Manfred, here by a similar licence he sinks the repentance of Bertran; conceiving perhaps that the justice of the case was met by the eulogy of Bertran's character in the *Convito*, and the acknowledgment of his literary eminence in the *De Vulgari Eloquentia* (ii., 2).

A. G. FERRERS HOWELL.

Oxford: Jan. 24, 1894.

Mr. W. Webster, in his interesting note on Dante's "Young King" (*ACADEMY*, Jan. 20), having incidentally raised the question whether any adequate explanation has been given why Dante made such a terrible example of Bertran de Born in the *Inferno*, may I draw attention to an explanation I find in the introduction to the *Poésies complètes de Bertran de Born*, ed. Ant. Thomas (Toulouse, 1888), which may help to solve the problem?

"La poésie a le privilège de transformer et d'agrandir tout ce qu'elle touche. Un troubadour anonyme a raconté les événements politiques auxquels a été mêlé Bertran de Born, brouillant souvent les dates et les personnes, exagérant toujours la part qu'y avait prise le poète. C'est dans ce miroir grossissant et peu fidèle que Dante a aperçu la figure de Bertran de Born; son ardente imagination a ajouté encore aux transformations que cette figure avait déjà subies. De la le tableau inoubliable qui termine le vingt-huitième livre de l'*Enfer*" (cf. l. c. p. xi. et xii.).

H. KREBS.

#### A CHILD MARRIAGE IN 1623.

London: Jan. 30, 1894.

A comparatively late example of child marriage in England may be found in Number 1 of *Dorset Records* for January, just published by Mr. Charles J. Clark, of Lincoln's Inn Fields.

Among the abstracts of Inquisitiones post Mortem, temp. Charles I., there printed is one relating to Sir Robert Seymour, of Hampford, alias Hanford. The jurors duly find that the said Sir Robert died on July 7, 22 James I. [i.e., 1624], leaving as his son and heir Henry, then aged 14 years, 4 months, and 20 days. And they further find that the said Henry was married to Mary Welstead, on July 22, 1623, at which time he would have been only 13 years and 5 months old.

No doubt in this case, as in others, the object of the early marriage was to evade the liability for feudal dues; for Sir Robert held his manor of Hampford of the king in chief.

J. S. C.

#### "WINCHESTER COLLEGE."

London: Jan. 30, 1894.

The editor of the anniversary volume upon Winchester College, which I had the pleasure of reviewing in the *ACADEMY* of last week, kindly points out to me a blunder on my part, which I greatly regret, and beg leave to correct. In the second poem by the Bishop of Southwell, occurs the passage:

"Monasteria prouens pepercit  
Rex illi epoliator, et sacrorum  
Contemptor populū rebellis aestus:  
Non illam impietas benigna regis,  
Nec regis pietas maligna movit."

Taking the five lines together, I interpreted the last two as an allusion to the reigns and characters of Henry VIII. and Charles I. In reality, the allusion is to Charles II. and James II. My excuse must be, that my misinterpretation was at least not meaningless, nor false to history.

LIONEL JOHNSON.

#### APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, Feb. 4, 4 p.m. Sunday Lecture: "The Lick Observatory," by Mrs. Proctor-Smyth.  
7.30 p.m. Ethical: "The Story of an African Farm: a Criticism," by Mr. T. F. Husband.  
MONDAY, Feb. 5, 5 p.m. Royal Institution: General Monthly Meeting.  
5 p.m. London Institution: "Art about us," by Mr. Lewis F. Day.  
8.15 p.m. Carlyle Society: "Imperial Federation," by Mr. George R. Parkin.  
8 p.m. Royal Academy: "The Advancement of Architecture," III., by Mr. G. Aitchison.  
8 p.m. Society of Arts: Cantor Lecture, "The Detection and Measurement of Inflammable Gas and Vapour in the Air," III., by Dr. Frank Clowes.  
8 p.m. Aristotelian: "Green and his Critics," by Mr. W. H. Fairbrother.  
8 p.m. Victoria Institute: A Lecture by the Rev. H. N. Hutchinson.  
TUESDAY, Feb. 6, 8 p.m. Royal Institution: "Locomotion and Fixation in Plants and Animals," IV., by Prof. C. Stewart.  
8 p.m. Biblical Archaeology: "Ancient Metals from Tell el-Hesi," by Dr. J. H. Gladstone: "An Important Point of Egyptian Theology," by Mr. P. le Page Renouf.  
8 p.m. Civil Engineers.  
8.30 p.m. Zoological: "Synostosis and Curvature of the Spine in Fishes," by Prof. Howes; "Some Points in the Development of the Tadpole of *Xenopus*," by Mr. F. E. Beddard; "Some Remains of *Aepyornis* in the British Museum," by Mr. Chas. W. Andrews.  
WEDNESDAY, Feb. 7, 4 p.m. Archaeological Institute: "A Stamped Leather Box of the Fifteenth Century," by Mr. R. Wright Taylor; "A Monumental Brass from Aberdeen," by Mr. C. T. Davis; "Some Monumental Brasses from Surrey," by Mr. Mill Stephenson.  
8 p.m. Geological: "Some Cases of the Conversion of Compact Greenstones into Schists," by Prof. T. G. Bonney; "The Waldensian Gneisses and their Place in the Cottian Sequence," by Dr. J. W. Gregory.  
8 p.m. Society of Arts: "Automatic Balance of Reciprocating Machinery, and Prevention of Vibration," by Mr. W. W. Beaumont.  
THURSDAY, Feb. 8, 8 p.m. Royal Institution: "The Past and Future of Mountain Exploration," I., by Mr. W. M. Conway.  
4.30 p.m. Society of Arts: "Telegraphic Communication between England and India," by Mr. E. O. Walker.  
6 p.m. London Institution: "The Life-History of a Mountain Range," by Mr. J. J. Harris Teall.  
8 p.m. Royal Academy: "The Advancement of Architecture," IV., by Mr. G. Aitchison.  
8 p.m. Electrical Engineers: "The Electric Lighting of the City of London," by General Webber.  
8 p.m. Mathematical: Exhibition and Description of Lord Kelvin's Models of his "Tetrakaidkahedron," by Mr. J. J. Walker.  
8 p.m. United Service Institution: "The Coast-Lands of the North Atlantic," V., by Mr. H. J. MacKinder.  
8.30 p.m. Antiquaries.  
FRIDAY, Feb. 9, 5 p.m. Physical: Annual General Meeting; "The Viscosity of Liquids," by Mr. O. G. Jones.  
8 p.m. Ruskin: "Ruskin in relation to Modern Problems," by Mr. E. T. Cook.  
8 p.m. Viking Club: Concert.  
9 p.m. Royal Institution: "Fortuitous Variation in Animals," by Prof. W. F. R. Weldon.  
SATURDAY, Feb. 10, 3 p.m. Royal Institution: "Light, with special reference to the Optical Discoveries of Newton," I., by Lord Rayleigh.  
8.45 p.m. Botanic: Fortnightly General Meeting.  
8 p.m. South Kensington Museum: "The Arts of Egypt and Assyria, in their Relation to those of Greece," by Mr. Talfourd Ely.

#### SCIENCE.

AVIANUS AND HIS IMITATORS.

"LES FABULISTES LATINS DEPUIS LE SIÈCLE D'AUGUSTE JUSQU'À LA FIN DU MOYEN ÂGE."—*Avianus et ses Anciens Imitateurs*. Par Leopold Hervieux. (Paris: Firmin Didot.)

(First Notice.)

This handsome volume of 530 pages continues the exhaustive work of M. Hervieux on the Latin Fabulists. Two previous volumes deal with Phaedrus and his ancient imitators. The fables of Phaedrus, which in modern times are the only Latin fables largely known or read, and which, written as they were in the reign of Tiberius, have no little interest for their excellent and still undebased Latinity, were quite put out of the field in the Middle Ages by the forty-two elegiac fables of Avianus, a writer of the period which saw the final triumph of Christianity, and probably a later contemporary of Ausonius. A probable reason for this preposterous preference may be

found in the metrical form as well as in the shortness of Avianus' work. His fables are in elegiacs, a metre with which everyone was familiar; those of Phaedrus are in iambs. Moreover, Avianus' elegiacs are terse and easily remembered; Phaedrus is apt to expatiate into matters which have nothing to do with the fable.

It is a sign of the popularity of Avianus in the Middle Age that his forty-two fables have come down to us in a great number of MSS., some of them as early as the ninth century. In not a few of them the love-*elegies* of Maximianus are found in immediate juxtaposition. But, whereas the elegies of Maximianus seem never to have been interpolated, the fables of Avianus have received large medieval accretions in the shape of *promythia* and *epimythia*, to say nothing of the prose paraphrases and rhymed transmutations of which M. Hervieux gives a full account for the first time. To these, indeed, the larger and, in some senses, the more interesting part of his *Avianus et ses Anciens Imitateurs* is devoted, and it is in this section of his book that his readers will find most that is new. M. Hervieux is an indefatigable palaeographer; hence, as the large compass of his *étude* admits of detailed and full descriptions of the MSS. in which the Fables of either Avianus or his paraphrasts and imitators occur, and many of these MSS. are not only very early, but contain a great variety of other matters, often far more important than Avianus, the trained palaeographer will find his attention continually arrested, and the tiro in palaeography, who pants to know how to make a suitable beginning of a study becoming every day more important, will turn again and again to a book in which, as in the works of de Nolhac, he is sure to find the richest and amplest material for his purpose. I cannot better illustrate my meaning than by referring to pp. 49—120, containing a minute account of the MSS. of Avianus in France, Germany, England, Austria, Belgium, Holland, Italy, Switzerland. This subsidiary purpose of M. Hervieux' volume is, I think, quite as important as its more direct object. It is, indeed, in its connexion with the Middle Age, far more than as a work of classical antiquity, that the fables of Avianus are interesting. They moulded the boyhood of Europe at least from the time of Charlemagne to the fifteenth century, and deserve, therefore, the most careful study from all who would understand the thought and morale of that period.

It may be as well to mention in succession the various matters which M. Hervieux' volume comprises. It is divided into two books. B. I. (pp. 3—156) contains a discussion on the name and age of the fabulist, followed by an account of the MSS., editions, and translations. B. II. describes the prose and verse paraphrases or abridgments executed in the Middle Age, with a full account of the MSS., mostly unknown before they were examined by M. Hervieux. Then follows (p. 265 to 287) the text of the fables, as given by the tenth century MS. of Trèves (1093): pp. 289—300, the Greek text of those fables of Babrius which Avianus has imitated: 301—318, the passages

of Vergil copied by Avianus: pp. 319—369, two prose versions: 371—411, the leonine verse translation of a poet of Asti in Piedmont: 412—429, an examination of the rhymes employed by him: 430—450, another leonine version contained in an Austrian codex: 452—461, examination of the rhymes in this version: 462—466, Alexander Neckam's verse paraphrase of the first six fables, based on Paris 11867, with variants from Cambridge Gg. vi., 42: 468—473, Anti-Avianus: 475—479, Noui Aviani Parisiensis Flores: 480—490, Rhythmical Moralisation on the fables: 491—501, Metrical Moralisation on the same: 502—509, other medieval fables not belonging to the Avianian collection.

In the dissertation with which the work opens, M. Hervieux examines the views of Avianus' name, personality, and era, which have been held by previous editors, notably Cannigieter, Wernsdorf, Lachmann, Unrein, and myself. He shows that two spellings predominate in the MSS., Avianus, Avienus; the other forms, Anianus, Anienus, Abidnus, Avionetus, Avinionetus, may be dismissed as exceptional, corrupt, or only found in late MSS. Between Avianus, Avienus, the question is more difficult. Avienus is found in one ninth century codex (Paris 8093), and in two eleventh (B. N. Rawl. iii., in the Bodleian, Voss. L. O. 15 in the University Library of Leyden). To these I add the following: Albarus, a Spanish Jew of the ninth century, speaks of *Abieni fabule metrice* (Dümmler and Traube *Poet. Lat. Med. Aevi* III., p. 124), and Mico Levita (A.D. 825-853), who in his *Prosodia* cites the fables three times, spells the name Avienus. On the other hand Avianus is found in three MSS. of the eleventh century, two of the twelfth, ten of the thirteenth, seven of the fourteenth; and he is so called by Conrad of Hirschau in the twelfth century. M. Hervieux pronounces in favour of this spelling, as Cannigieter and all subsequent editors have done; yet, if earliness of witnesses preponderates over number the evidence is rather in favour of Avienus. The question cannot be considered settled. Meanwhile it is convenient to distinguish the fabulist Avianus from the geographical and astronomical poet Rufus Festus Avienus. It must not be forgotten that Fröhner, who in his edition of 1862 adopted the spelling Avianus, at a later period decided in favour neither of this nor Avienus, but of Avianius.

In the more purely historical part of his discussion, I find little to dissent from, except as to the interpretation of the words of the *præfatio* "De his ego ad quadraginta et duas in unum redactas fabulas dedi, quas rudi latinitate compositas elegis sum explicare conatus." M. Hervieux explains this to mean that Avianus turned forty-two fables, which had already been known to the Roman world in a common prose version, into elegiacs. He goes on to infer that this prose version was that of which Ausonius speaks as made by Titianus; and, since Titianus is called *fandi artifex*, explains *rudi*, in the above passage of the *Præfatio*, of the language of common life as opposed to the language of poetry. All this is pure hypothesis. In my

edition I have maintained, as I still believe, that the words, *rudi latinitate compositas elegis explicavi* = *r. l. composui et elegis explicavi*. Avianus makes his statement, not of the whole collection of fables, but of the forty-two alone which he versified. The use of the participle is precisely the same as in the previous clause, in *in unum redactas dedi*. The rudeness of the latinity will easily be felt by any one who studies the fables; most of them have some word, or combination of words, which jars on our feeling of correct language.

The section on the editions of Avianus is full of new matter. It is noticeable that many of them, even the rarest, are to be found in the British Museum. M. Hervieux traces the fluctuation in the spelling of the fabulist's name from the Avianus of 1494 to the Avienus of 1570; thenceforward the two names alternate in the editions for about half a century, when a return was made to Avienus. Cannigieter (1731) was thought to have decided the question in favour of Avianus, which has ever since maintained its ground. We have seen that an age of MS. research like our own is not unlikely to overthrow this part of the learned Dutchman's researches, as it has undeniably disposed of his view of the fabulist's era.

ROBINSON ELLIS.

#### CORRESPONDENCE.

##### TRACES OF SYRIAC INFLUENCE ON THE TEXT OF THE VULGATE.

Fallowfield, Manchester: Jan. 27, 1894.

I wish respectfully to suggest to the learned editors of the new edition of the Latin Vulgate that, for the solution of the problem they propound in to-day's ACADEMY, they should look to Syria. The proximity of Bethlehem, where Jerome laboured, renders this antecedently probable; and I venture to think that the following considerations prove (or tend to prove) that the MS. or MSS. in whose favour Jerome altered the readings of the Old Latin had been "Syriacised."

Mark ix. 5.—The Vulgate here has *hic nos esse*, instead of *nos hic esse* of the Old Latin. The Greek is *ἡμεῖς ἔδε ἐταί*. The Palestinian Lectionary (Syr-Jer), which so regularly presents the readings of BCS, is here defective (as is also the Curetonian); but, in Matt. xvii. 4, Syr-Jer reads "Good is it for us that we should be *here*"; but Syr-Cu in Matt. xvii. 4, and the Peshitta in this place, and also in Mark ix. 5, read: "Good is it for us that *here* we should be." May not the position of "*here*" in Syr and Syr-Cu have led to the transposition from *nos hic esse* to *hic nos esse*, in the MS. used by Jerome?

Luke ix. 44.—*In vestris cordibus* has not been found in any Syriac MS.; but the Diatessaron, which is essentially a Syrian production, bears evidence to the existence of this reading by the doublet: "Keep these sayings in your ears and hearts."

John vi. 12.—*Ne perant* has no precise equivalent in any known MS.; but Codex D bears evidence to the Vulgate by its unique reading: *ἵνα μὴ τι ἀποληται ἐξ αὐτῶν*, "That none of them be lost." That Codex Bezae bears the marks of Syriac influence has, in my judgment, been demonstrated by Mr. Chase.

John ix. 28.—The Vulgate adds *proci dens*, without any equivalent in extant Greek MSS. This passage does not exist in the Curetonian Fragments; but the insertion of "*proci dens*" is precisely the sort of embellishment in detail

by which Syr-Cu is characterised. In fact, in three other passages, where *προσκυβειν* occurs in the Greek, the Curetonian adds נפל = "fell"—e.g., Matt. viii. 2, "a leper came, fell, and worshipped him." So Matt. xviii. 26, Matt. xx. 20.

Luke xi. 53.—*Os ejus opprimere*. Does not this translation of ἀποσπομαίρειν suggest a familiarity with the Peshitta מרססין? The radical notion of מרסס is to stamp with the foot, hence to coerce, hinder. Tremellius and others take this Syriac word to mean "to entrap"; but does not its usage in Rom. xv. 22 suggest here rather the thought of stifling Christ's words by browbeating? If so, this is the idea involved in "os opprimere," as well as in ἐπισπομαίρειν (3 MSS. of Tisch.).

As to the other cases, I have no suggestion to offer. Some of the instances are such that the Syriac cannot offer evidence—e.g., John v. 45, vii. 34, &c. The above may be thought too limited an area on which to base an induction. My purpose will be served if I have turned the attention of scholars in the direction in which the solution seems to lie; or, if a more extended list could be supplied me, I should have pleasure in making a further application of the method employed above.

J. T. MARSHALL.

#### THE PREVALENCE OF S-PLURALITY IN ENGLISH.

Oxford: Jan. 30, 1894.

Prof. Napier's letter in the ACADEMY of January 20 is in the nature of a schedule of details of evidence supplementary to the letter of January 13, to which we must turn for the enunciation of the principle upon which he resists his argument so far as it depends upon the *Chronicle* 1122-31 and upon the *Ormulum*. The principle upon which he relies is enunciated in these words:

"When two different languages are brought into contact, the influence of the one upon the other is first made apparent in the borrowing of words and phrases, and the proportion of such loan-words may, especially during the earlier periods of contact, be taken as a trustworthy gauge of the amount of influence exercised by the one on the other."

Applied to our present debate, this means to say that borrowed words and phrases are the first results of influence, that the passive language will adopt these earlier than it will admit flexional change, and that the true gauge as to whether influence is such as can impart flexional change is to be found in the list of borrowed words. Prof. Napier submits the *Chronicle* 1122-1131 and the *Ormulum* to this test, with a very remarkable result. He finds that the list of borrowed words is small; and the inference which his argument requires him to draw is this: that the influence was not strong enough to produce changes of form. But he is debarred from this inference by his own observation of words in the same book which have admitted change in form and meaning—viz., *ormin*, *rime*, *wiless* (modern English "wiles"), *temple*, *mazzestre*. How can he with any consistency maintain that the French influence might not have caused the native s-plural to become universal?

Prof. Napier leans upon a principle which fails him, and which in any case of exact reasoning must fail anyone who leans on it, because it is faulty. I know it is current, and I know there have been situations in history to which it might be applied with proximate accuracy; but I think it is not applicable to the situation now under discussion. Conquered people dislike the language of their conquerors. They prefer their own native words wherever choice is free, and so much is in their power; but the influence of form and sense is

too subtle to be resisted—it is unnoticed and unsuspected, and therefore cannot be guarded against. For these reasons I cannot admit (in the particular case before us) that the proportion of loan-words may be taken as a trustworthy gauge of the amount of influence exercised by one language on the other.

That our s-plurality received a strong impulse from French, seems to me to be not so much a matter of inference from constructive reasonings, as a fact patent and visible to the naked eye on the pages of the *Chronicle*. I declare myself unable to pass from the plurals of the time of the Norman Conquest to those of sixty years later, and not feel that the change must be due to an external cause.

J. EARLE.

#### SCIENCE NOTES.

THE Hayden Medal—founded by the widow of the late Prof. F. V. Hayden, "for the best publication, exploration, discovery, or research in the sciences of geology and palaeontology"—has been awarded by the Academy of Natural Sciences of Philadelphia to Prof. Huxley. The previous recipients of the medal have been Prof. J. Hall, Prof. E. D. Cope, and Prof. E. Suess.

MR. H. O. FORBES has been appointed director of the Liverpool Museum.

LORD RAYLEIGH, professor of natural philosophy at the Royal Institution, will begin, next Saturday, a course of six lectures on "Light, with special reference to the Optical Discoveries of Newton."

THE annual general meeting of the Physical Society will be held on Friday next, when Mr. O. G. Jones is to read a paper on "The Viscosity of Liquids."

#### PHILOLOGY NOTES.

THE new number of the *Journal of Hellenic Studies* (Macmillans) contains an interesting literary discovery. A Dutch naval officer, Mr. H. Van Assendelft de Coningh, acquired at Palmyra, in 1881, a set of wax tablets, which, when examined recently by Dr. D. G. Hesselning, of Leiden University, were discovered to contain portions of the text of fourteen of the Fables of Babrius. Dr. Hesselning has now published the text, with photographic facsimiles of all the tablets. Of the fourteen fables four have hitherto been known only in prose paraphrases; of the rest, Dr. Hesselning's opinion is that they are a sadly corrupted copy of an original which was superior in many respects to the Athoan and Vatican codices. The copy was evidently a mere schoolboy's exercise, and is full of mistakes, which in some cases reduce the text to prose; but the date of the tablets makes their evidence valuable wherever it is available. They are assigned on palaeographical and historical grounds (Palmyra was destroyed in A.D. 273) to the third century; and as the best authorities concur in placing Babrius in the early part of that century, the tablets carry us back very nearly to the age of the author. Among the remaining contents of the *Journal*, special mention may be made of Mr. J. G. Frazer's article contesting Dr. Dörpfeld's theory of the rebuilding of the pre-Persian temple on the Acropolis, and Mr. A. J. Evans's interesting account of a Mykenaeen treasure from Aegina, now in the British Museum. Prof. Percy Gardner disputes the restoration of the chariot group of the Mausoleum recently adopted in the Mausoleum room at the British Museum. Mr. A. G. Bather continues his description of the bronze fragments of the Acropolis, and discusses the plan of the Thersilion at Megalopolis; Mr. V. W. Yorke

describes some new fragments of the balustrade of Athena Niké, discovered by himself; and Mr. W. J. Woodhouse prints a number of inscriptions from Aetolia.

#### REPORTS OF SOCIETIES.

ELIZABETHIAN.—Wednesday, Jan. 10.)

F. ROGERS, Esq., in the chair.—Mr. A. H. Bullen read a paper on "William Browne, of Tavistock." Browne was born at Tavistock about 1591; but it was impossible to fix the exact date, as the registers for that year are lost. He was connected with several old Devonshire families, particularly the Browns in and around Eyelash. He was educated in Devonshire, proceeded to Exeter College, Oxford, Clifford's Inn, and the Inner Temple, and was in 1615 appointed pursuant to the Courts of Liveries. He was twice married, his first wife dying in 1614. Mr. Bullen supplied some new information regarding his second wife, who was named Timothy, and was second daughter of Sir Thomas Eversfield. Browne married her in 1628, after an engagement of thirteen years; but their only issue was two children, both of whom died in infancy. In 1611 Browne issued the first book of the *Britannia's Pastorals*, dedicating it to Lord Zouch, and including several commendatory poems from Selden, Drayton, Christopher Brooke and others. The second book was published in 1616, was dedicated to William Lord Herbert, and contained congratulatory poems from Davies, Wither, and Ben Jonson. The third part of the *Britannia's Pastorals* did not appear until 1852, when it was printed for the Percy Society from the original MS. Notable among his other works are "The Shepherd's Pipe," two books only of which were published by him, the Inner Temple Masque, and the celebrated Drinking Song alluded to in *Poor Robin's Almonack* (1694), and first printed from the Lansdowne MS. by Mr. Hazlitt, in 1867. His ballad on Lydford still lingers on the country-side, and is mentioned as early as 1630 in Westcott's *Devonshire* as being "sung by every travelling fiddler." Lydford law is to Browne like Jedburgh justice. The songs "Shall I tell you whom I love" and "Venus by Adonis's side" are well known. In 1647 appeared a translation of Le Roy's History of Polixander by one William Browne; but there is no evidence to show whether he was the present author. Browne, after his second marriage, settled near Betchworth and Dorking, apparently with a good competence, and died in or about 1645; but there is no trace of his death or burial in the Surrey registers. He may have been buried at Tavistock, as an entry in the Tavistock register would seem to show. The bulk of Browne's poetry was probably written in youth or in very early manhood. It would be a hopeless task to attempt to disentangle the plot of the *Britannia's Pastorals*, but this very intricacy is one of the charms of the poem. Walpole would, with his eighteenth century standard of judgment, have hardly included it among his "lounching books"; but the sympathetic reader has not far to travel before he lights upon some beautiful and striking passage. The brooks and birds babble and twitter in its printed page not less lively than in that western paradise. His shepherds and shepherdesses sing like the shepherd in the *Arcadia*, as though they would never grow old. We must not look to Browne for the energy and turbulence we find in the great poets, but in him we shall find a true poet of sweet and pleasant pastoral. On the other hand, his fondness for simple, homely images led him sometimes into sheer puerility and a hunting after the most far-fetched and outrageous conceits. Browne's poems have attracted admirers both among the poets of his day and the poets of our own. Sidney and Spenser were his masters; and the "well-languaged David," Michael Drayton, Ben Jonson, Christopher Brooke, and even John Milton wrote eulogies of his verse. To Nathaniel Carpenter, in his *Worthies of Devonshire*, there were "few such swans as he nowadays for harmony." From this Wood has conjectured that Browne had written a history of English poetry which was lost; but at most it can only be supposed that such a thing had been suggested by Browne. Keats and Mrs. Browning have, among modern poets, yielded Browne their meed of



praise. Most of his days were spent at Wilton with the Herberts, that home of the poets; and in all probability the *Elegy on the Countess of Pembroke*, beginning "Underneath this marble hearse," &c., was written by Browne. Whalley, in the middle of the eighteenth century, was the first to attribute it to Ben Jonson, because it had been "universally assigned" to him. On the other hand, there is a second sextain not usually printed which was written by Browne; and Browne himself, in his *elegy on Charles Lord Herbert of Cardiff and Shurland*, claims the authorship in these words:—

"And since my weak and saddest verse  
Was worthy thought thy grandam's hearse,  
Accept of this."

Aubrey prior to Wood gave the *elegy* to Browne in his *Natural History of Wiltshire*—"made by Mr. Browne who wrote the *Pastorals*." It was first printed by Osborne in 1658, and appears in the Trinity College Dublin MS. signed William Browne. It was also included in the MS. of Poems of William Earl of Pembroke, the Countess's son. The old poet that sang so lustily the praises of Devonshire is yet beloved on the banks of the Tavy and the Plym.—A discussion was opened by Mr. Frederick Rogers, and continued by Messrs. Frank Payne, W. H. Cowham, James Ernest Baker, and A. H. Bullen.

#### ASIATIC.—(Tuesday, Jan. 16)

LORD REAY, president, in the chair.—Miss C. A. Foley read a paper on "The Psychological Basis of Buddhist Ethics in the Sixth Century B.C., as illustrated by the Cūla-Vedalla Sutta." This, the "Little Miscellaneous Discourse," is contained in the *Majjhima Nikāya*, one of the books in the second Pitaka of the Buddhist canon. It consists of a dialogue between Visākha, treasurer to King Bimbisāra, and Dhammadinnā his wife, from whom he had separated himself when converted by Gotama, although he remained a lay disciple. She, emulating her husband's example, but going further, had joined the Buddhist order and attained Arāhantship. Visākha, anxious to learn the state of her mind on her return (for missionary purposes) to his neighbourhood, interviews her by putting a number of questions on more or less knotty points of Buddhist psychology, ethics, and metaphysics. She, answering with ready discernment, finally refers him to Gotama, who sanctions all she has said as equivalent to his own teaching, and proclaims her first among the teachers in his train. Such is the vision given in the *Apadāna* in Dhammapala's Commentary on the *Therīgāthā* and in Buddhaghosha's Commentaries on the *Anguttara Nikāya* and on the *Majjhima Nikāya*. The thirty-three questions put to Dhammadinnā may be grouped thus: Seven on individuality or personality in its relation to desire, together with current theories on the location of the principle of individuality or soul; four on the eight-fold path of virtuous conduct; three on the *Saṅkhāras*; five on the psychology of religious hypnotics; seven on the modes of feeling their interrelations and connexion with immoral bias; seven on mental dispositions as correlated, and *Nirvāna* as unrelated. The psychological groundwork of character was by the Buddhist conceived as an aggregate of five factors—visible form, feeling, sense, perception, the *Saṅkhāras*, and conception of thought. Will does not appear as a prime factor; but as desire or craving is by Dhammadinnā viewed as a resultant of these five *Skandhas* tending to the persistence of the organic aggregate or individuality. The theories of soul in body, body in soul and the like, characterising Western thought, are all anticipated in the views combated by Gotama who, while opposing in his first sermon the localisation of soul, the *Ego*, in any one of the five *Skandhas*, on grounds which seem to identify the *Ego* with Will, does not there or elsewhere admit the existence of a noumenal principle at all. Still less is the question of free will admitted in Buddhist ethics, nor that of a distinct moral faculty or conscience, nor are the springs of action viewed from the modern standpoint. The psychology of emotion is treated of, under analysis of feeling into pleasurable, painful, and neutral (feeling which is neither pleasurable nor painful). The complex

presentation of these, and the intellectual import of the last as discussed by Visākha and Dhammadinnā, show some parallelism with modern analyses of the same subject by such experts as Prof. Bain, Sully, Höffding, and James.

#### METEOROLOGICAL.—(Annual Meeting, Wednesday, Jan. 17.)

DR. C. THEODORE WILLIAMS, president, in the chair.—The council, in their report, stated that the society had made steady and uninterrupted progress during the year, there being an increase in the number of fellows, and the balance of income over expenditure being greater than in 1892. They also reported that Dr. C. Theodore Williams, previous to vacating the office of president, had expressed a desire for the formation of a fund for carrying out experiments and observations in meteorology, and that he had generously presented to the society the sum of £100 to form the nucleus of a research fund.—Dr. C. Theodore Williams, in his valedictory address, gave an account of the climate of Southern California, which he made most interesting by exhibiting a number of lantern slides. In the autumn of 1892 Dr. Williams visited this favoured region, chiefly with a view of investigating its present and future resources, and its suitability for invalids. After describing the entrance into California from Utah and Nevada, the general geography, and the mountain ranges, he pointed out that the mountain shelter is tolerably complete, and that the protected area consists of (1) valleys, chiefly running into the coast range from the sea and rising to various elevations, such as the fertile San Fernando and San Gabriel valleys; or else (2) more or less extensive plains as those of Santa Ana and San Jacinto. Southern California is subdivided into two portions, eastern and western, by the Sierra Nevada and its spurs, the San Gabriel and San Bernardino mountains. The climate of the eastern portion, which is an arid region, is very dry, very hot in summer and moderate in winter. The climate of the Western portion has three important factors, viz (1) Its southern latitude; (2) the influence of the Pacific Ocean, and especially of the Kuro Suvo current, which exercises a similar warming and equalising influence on the Pacific coast of North America as the Gulf Stream does on the western coasts of the British Isles and Norway; and (3) the influence of mountain ranges, affording protection from northerly and easterly blasts, and also condensing the moisture from the vapour-laden winds blowing from the Pacific. Dr. Williams then gave particulars as to the temperature and rainfall at Los Angeles, San Diego, Santa Barbara, and Riverside. From these it appears that the climate of Southern California is warm and temperate, and on the whole equable, with more moisture than that of Colorado; and that it is a climate which would allow of much outdoor life all the year round. The president next described the effect of the climate on vegetation, and showed what results had been obtained by diligent watering and gardening in this beautiful region. Wine and brandy are made in South California, but oranges and lemons are the leading crops, varied with guavas, pineapples, dates, almonds, figs, olives, apricots, plums, and vegetables. On higher land apples, pears, and cherries bear well, and our English summer small fruit is also grown; while strawberries ripen all the year round, and are plentiful, except in July and August. Dr. Williams concluded by saying that many an invalid has regained vigour and health, as well as secured a competence, in the sunny atmosphere of Southern California.—Mr. R. Inwards was elected president for the ensuing year.

#### ARI-STOTELIAN.—(Monday, Jan. 22.)

SHADWORTH H. HEDGSON, Esq., president, in the chair.—Mr. A. Bontwood read a paper on "The Ethical Interpretation of Life and Nature." The aim of the writer was to show that it is impossible for philosophy to give such an interpretation of life and nature as shall satisfy the facts of the moral consciousness, and justify the effort after the moral ideal, unless it passes beyond the domain of pure ethics and becomes distinctively religious. This does not imply that philosophy is to be controlled by theological dogmas arbitrarily introduced

from a source of which philosophy cannot take cognisance, but that the appeal to experience, which all philosophy is bound to make, ought to be widened so as to make it include that particular form of experience which is the ground of religion. The main outlines of such a philosophy were sketched in some detail, and the paper concluded with a reference to St. Thomas Aquinas as the philosopher who had most nearly realised the ideal.—A discussion followed.

## FINE ART.

### OLD MASTERS AT THE ROYAL ACADEMY.

#### III.

THIS is not exactly a Sir Joshua year, although his name appears no less than eleven times in the catalogue, and most phases of his art are represented. No one work is shown which reaches the very best that the artist could do in the particular style of which it is an instance. The first canvas in order of date would appear to be the "Portraits of Lady Lepell Phipps and her Son" (S. G. Joseph, Esq.), painted about 1758. There is some questionable drawing in the hands; but the work, though faded, has great charm, and that distinction, so free from self-consciousness, in which the earlier time has the advantage of the later. The "Boy with a Bunch of Grapes" (Sir Charles Tennant) is rich in colour, and unusually sound in condition, but not one of the most enchanting of Sir Joshua's performances of this special class. It is commendably free from the impossible archness of some, but has not the irresistible human quality which delights us in others. The "Portrait of Sir Geoffrey Amherst" (Earl Amherst) was one of four pictures sent to the Incorporated Society in 1766, another being the famous full-length of the Marquis of Granby standing by his horse. The hero of the Canadian campaigns is in appearance just one of those men of action, one of those sturdy, simple Britons, in depicting whom Reynolds had no rival among his contemporaries or in his century. Though from a purely pictorial point of view open to criticism—for the figure is not happily placed in relation to its background or to the canvas generally—it may take rank with, though after, the noble "Lord Heathfield," which is one of Reynolds's latest and yet most vigorous productions of the same order. In striking contrast with this is the "Portrait of the Marquis of Tavistock" (W. Agnew, Esq.), a half-length representing the unfortunate young nobleman who married Sir Joshua's sitter and friend Lady Elizabeth Keppel, and was killed out hunting but a few months after this picture was painted. Not only the conception but the technique is here different: a gentle, manly nature, still further refined by high breeding, is happily suggested, and the handling, the colour, are well adapted to give expression to the painter's thought. It would be interesting to know whether this likeness (painted in 1766) was actually finished before Lord Tavistock's death in March, 1767. So singular is the expression of sadness and disquiet in the eyes of the man upon whom fortune had apparently showered all she had to give, that, if not an afterthought, it must appear a strange premonition—a foreboding on the part of the sitter or unconscious divination on that of the painter. Out of a series of large imposing full-lengths of fashionable ladies we select the most pleasing and most popular, the "Portrait of Mrs. Carnac (Lady Wallace)." This picture, which belongs to the same class as those typical decorative performances, "Georgiana, Duchess of Devonshire," and "The Duchess of Rutland," depicts a coldly gracious, smiling, and rather impersonal beauty, wearing white, gold-embroidered robes

and coloured plumes. It is female portraits of this type that cause us to understand how it was that Reynolds's sitters occasionally cried out at the lack of resemblance in their counterfeit presentments.

The series of Gainsboroughs is a very interesting one, and in more than one instance shows him at his best. The "Page" (C. J. Wertheimer, Esq.) is the brilliant sketch of a handsome youth—a sort of "Blue Boy" *en herbe*, but more affected in attitude and less sympathetic in mien. The "Portrait of Miss Haverfield" is the full length of a child fronting the spectator, as she ties the strings of a black cloak worn over a white satin dress. Technically the picture is a brilliant exercise, but as a portrait it lacks the sympathy that Reynolds would, without effort, have been able to impart to such a subject. The "Portrait of the Hon. Mrs. P. Thicknesse" (C. J. Wertheimer, Esq.) is especially interesting as a comparatively early work, painted while the painter was still the chief portraitist of Bath, and as presenting the wife of his patron and friend, Capt. Philip Thicknesse. The conception is as vivacious and characteristic as can well be imagined; but it is obscured rather than helped by the unusual profusion of accessories—the ornate greyish-white gown with multitudinous flounces, the musical instruments, the music books. There is in the rendering of the flesh a curious glassiness, unusual to this degree even in early works, which may have been aggravated by cleaning. The "Portrait of Charles Frederick Abel" (C. J. Wertheimer, Esq.) is a masterpiece of characterisation and vitality, but the colour is not combined into the faultless harmony for which we look in a mature Gainsborough. On the knee of the then famous musician rests his viol di gamba, while under the chair is curled up his pet Pomeranian dog, so often and so superbly painted by the artist. The "Pomeranian Dog and Puppy," which was No. 113 in the Gainsborough exhibition at the Grosvenor Gallery, gives Abel's pets again in quite incomparable fashion. The master says, however, his last word as a painter in the exquisite "Mrs. Robinson," lent by Lady Wallace, from Manchester House. The fair Perdita, exquisitely dressed, delicately rouged, is seated under a tree; and, mounted by her side, watches, motionless yet eager and panting, another and more wonderful Pomeranian—probably this time the artist's own dog "Fox." The pearly harmony of delicate, half-effaced tones, woven together so as to make a general tone, strong as well as beautiful in its silver radiance, is one in which Gainsborough has never been surpassed.

Delicate and distinguished, but not very strong or personal, is the "Portrait of Master Smith" (Lord Burton) by Francis Cotes, a painter whose quiet, reserved charm has not yet met with the full appreciation which it deserves. As a painter of high-bred Englishwomen, without company airs and graces, or self-consciousness of any kind, he is entitled to a place of his own, even by the side of the greatest.

Best of the Romneys on the present occasion is not the "Lady Hamilton as Sensibility," which is hardly one of the most inspired portraits of the painter's chief divinity, but the brilliant unfinished study "A Harrow Gipsy" (Mrs. Tidswell). The evident enjoyment with which this is painted, the vitality which it still retains, give the piece a rather exceptional character, and lead us to wish that Romney had oftener painted in this fashion, though in doing so he had been compelled to sacrifice something of his classic repose and deliberate grace.

One of the jewels of English landscape art is "The Convent: Twilight" (Corporation of Glasgow), a work such as, unpretending as it is, none of the unfortunate master's contem-

poraries—certainly not the more appreciated Gainsborough—could have produced. This simple view of a convent surrounded by woods, standing out under the mysterious light of a clear evening sky, is a composition of classic beauty and most reposeful charm. The mystery and the melancholy are of the essence of the subject, and not violently imported into it. Here Wilson leans neither on Claude nor on any great artist, but is entirely himself.

This is emphatically an exhibition in which to see and study Turner: the greatest of modern landscape painters has rarely been so nobly represented as an oil painter. "The Trosachs" (James Orrock, Esq.) is a beautiful example of his first manner, sober in colour, but silver with a tremulous grey light: here the dominant note is that solemn quiet which was peculiar to Alexander Cozens; and the influence of Wilson, too, may we think be traced. In "Newark Abbey on the Wey" (same collection), nothing could well be lovelier than the hue of vanishing sunset which still suffuses the rapidly darkening scene; but the composition suffers terribly from the abundance of heterogeneous elements which the painter has not succeeded in fusing into an harmonious whole. The great "Wreck of the 'Minotaur'" (Earl of Yarborough) has very recently been before the public—at the last exhibition at the Guildhall. It is a magnificent show-piece, more imposing in its amplitude and dramatic force than convincing or based on literal truth. Of the Petworth Turners, some have been seen here but a short time ago; but they are so fine and, for the most part, in such fine condition, that their re-appearance is most welcome. The least successful as compositions are the two familiar "Views in the Park, Petworth," while the noblest of the series is "Chichester Canal: Sunset." Turner has not poetised the scene in his usual fashion, by expanding and distorting it so as to express the phase of sentiment of the moment; he has merely steeped it in the ruddy gold of sunset, leaving its simple, quiet beauty undisturbed. The result is a masterpiece, which may favourably compare even with his highest flights of fancy; Nature thus revealed is so infinitely more beautiful than anything that even a Turner can put in her place. As fresh as when it came from the painter's easel is "The Chain Pier, Brighton" (same collection), in which the sky is brightness itself, the wave-modelling wonderfully elaborate, and the swirling movement of the water suggested with consummate skill. It is curious that our two greatest masters of landscape, Turner and Constable, have both done wonders with this most prosaic of subjects, from which artists less sure of themselves might have shrunk.

Etty's "Pluto and Proserpine" (John Rhodes, Esq.) is a typical example of the merits and defects of this artist. Few of our countrymen have been gifted with greater natural capabilities as regards the technical side of the painter's art than Etty: he had the eye of the colourist, the breadth and sweep, the ease of handling, of the true painter. But how incapable he is of building up out of his models and accessories a coherent dramatic whole, of getting away from the atmosphere of the studio and the properties of stage—or, rather, in this instance, the circus! How strongly the taint of vulgarity clings to the whole thing!

George Mason's "Young Anglers" is a true English idyll, in which earth and sky and the human beings enframed in the landscape appear to be inevitably part of one whole. Especially masterly is the group of little rustics fishing in the clear stream, which mirrors the bright yet veiled sky. The lover of Frederick Walker approaches with a certain agitation this typical work of his, "The Plough," on its reappearance

here, wondering whether the impression it originally made will deepen or fade. That a certain disillusion is the result is not to be denied, although the charm of Walker's exquisite feeling for distinctively English nature is as penetrating as ever. This conception of the heavy purple-red cloud, resting seemingly on the brow of the cliff, and dominating by its mass the foreground, with the team ploughing in the warm, dim light of approaching evening, appears not less original than before. But the thing is rather attempted than really accomplished. Atmosphere and aerial gradation are, in a great measure, wanting; there is, in many places, a tangle of detail beautiful in itself, but unduly insisted upon; and the classicality of these frieze-like figures of the ploughmen and their team is not a true classicality legitimately evolved from a natural motive by elimination and generalisation, but an arbitrary classicality obtained at some sacrifice of life and truth. Walker, if he had lived, would doubtless have attained to a unity and breadth of style, to a naturalness, as well as grace, in the treatment of the human figure, which are the qualities lacking even in his best pictures. The true painter's touch is much more apparent in a fine landscape, "The End of the Harvest" (John Aitken, Esq.), from the brush of a Scottish painter, George Paul Chalmers, who died in 1878 at the early age of forty-two, and who has not up to the present time been so well remembered as, judging by this example, he deserves. Chalmers has not a tithe of Walker's poetic power or originality, but he triumphs over his material, while the more gifted artist is embarrassed and entangled in his own beautiful conceptions. These remarks, be it said by the way, are not suggested by anything that the two artists have in common, but chiefly by the fact that their landscapes just referred to are placed in immediate juxtaposition to each other.

It was a happy idea to bring together, as has been done in the Water-colour Room, a group of paintings, drawings, and designs by that gifted, yet mannered and incomplete, artist, Thomas Stothard. He was a born colourist, with rare gifts in the direction of decorative art, who flourished in the golden prime of the English school, yet did not perhaps live at the time when his peculiar gifts could obtain their fullest development. A sort of latter-day Watteau, with something of the poetry and charm of the original, he affects idylls of artificial sentimentality, scenes from the poets, reminiscences conscious and unconscious of the elder masters. He divines rather than learns some of the secrets of Venetian colour; and if he shares in the mannerism and technical defects of his time, he invests even his faults with a grace which renders his admirers loth to part with them. His finest technical achievement here is the "Diana Sleeping" (Isaac Falcke, Esq.), a Titianesque or rather Giorgionesque motive, painted, however, with a remarkable approach to the peculiar colour-harmonies of a Tintoret. One version of the famous "Canterbury Pilgrims" (Hallam Murray, Esq.) is here; and if we find it difficult to agree with those among his contemporaries who praised the extraordinary accuracy in the drawing of the horses, we may still admire the spirit and humour of the whole, the onward sweep of the gay cavalcade, the bright unpromising hues which so well suit the subject. Composed with unusual skill, and with less than the usual mannerism, is the large canvas "The Children in the Wood" (Sir Chas. Robinson). A charm of sprightliness and humour, with more dramatic power than appears in the oil paintings, is to be noted in the dainty water-colours, especially those dealing with theatrical subjects or illustrating novels. Among things of this kind, too numerous for mention, attention may be called to "Scenes

from *Clarissa Harlowe*," "Scenes from the *Spectator*," and, above all, "Theatrical Characters," with portrait-studies of noted actors of the time in costume.

The Black and White Room is devoted to the exhibition of a replica set of illustrations to the Book of Job, executed by William Blake in 1821 for the late John Linnell. The discussion of these, as forming a separate and entirely distinct group, having little or nothing in common with the rest of the exhibition, we must reserve for a future occasion.

Gallery V. is devoted to a well-chosen selection from the works of the late John Pettie, who braves an ordeal which might have been deemed especially dangerous to his art with unlooked-for success. That art does not, it is true, appear less narrow than heretofore, or less artificial in its romanticism; but certain technical and other excellencies stand out more strongly than they did when the works were seen successively, and, therefore, without opportunity for comparison with one other. Pettie has breadth and vigour of execution, but no great solidity: strength of tone is attained sometimes at the expense of atmospheric truth. His light is, as a rule, neither frankly artificial nor really natural; his figures appear to circulate in a bright, vitreous medium rather than in true air. What is most curious and characteristic about his talent is that he lives almost wholly in a past of romantic drama—even melodrama. A modern man, in contact with modern humanity, and studying it closely enough for his special purposes, he never, except in portraiture, grapples with his own time, unless it is dressed up in the *défroque* of another period. What is really his rarest and most artistic quality is the singular truth, the power of suggestion, with which he can represent violent action, swift onward movement, the animal life of the human being in full vigour. Good instances of this are the vigorous "Tussle with a Highland Smuggler"; the study "Disbanded," showing a sinewy Highlander rapidly scaling a snow-covered hillside; and the duel-scene "To the Death," in which the watchful energy of two well-matched and desperate combatants, the muscular tension of their strong limbs, are given with rare truth and skill. Melodrama still, but melodrama of a much higher and more poetic order, is "The Chieftain's Candlesticks"—a legend of Montrose. On either side of the chieftain's chair, now for ever empty, are placed the mighty torchbearers, two magnificent Highlanders, bearing aloft flaming torches, as, with grief stamped on their noble features, they stand solemn and motionless as statues. A great command over varieties of facial expression is displayed in those too purely melodramatic productions "Terms to the Besieged" and "Treason." Genuine humour, of its kind, gives distinctiveness to that popular anecdotic piece, "Ho! ho! ho! Old Noll"; and artistic skill, enjoyable for itself, quite apart from the question of subject, charms us in the canvases called "Late" and "The Time and Place," both of them studies of young cavaliers in seventeenth-century costume.

CLAUDE PHILLIPS.

## CORRESPONDENCE.

BOTTICELLI'S "SPRING."

Hind Head: Jan. 27, 1894.

There is perhaps no great picture whose meaning has been so much debated as the *Primavera* or "Allegory of Spring," by Botticelli, in the Belle Arti at Florence. I believe I have been fortunate enough to decipher the real interpretation of this beautiful work; and I venture to lay my reading of its figures before those who are interested in early Tuscan art.

Let me begin, however, by quoting a few of the current explanations. Messrs. Crowe and Cavalcaselle are judiciously vague in their identifications.

"The scene," they say, "is a landscape of wood, orchard, and flowery meadow. A man with a winged helmet like a Mercury, scantily draped about the hips, with a sword at his side, and striking down fruit from a tree, offers to the spectator a youthful form in fair movement and proportion. Three females near him (the Graces?) dance on the greensward in the light folds of transparent veils; a fourth (Venus?) stands in rich attire in the centre of the ground; whilst, above them, the blind Cupid flies down with his lighted torch. On the right a flying genius, whose dress flutters in the wind, wafts a stream of air towards a female, in whose hand is a bow and from whose mouth sprigs of roses fall into the garment of a nymph at her side."

This is safe but indefinite; it commits the authors to nothing—and tells the student nothing either.

The invaluable Baedeker follows the commonly received interpretation—the one which appears to be traditional in Florence.

"On the left," he says, "Mercury and the Graces; Venus in the middle; and, on the right, Flora, with a personification of Fertility, and a god of wind."

Rossetti's well-known sonnet embodies essentially the same explanation. I quote the lines which bear upon this subject:

"What masque of what old wind-withered New Year

Honours this Lady? Flora, wanton-eyed  
For birth, and with all flowrets praukt and pied:  
Aurora, Zephyrus, with mutual cheer  
Of clasp and kiss: the Graces circling near,  
'Neath bower-linked arch of white arms glorified:

And with those feathered feet which hovering glide

O'er Spring's brief bloom, Hermes the har-binger."

As poetry, this is, of course, most beautiful: but as exegesis, it appears to me to be essentially erroneous. The real explanation, I take it, is as follows. I begin with the personage on the spectator's left.

This figure, described by Crowe and Cavalcaselle as "striking down fruit from a tree," is really engaged in dispelling a mass of clouds which occupy the extreme upper left-hand corner of the composition. These clouds are faint, but still quite distinguishable in the original painting, and are very well brought out in the chromolithographic reproduction by the Arundel Society. The figure bears in his hands a caduceus, with which he drives away the mists of winter; his feet are winged; I take him for Favonius. Probably the hint was derived from the familiar Horatian line, "Solvitur acris hiems grata vice veris et Favoni."

The next three figures are admitted on all hands to be the Graces; the "Gratiæ decentes" of the same ode of Horace.

The central figure, commonly called Venus, is really Spring. She is represented as pregnant, because spring is the budding season of the year. Over her head hovers a winged Amor, with a fire-tipped dart, because "In the spring a young man's fancy lightly turns to thoughts of love." But I earnestly hope no *Smelfungus* will accuse me on this account of imagining that Botticelli was in the habit of reading Tennyson.

It is clearly the three figures on the right, however, which form the crux of the composition; and by its success in dealing with them any attempted interpretation must stand or fall. For a long time they puzzled me. At last, one day, as I sat in front of the picture, it came upon me with a flash; they are the three spring months, March, April, May, appropriately represented by allegorical figures.

The year begins, of course, after the old fashion, with March, to the extreme right of the composition. He is cold and blue; his limbs are scantily draped; his movements are hurried; where he passes through the orange-grove, the trees of the background, elsewhere quite still, are bent and bowed before him. He blows a gust of wind from his puffed-out mouth upon April, just in front of him.

April, though still hasty, is less rapid than March. She is draped, but lightly, from head to foot. Her upper half is clad in fleecy white cloud; her lower limbs are girt by pale blue sky—a most characteristic piece of symbolism. Moreover, the upper portion of her thin robe is plain white; the lower is dappled with green herbs, just sprouting, but not yet in blossom. This seems to indicate the first half of April as still wintry, while the second half is the time of reviving vegetation. But from April's mouth, under the breath of March, flowers are issuing, which drop into the lap of May in front of her. This would seem to suggest that

"March winds and April showers,  
Bring forth May flowers."

I cannot learn whether there exists any Tuscan equivalent for this our English proverb; but if some correspondent can supply that missing link, I shall be glad to hear from him.

April seems as if escaping from the hands of March into the arms of May. It is possible that the way March clutches her retiring figure may enclose an allusion to the old idea that March borrows three days from April.

Last of all we have May herself, erect and smiling, clad from head to foot in a flowery robe, and with flowers springing more abundantly beneath her heel than anywhere else in the dappled foreground.

The contrast between the three months is very striking—March, boisterous and blustering; April, gentle and shrinking; May, sedate and quiet—March, hurrying rapidly; April, swift, but not flurried; May, calm and queen-like—March, cold and almost nude; April, warmer and lightly draped; May, fully clad in a rich robe of bloom, and with her lap full of posies—most like double anemones. (But if so, Botticelli errs in giving them a green calyx.) Every touch, I believe, has its allegorical meaning.

It almost looks as if this picture were one of four panels representing the Four Seasons; and I would venture to suggest that each most probably contained in the centre the season it represented—Spring, Summer, Autumn, or Winter; that on one side stood the three months which compose each season; and that the other may have been filled by appropriate accessory figures, like the Graces and Favonius. It also seems to me likely that the *Primavera* occupied the first place on the wall to the right of the entrance door, so that the figure of March greeted the spectator on entering. After it may have come Summer, probably with its three component months also on the right, and allegorical figures to the left of the composition. These two pictures may have occupied the right-hand wall of the room; the two others may have faced them on the left—with the component months at the opposite side, as if retreating. For example, Winter might have had on the right allegorical figures (say Boreas and Satyrs); and on the left, as if retiring towards the door, the successive figures of December, January, and February.

Did Botticelli ever paint any more of the series, for Cosimo de' Medici's villa at Castello, or elsewhere? Has any fragment of any companion piece survived? The general tone of the composition in the *Primavera* closely resembles Botticelli's "Birth of Venus," in the Uffizi, also from the Castello villa. Has this picture anything to do with the series of the Seasons?

The explanation of the *Primavera* here



suggested seems to me to be so clear that I can hardly believe it has not hitherto struck some other observer. Yet I cannot find a hint of it in any book at my disposal. If it is not novel, I apologise for publishing it: my excuse must be that, so far as I am concerned, it is at least original. I have detailed my identification of the figures to several persons interested in the picture, both artists and men of letters, and found in every case it was alike new to them and accepted by them as a satisfactory interpretation. Hence I am emboldened to suggest it thus publicly for the opinion of experts.

GRANT ALLEN.

#### THREATENED DESTRUCTION OF THE TEMPLE OF PHILAE.

Strathern House, Crief, N.B.: Jan. 31, 1894.

I notice that the projects for the construction of reservoirs in the Nile have been completed, and that the Under Secretary for Public Works in Egypt admits that the Aswân Shallâl or Cataract site is the best and most economical of those proposed. He recognises the objection caused by the unavoidable inundation of the temple at Philae, but suggests that the temple might be removed, and built on the adjacent island.

I would earnestly call the attention of the archaeological world to this "unavoidable" act of vandalism. It is not enough to say that a committee of three engineers from England, France, and Italy has been appointed to study the question: they were not sent in the interests of art, but to study the stability of the great dam. I do not wish for a moment to suggest that these three eminent hydraulic engineers are themselves vandals. Yet it is well known that engineers, when swayed by the interests of their calling, do not take into consideration the art side of the question; and it is not to them that we would naturally turn when we wish to preserve a world-famous monument, but to men of taste and archaeological knowledge. I hope that a protest will be lodged in the proper quarter against this act, which will cast a slur on the English in Egypt.

Though the expense would, no doubt, be greater, I am still of opinion that water held back up to the plinth of the temple of Philae, supplemented by another dam higher up the river, would accomplish what is wanted in the way of supply. Two dams will be much safer than one, and the celebrated temple will be spared.

JUSTIN C. ROSS

(Late Inspector-General of Irrigation Egypt).

#### NOTES ON ART AND ARCHAEOLOGY.

The following exhibitions open next week: the thirty-third annual exhibition of the Glasgow Institute of the Fine Arts; a loan collection of drawings by modern Dutch masters—including Josef Israels, James Maris, A. Mauve, and Bosboom—at the galleries of Messrs. Arthur Tooth & Sons, in the Haymarket; and a collection of Japanese lacquer and metal work, at the Burlington Fine Arts Club, in Savile-row, which will remain on view until the end of March.

VISCOUNT DILLON has been appointed a trustee of the National Portrait Gallery, in the room of the Hon. Edward Stanhope.

LAST Saturday (January 27) was the seventieth anniversary of the birth of Josef Israels, upon whom the Queen Regent of the Netherlands has conferred the newly founded order of Orange Nassau.

EVERYONE knows how much Méryon saw—and made the student of his etchings see—in

that particular devil, outside Notre Dame, which bears the name of "Le Stryge," "Cruelty, list, hypocrisy"—these were but a part of the vices which the greatest imaginative artist in pure "black and white" whom we have had since Dürer, managed to read into, or managed to find in, the demon of stone that gazes and gloats over Paris. The attentions of Mr. Pennell, in the series of clever pen drawings which he shows at Mr. Dunthorne's, have not been concentrated altogether upon Méryon's favourite fiend. Mr. Pennell's wider sympathies have embraced many devils. Yet he has not neglected this ever living and potent one that fascinated Méryon, almost as much as did the exquisite beauty of the main lines of the great church. And, like the artist who has preceded him—except that in the slang of the moment, he has "done one better"—Mr. Pennell, an admirable draughtsman with not the most flexible of instruments, has taken note, in many of his drawings, of the Paris that lies below and beyond the devils of Notre Dame. The drawings are to a great extent original in method as well as interesting in theme; and for a while they reconcile us to some delay in the publication of those etchings which Messrs. Bousso, Valadon & Co. some time since announced as "in leisurely preparation."

AT the Goupil Gallery there is on view, for a while, the really fine collection of Japanese prints which was formed by that interesting critic and agreeable connoisseur, M. Théodore Duret. There is already, we suspect, a little abatement in the rage with which, but a few years ago, everything Japanese was sought for; but if the collector has become more discriminating, and knows that to much of Japanese production there cannot be accorded that long life and never-failing attractiveness which belongs to Classic and Renaissance design—that much of it, indeed, is as surely doomed to die as the work of the schools of Blake and the Pre-Raphaelites—that is only another reason for appreciating those finer examples of what the Japanese really did admirably well, in which this collection distinctly abounds. All the best masters of Japanese engraving in colours are well represented at the Goupil Gallery, where Hokusai rubs shoulders with Utamaro, and Kiyonaga faces Toyokuni.

#### THE STAGE.

##### STAGE NOTES.

ARGUMENTS for alterations in the laws of the land—the marriage laws included—are, as we know, often feebly based upon individual cases, with a supposed grievance. This is nearly always a mistake: the pleas indeed, when so based, can scarcely expect to be cogent. But in Mr. Gattie's new play, "The Transgressor," at the Court, even the individual instance is singularly ill-chosen. If ever a man deserved to be set free from the tie of marriage, by reason of his wife's apparently lasting insanity, it certainly is not the gentleman who bears the name of Langley in the piece at the Court Theatre. Sylvia, who in the lifetime of Langley's wife, he falsely married, is, when she discovers the facts, willing to remain with him in her true office as his mistress—which may be a piece of self-denial on her part, but which is a good deal more likely to be one of the very numerous cases of the subtle hypocrisy of self-indulgence sailing under the colours of self-denial. Whichever it is, it is no argument for the relaxation of the marriage law as it stands to-day. The polemical drama, to be successful, must be conducted with greater strength. Only emasculate men and undesirably passionate or sentimental women can really be affected

by pleas like these. Mr. Gattie has done his best, no doubt; and in the future we believe it likely he will do better. Meanwhile, he must be thankful to Miss Olga Nethersole—who, since her very first appearance in "The Dean's Daughter," we think, has failed in nothing—for giving whatever vitality it has to the present performance at the Court. Certainly Mr. Gattie may be credited with having provided the lady with a strong part, though not a wholly sympathetic one. But—just Heavens!—what a use she makes of it! with a performance refined yet forcible, expressive yet restrained! Miss Nethersole is an artist, and a young woman who, by her work, does justice to her gifts. She is keenly and immediately intelligent; and her personality has what the great Aimée Desclées had, a quarter of a century ago—mobility not too obvious, and yet infinitely varied. May she rise to the heights of that most subtle mistress of her art! She gives fair promise of doing so.

THE Playgoers Club, in its festivity of last Sunday evening, must have had a good time of it. The speech of Mr. Pinero was serious and humane, as well as witty. The speech of Mr. Tree—excellently delivered, as we cannot doubt—had real, if somewhat heavily loaded humour. The speeches of Mr. Jope-Slade, the president—a valued dramatic critic, unreported, alas! in the only morning paper we had access to—are certain to have constituted admirable instances of government by epigram. And the Playgoers Club deserved all these privileges; for though it can scarcely avoid numbering among its members some who seek at its meetings an outlet for opinions not elsewhere smiled upon, it is, in the main, broad and sensible in its sympathies, and has made itself a very substantial factor in the London theatre-going life of the period.

#### MUSIC.

##### MUSIC NOTES.

THREE of Shakspeare's Sonnets (Nos. 29, 99, and 18), set to music by Dr. A. C. Mackenzie, were sung at the last Monday Popular Concert. The composer was in serious mood when he selected these poems, which will bear with no trifling. He has endeavoured throughout to accentuate, and in a dignified manner, the spirit of the words. Of the three, the middle one, "The Forward Violet," seems to have best inspired him. The interpreter, Mr. A. Oswald, sang carefully and intelligently, but his voice was not sufficiently sympathetic. The accompanist, Mr. H. Bird, deserves a word of praise, although an orchestra were needed to reveal the full meaning of the music. A pleasing "Highland Ballad," for violin, also by Dr. Mackenzie, was charmingly played by Lady Hallé; here again the pianoforte, substituted for the original orchestral accompaniment, proved unsatisfactory. Mr. L. Borwick played the complete set of Schumann's "Fantasiestücke" (Op. 12). His tone was somewhat cold in the first two numbers, but the reading of the rest was admirable, as regards both technique and feeling. Mr. Borwick attracts by his simple and earnest manner, and his resolute determination to refuse the encore deserves praise. The performance of Brahms's Quintet in G (Op. 111), under the direction of Lady Hallé, was extremely fine, especially in the two middle movements; the work represents the composer in one of his ripest moods. The programme concluded with Beethoven's Sonata in A (Op. 12, No. 2) for pianoforte and violin, to which Mr. Borwick and Lady Hallé rendered full justice.

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DEAN STANLEY died on July 18, 1881. In his will, dated March 9, 1879, he appointed three literary executors: the Rev. Hugh Pearson, Mr. Theodore Walrond, and Mr. (now Sir George) Grove. Mr. Pearson survived his old friend less than a year; and Mr. Walrond, who had undertaken to write Stanley's life, died suddenly in 1887. The work was then taken up, though with considerable reluctance, by Dr. Bradley, who, after nearly four years' labour, felt himself obliged to hand it over to Mr. Prothero. The Dean of Westminster had by that time completed the first twenty-five years of his predecessor's biography (1815-1840). The amount of "copy" devoted to that period would have more than filled a large octavo volume; and the whole work, had it been continued on the same scale, would probably have extended to five volumes. Fortunately, Mr. Prothero succeeded in compressing the narrative of Stanley's youth to considerably less than half its original bulk, and in telling the whole story of his life within something less than the usual limits of ecclesiastical biography. The result is a valuable and permanent addition to English literature: a book written with admirable insight, delicacy, and discrimination; a book interesting from three distinct points of view—as embodying an immense mass of picturesque description and entertaining anecdotes from Stanley's own pen, as portraying at full length one of the most fascinating figures of the Victorian epoch, and as contributing to our knowledge of a most agitated and momentous period in the history of the English Church.

A great change has been brought about during the last sixty years in the mutual relations of the Church and the nation. There is a more intimate connexion now than there was then between religion and secular life. The clergy are more numerous, more devoted, better theologians, more interested in the outward dignity and splendour of their services than before. But they are also more in touch with science, art, politics, philanthropy, amusements: in general, with what we call culture or the spirit of the age. Their harmless affectation of worldliness even furnishes matter for merriment to the caricaturist. Above all, they are more tolerant of those who differ from them, and more

disposed to change their own opinions in deference to the reasoning or authority of laymen. This change is the resultant of two distinct tendencies originally represented by hostile leaders. One, well known as the Oxford Movement, was personified by John Henry Newman. The other, less definite, could boast no single chief raised so far above his followers as the future Cardinal; but we shall not err much in saying that the source of its intellectual strength was Coleridge's philosophy, while the teacher who first made it a living social reality was Dr. Arnold.

"He made us understand," says Stanley, "that the only thing for which God supremely cares . . . is goodness: that the only thing which is supremely hateful to God is wickedness. All other things are useful, admirable, beautiful, in their several ways. All forms, ordinances, means of instruction, means of amusement, have their place in our lives. But religion, the true religion of Jesus Christ, consists in that which makes us wiser and better, more truthful, more loving, more tender, more considerate, more pure. Therefore, in his view, there was no place or time from which religion is shut out: there is no place or time where we cannot be serving God by serving our fellow-creatures" (vol. ii., pp. 454-5).

Elsewhere Stanley well illustrates the respective attitudes of the two opposing schools towards dogmatic theology:

"Newman, &c., assert that the *main point*, and one which is to be dwelt upon and most earnestly embraced, is that God is Three and yet One. Arnold, &c., that the *main point* is that God sent His Son to deliver us, His spirit to sanctify us, that accidentally this involves much that is unintelligible and mysterious as to the relations of the Persons" (vol. i., p. 210).

Thus, the ethical view of religion carried with it Latitudinarianism in doctrine, and by a further consequence Erastianism in Church government; while what are called High Church principles equally follow from the doctrinal view. For, in order to establish and transmit intact through all the ages a definite system of theoretical belief, there will be needed a body of experts trained expressly for the purpose, held together by the severest discipline, brooking no interference from without, and recruiting their numbers by co-optation. Such a body, if left to itself, will inevitably try to extirpate all differing or competing religious corporations, and to suppress all secular teaching at variance with its own standard of orthodoxy. Ethical religion, on the contrary, will in all matters involving interference with personal liberty strictly subordinate the Church to the state, since the state is above all things interested in public morality, and has for its first office to keep the peace between all sections of the community. Again, the doctrinal school, claiming as it does supernatural authority, will tend to uphold the authenticity of the miracles by which the divine mission of its founders and propagators is alleged to have been attested and occasionally confirmed, together with the absolute trustworthiness of the documents in which the call and its credentials are related. *Per contra*, the ethical school will tend to apply the accepted canons of scientific criticism to all history

alike. Dr. Arnold's Erastian principles and the freedom of his Biblical criticism are too well known to need more than the briefest mention.

Arthur Stanley was marked out by training, by character, one may almost say by heredity, as the apostle of Arnold's creed. He belonged to the great Whig house of Stanley of Alderley, and the Whigs are nothing if not anti-clerical. The Stanleys have been country gentlemen, soldiers, sailors, statesmen, but never, apparently, theologians. Arthur's father, Edward, wished as a boy to go to sea, and took orders much against his will, although he discharged his clerical duties with such ability and zeal as to die Bishop of Norwich. So little did the elder Stanley stand on his episcopal dignity, as to allow the most important passages in his installation sermon to be dictated to him by young Arthur, then an undergraduate of twenty-two. Stanley's Memoir of his father "should," Mr. Prothero tells us, "be put in the hands of all men who have, against their wills, entered professions for which they feel themselves naturally unfitted" (vol. i., p. 412). The recommendation, if acted on, would ensure the Memoir an unprecedented circulation. But unless the ability and social position of the Bishop are to be given along with his life, the lesson conveyed will be of little use.

The religious element in the family seems to have been chiefly represented by Stanley's mother, Catherine, daughter of the Rev. Oswald Lyecester, a woman of high character and intellect. But, whatever gifts he may have inherited from her, there is no evidence that Mrs. Stanley exercised much influence over her son during his early years, or that there were many exchanges of confidence between them. His sister Mary was the chief correspondent of his boyhood; and even when living in the episcopal palace of Norwich as his father's examining chaplain, we hear that "he developed all his social talents in other circles than that of his own family. . . . Even his mother had then little in common with him" (vol. i., p. 252). The ardent affection which afterwards united them seems in fact to have been associated with the intellectual guidance not of the mother but of the son. For the rest an incidental notice shows, perhaps better than any other, what was the habitual tone of the Stanley household in matters of religion. Writing to Jowett in January 1856 about the death of his old nurse Sarah Burgess, Stanley observes that "one thing struck me a good deal the last time we spoke together about her end—the way in which she placed her confidence not in the mercy but in the justice of God" (vol. i., p. 470). The theology both of the High Church and of the Evangelical rests in the last resort on the sense of sin. Stanley was not conscious of any heinous offences in himself, and he was too honest as well as too sane to supply their place by morbid fancies. Nor, at least for a long time, was the existence of evil in others forcibly brought under his notice. As an undergraduate he wrote for the *Rugby Magazine* an article entitled "School a Little World"; but Rugby,

where he spent five years under Arnold, was very far from being a little world to him: it was merely a somewhat extended home.

"The beauty and goodness of his character," says the Rev. J. N. Simpinkson, "seemed to impress the roughest of his schoolfellows, who felt him to be a being of a higher order than themselves, and not to be judged by their conventional standard. And he knew as little of them and their ways; so that when *Tom Brown* came out, he remarked about it: 'It is an absolute revelation to me; opens up a world of which, though so near me, I was utterly ignorant'" (vol. i., p. 68).

Active sports were not in his line, nor indeed muscular exertion of any kind. Once he boasts of having played football three days running, and hopes that in time he may like cricket; but, as Mr. Prothero tells us, "the new-born taste perished in its first infancy, and the faint hope was never realised" (vol. i., p. 48). Once, to our great relief, we find him sentenced to an imposition for letting off squibs (*ib.*, p. 51); but this seems to have remained the only escapade in his life. He travelled a great deal, but travelling brought him no practical experience; for he was incapable of taking care of himself, and the necessary arrangements were always made by his companions. His marriage with Lady Augusta Bruce—a very happy marriage—seems to have been brought about by their friends, and it was only after considerable hesitation that he could bring himself to propose. No great sorrow befell him till the age of forty-seven, when he lost his mother; and sorrow when it came brought no deeper insight, real or imagined, into the mystery of life. The death of his mother, and yet more afterwards that of his beloved Augusta, had on Stanley merely an unnerving and prostrating effect. This "child of light," as Matthew Arnold called him, had nothing to learn from darkness: on principle he attended only to what was good in human nature, dwelt only on the sunny side of things.

But while there was no chord in Stanley's nature that responded to the deeper tones of Evangelical or Catholic theology, so neither was there any susceptibility to the forces that tended to dissipate or dry up the somewhat nebulous religiosity of his youth. Although the son of a mathematician and naturalist, the whole field of exact knowledge, except perhaps geography, was closed to him. His incapacity for arithmetic would have been ludicrous, if it had not been so touching and at last even tragic. It took him a good while to see that three times seven was not twenty-three. "He never quite appreciated the difference between eighteen-pence and one-and-eightpence." His weakness in this respect was the cause of a loss to the property of his beloved Westminster Abbey, which "clouded and embittered the last few months of his life" (vol. ii., pp. 282-3). The arithmetical arguments in Colenso's Examination of the Pentateuch were, of course, quite beyond him. But here, "as always," he "bowed to the greatest authority in his own subject" (vol. ii., p. 101). It would have been well if Pusoy had shown as much discretion. That divine went

through Colenso's first part with his evening party, and "never met with anything more stupid or narrow or blundering" (*ib.*, p. 160). In geometry Stanley scarcely knew which proposition was hard and which was not, all were so unintelligible (vol. i., p. 60). Speaking of miracles, he observes, "to me a break in scientific order never makes a difficulty, possibly because I have no science in me" (vol. ii., p. 496). He seems, however, to have disbelieved, on historical grounds, all the Biblical miracles except the Resurrection,\* a position which no real thinker would have maintained. Nor was he, by his own admission, anything of a moral philosopher or metaphysician (vol. i., p. 495). Of the great philosophical works that mark the Victorian age, not one is named in his letters, not even one that stirred up so much theological controversy as Mansel's Bampton Lectures. Notwithstanding his enthusiasm for morality and the angelic goodness of his own character, his hold on moral distinctions seems to have been feeble. In his sermons on the Beatitudes, the selected instance of those who hunger and thirst after righteousness, "whose souls aspire to higher and severer courses of duty," is one, conspicuous even in a bad age for the iniquitousness and ruthlessness of his aggressions, Henry V. of England.

ἡ δὲ τ' ἐν εἰς παρὶς πρὸς δὲ  
Δίκη ξυνοῦσα πῶτ' παντόλμῳ φρένας.

The Franco-German war Stanley very properly denounced as wicked and wanton, making the French solely responsible for it (vol. ii., p. 382); but it must be remembered that he was drawing his political inspiration from the Court, and that the Court was strongly anti-French. There is no word of censure for the really guilty persons, the Imperial family and their *entourage*. Visiting the field of Sedan, he regretfully notes having heard only one word of sympathy for "the unfortunate Emperor of the French"—a woman to whom the fallen tyrant had given five gold pieces called him "Bon enfant" (vol. ii., p. 404); and in after years when the Dean gave his consent and approval to the erection of a monument to the Prince Imperial in Westminster Abbey, it never seems to have struck him that the young man's chief claim to that distinction was derived from his being the son and heir of the greatest criminal of the age. He regrets the fall of that great wrong to the Italian people, the Pope's temporal power, because it involved "the destruction of a quaint historical anomaly" (*ib.*, p. 383); but subsequently becomes somewhat reconciled to this dreadful calamity on finding that the new government has begun excavations in the Forum (*ib.*, p. 406). When the Eastern Question came up for settlement, "the gallant struggle made by the Turks for their national existence in Europe powerfully appealed to the chivalry of his nature, and to his unfailing sympathies with the weaker side" (*ib.*, p. 502)—as if strength or weakness had anything to do with right and wrong. But the Court was pro-Turkish; and at this time the political

sympathies of the Dean seem to have gone entirely with the court-favourite Lord Beaconsfield.

Stanley was hardly less deficient on the aesthetic side than on the practical, scientific, and philosophical sides. I do not know how far taste and smell may be connected with the higher perceptions: he, at any rate, was without those senses, a fact which reminds one by contrast that Newman was an exquisite judge of wines. It has long been known that the Dean had no ear for music and no knowledge of architecture; we now learn that he was totally indifferent to painting and sculpture, that after his first youth even beautiful scenery failed to interest him unless it was associated with historical events. How far he really cared for poetry is not clear. He wrote enormous quantities of verse in his boyhood, won the Newdigate at Oxford, and produced some very creditable hymns in later life, but his metrical compositions never rose to the level of Tronch or even of Alford. As to appreciation, he always retained his early liking for Scott and Southey; but the works of his great contemporaries, apart from a very early mention of Tennyson, are totally ignored in the letters and reported conversations.

Classical scholarship and history were the subjects in which Stanley was strongest, but he was not very strong even in them. True, he gained every honour that Rugby could bestow, and at Oxford everything that could be won without Hebrew or mathematics, even the Ireland. But it was only after the third trial, and by dint of desperate efforts, that he succeeded in carrying off this last prize. Verse-composition, which, I believe, ranks next to textual criticism as the surest test of scholarship, went sorely against the grain with him; and Claughton, the tutor who initiated him into that difficult art has been celebrated as one who, "opus longe omnium difficillimum. Arthurum Penrhyn Stanley versus satis latine scribere edocuit" (vol. i., p. 172). His first class in the Final Classical School might perhaps count for more, had he not left on record that "some of the questions involved prodigious mistakes, and those in Greek history were quite disgraceful" (*ib.*, p. 188). Dr. Bradley tells us that "his interest in the minuter shades of philosophical scholarship was never very keen" (*ib.*, p. 355). His Commentary on the Corinthians was deficient in scholarship and accuracy; and "a certain Lightfoot" speedily convinced the unlucky divine that, "in undertaking to write critical notes, he had completely mistaken his vocation" (*ib.*, p. 476). His vocation, according to himself and to those who knew him best, was unquestionably for picturesque history. He saw all things under the form of multitudinous agitations and successions of resonant events. "In his own life he always carried about with him a sense that he was moving through history and taking a part in its course" (vol. ii., p. 114). He regarded the *Lectures on the Jewish Church* as "the main purpose of his life, and his chief contribution to the religious revolution that he believed to be impending" (*ib.*, p. 245). He held that "theology, if it is to live,

\* At least so far as appears from the Life. I believe there is evidence elsewhere going to prove that Stanley only accepted the Resurrection in a spiritual sense.



must take the form of the best literature of the day" (*ib.*, p. 497). Now, apart from poetry and fiction, the best literature of his own day was history, mostly of the *mouvementé* and picturesque sort. The philosophic method of the eighteenth century had gone out, the critical and scientific method of the later nineteenth had not come in. Mr. Prothero thinks that, with "greater leisure and greater specialisation," Stanley might have been a great historian (*ib.*, p. 111). It is not clear how this would have been possible, without the qualities of "analytical sagacity, critical acuteness, and logical power," which are denied him on the same page. At any rate, the Lectures were far from up to date when they were delivered, and are now entirely obsolete. But what Maurice said remains true, that "Stanley has done more to make the Bible a reality in the homes of the people than any living man" (vol. i., p. 477). And in this way he gave for himself also some reality to a religion from which the dogmatic framework had been dissolved away. The danger of identifying any form of religion with history is, that it will gradually recede out of touch and sight with the events which constitute its essence.

If I were asked to sum up the whole of Stanley's character, mind, and influence in a single phrase, I should call him the greatest associating force of his age. The laws by which states of consciousness are linked together and resuscitated—association by contiguity, association by resemblance, and association by contrast—were exemplified with extraordinary vigour and comprehensiveness in the processes of his imagination. He was always filling the scenes of travel with historical figures and events, or restoring to life the material surroundings amid which great historical events had been enacted, along with the garb and features, the gestures and tones of the actors who had borne a part therein, or looking through the great public ceremonies in which he delighted to mingle to the buried pomps and pageants of the past. What he lacked was the force of central innervation, the resolute sustained attention, which is the secret of originality, of discovery, of creation, of mastery over human beings: the faculty that analyses the presentations of sense and memory into their subtler elements, and recombines these into the great ideal constructions of war, industry, statesmanship, science, and art. And as Stanley delighted in assemblages of images, so also he delighted in assemblages of human beings. His was a social nature through and through. Hence his boyish preference for football, with its glorious crowding and closely confederated energies, to the more severely organised and isolating cricket. Hence also his avowed liking for "a row"; for no one could be less quarrelsome, no one more of a peacemaker than Stanley. As Mr. Prothero well says, "in his own person he bridged over gulfs which divide nations, classes, and Churches" (vol. ii., p. 512). As Tutor of University College, he mingled freely with the undergraduates—a less common familiarity then than now. As Dean of Westminster, he loved to conduct parties of

working-men round the Abbey, and occasionally to entertain them at breakfast. "The doors of the Deanery were open to all comers"; and it became a rendezvous for the representatives of all religious denominations, as well as for men of distinction in literature, science, and art. Keble, Pusey, and Liddon were invited to preach in the Abbey, as well as Jowett, Temple, Maurice, and Colenso. The High Church leaders refused, for fear they might be suspected of tolerating any doctrines that differed from their own. Pusey declared that he had no common Christianity with Jowett. Liddon charitably hoped that Maurice would "return to the faith of the Church," but meanwhile objected to preach from a pulpit that he had occupied. If Pusey is so exclusive, argued Stanley, why does he make overtures to such a scandalous paper as the *Record*? For the same reason, retorted Liddon, that makes Maurice write to "a paper so flagrantly disloyal to Christian truth as the *Spectator*" (vol. ii., pp. 168-170). This was in 1864. Twelve years afterwards, "after three or four applications," Liddon consented to preach. The nomination of Dr. Temple as preacher in 1864 drew a protest from the Chapter of Westminster. "You may sign the protest," wrote the Dean, "but there is one thing you cannot do, and that is, make me quarrel with you for so doing" (*ib.*, p. 290). One of the Chapter, Dr. Wordsworth, afterwards Bishop of Lincoln, had the year before published a protest against the appointment of Stanley himself to the Deanery, "filled with the most reckless misrepresentations," which, so far from causing any bitterness, led to a cordial friendship between the two.

As a consequence of his conciliatory disposition, Stanley had no sympathy with those who, like the Essayists, Colenso, and Mr. Voysey, attacked the popular beliefs. In his famous "Edinburgh" article on *Essays and Reviews*, he made the rather grotesque suggestion that Rowland Williams should have published his opinions under a "decent veil of German or Latin notes." But still less did he approve of persecution, and the final acquittal of the Essayists gave him unalloyed satisfaction. The points on which Christians were all agreed seemed to him vastly more important than the points on which they differed: a mind so deficient in logical subtlety and reach failed to estimate theoretical divergences at their true value. His High Church colleagues vainly warned him that his own method would result in a complete rejection of the supernatural; and, on the other hand, it never occurred to him that "stone dead hath no fellow," that the simple necessity of self-preservation must prompt all Rationalists to cut away the dogmatic foundations of a Church which, if it were able, would silence them by force. But, in truth, Catholicism was, and felt itself to be, as seriously threatened by Stanley's schemes of comprehension as by the direct attacks of avowedly heterodox teachers. For all denominations to unite on the basis of their common Christianity would mean a lowering of the doctrinal standard to that of the body whose creed embraced the minimum of belief; and, were the process of inclusion extended, as there

is no reason why it should not be, to other than Christian sects, the result would be the complete identification of religion with morality, a tendency noticed and deplored by Mr. Prothero in Stanley's theory of Christian institutions (vol. ii., p. 561).

The last manifestation of the associative tendency was the effort to establish a connexion between religion and the supreme gifts of civilisation—what Guy de Maupassant has called "*les grandes tendresses désintéressées*"—amounting, as would almost seem, to their complete identification. "Whatever is good science is good theology" (vol. ii., p. 541). Here we find Stanley ending, where he began, as the propagandist of Arnold's principles; but what those principles meant when pushed to their last consequences might have been made clear to him by the writings of Arnold's son and his own friend, the author of *Literature and Dogma*.

We are told that Stanley in his last years had come to despair of the present generation. But even from his own point of view, this seems to have been a mistake, as, among other evidence, the success of the present biography goes to prove. Whatever revolutions a distant future may hold in reserve, Arnold's influence as transmitted through his favourite pupil has, so far, combined with that of his great opponent Newman, in giving more vitality to religion, more serious joy to life. Stanley is one of the forces by which the Church, the universities, the society, the public opinion of England as they were sixty years ago have been transformed into the Church, the universities, the society, the public opinion of the England in which we live.

ALFRED W. BENN.

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*Essays about Men, Women, and Books.* By Augustine Birrell. (Elliot Stock.)

THERE are some writers who, to use a homely colloquialism, strike twelve all at once: their first achievement is a delightful surprise, but it tells us all about them, and though they may delight us again they cannot again surprise us, for they have shot their bolt. Among such writers Mr. Birrell must, I think, be placed. The little volume which he rather whimsically called *Obiter Dicta* had many charms, but its greatest charm lay in this—that it was that very rare thing, a really fresh book. Not that I would deny a quality which may be called freshness (in one pleasant sense of that epithet) to *Res Judicatae* and these latter *Essays about Men, Women, and Books*. I only note the fact that, whereas *Obiter Dicta* made as new a departure as is nowadays possible, and reminded us little if at all of any other book, its successors remind us on every page of *Obiter Dicta*, and may indeed be considered as "extra volumes" of that work.

It was, however, a work, extra volumes of which cannot be regarded as superfluous; at any rate they will not be so regarded by the people who are described by Mr. Birrell as "the great clan of sensible men and women who delight in reading for the pleasure it gives them." Mr. Birrell himself is of course one of the clan; and his

fellow clansmen enjoy his books all the more because, in turning over their pages, they so frequently catch a glimpse of the tartan.

"Here we all are," he exclaims, "Heaven knows how many millions of us, speaking, writing, and spelling the English language more or less ungrammatically, in a world as full as it can hold of sorrows and cares and fustian and folly. Literature is a solace and a charm. I will not stop for a moment in my headstrong course to compare it with tobacco, though if it ever came to the vote mine would be cast for letters."

This is good, especially if Mr. Birrell knows well the refreshment of that other solace which his ballot-paper is to depreciate; but better still is it to make contributions to letters which half persuade even the most profligate smoker to follow his lead at the poll. And this is what he always does.

The present volume is perhaps—at any rate in parts—a trifle slighter and thinner than its three predecessors, about which, from time to time, I have had the pleasure of writing in the *ACADEMY*. Literature is not reduced to the rank of journalism by being first printed in a newspaper, any more than journalism rises to the rank of literature by being sewn or wired into the sheets of a volume; but some of these essays are a little too obviously newspaperish: some of the soil of the pit whence they were dug still clings to them. To mention such a detail as the retention of the bracketed words "(Macmillans, 3 vols.)," which accompany a reference to Sir James Stephen's *Horae Sabbaticae*, will perhaps be thought hypercritical; but there can be no objection to pointing out that such a paper as "Alexander Knox and Thomas de Quincey" is journalism naked and apparently not ashamed. What connexion is there between the two men thus linked together? None whatever; but it seems to have happened that new editions of the *Memoirs* of the one and the *Works* of the other were published at about the same time, and one *Causerie* would suffice for both. How was a look of unity to be given to it? In this fashion. Knox was intimately associated with Castle-reagh, to whom the Act of Union between Great Britain and Ireland was largely due; and the final ratification of that Act was witnessed by De Quincey, who happened when a lad of fifteen to be in Ireland as the guest of his friend, Lord Altamont. It is really ingenious, but how painfully unliterary, how palpably mechanical, how aggressively newspaperish! Of course one must remember that even journalists who produce literature sometimes have their subjects chosen for them rather than by them; and then we must needs miss the result of that "self-pleasing," generally as charming in letters as it is frequently disagreeable in life. Still, a writer is not bound to give permanence to his mature pot-boilers any more than to his school prize-essays; and the omission of this paper, and possibly of two or three of its companions, would have been no severe deprivation. Even they, however, are readable; and Mr. Birrell himself says, not altogether unwisely, "by 'excellent' I mean excellent to read."

To few men is it given to be so spontaneously sprightly as our author; fewer still are so happy in keeping their sprightliness urbane. Mr. Birrell can even poke fun urbanely—a difficult feat, which once or twice proved too much for that master of gentlemanly persiflage, Matthew Arnold. Who has forgotten his delicious reference in the first series of *Obiter Dicta* to Bishop Stubbs and Prof. Freeman as "horny-handed sons of toil," or the sly remark that "Professor Seeley, for reasons of his own, appears to think that... history should be as dull as possible"? Here we have their fellows, as, for example, the passing allusion to "Mr. Lewis Morris and Mr. Lecky, who are, I suppose, our nineteenth-century equivalents for Alexander Pope and Jonathan Swift," and the light pellet of satire thrown in the direction of Mr. Stead and the Nonconformist consciences:

"As for your opinion of Sterne as a man of conduct, is it worth while having one? It is a poor business bludgeoning men who bore the brunt of life a long century ago, and whose sole concern now with the world is to delight it. *Laurence Sterne is not standing for Parliament.*"

I need hardly say that the italics in this and in a previous quotation are not Mr. Birrell's. He does not emphasise his good things, either typographically or otherwise, nor does he lead up to them—a pestilent habit of certain ill-developed humorists. They justify the adverb in his first title, for they always seem to come by the way; witness the reference to the tradition that Richard Cumberland was the original Sir Fretful Plagiary, followed by the grave remark, "On this last point we have the authority of Croker, and *there is none better for anything disagreeable.*" This reads like a sudden thought, its force lies in its unexpectedness; and Mr. Birrell can administer us the same pleasant shock in compliment as well as in satire. "Everyone," he says of the letters of Samuel Johnson, "should add these two volumes to his library," and then gives an entirely new turn to the most hackneyed form of commendation by the happy close—"and if he has not a library, let him begin making one with them." The very thing, surely, that was waiting to be said of some book good enough to deserve it!

Mr. Birrell manages to impart a literary flavour even to an article on "the bona fide traveller" of English law by two pleasant pages about Mrs. Linnet of *Janet's Repentance*; but with regard both to this and to its companion article on "Parliamentary Candidates," one inclines to ask Géronte's question, "Que diable allait-il faire dans cette galère?" Perhaps the pleasantest papers are the distinctively bookish ones—that is, the papers which deal with books in general rather than with this or that book in particular. Such are "Books, Old and New," "Bookbinding," and "Authors and Critics," to which may be added "Hours in a Library"; for, though it deals mainly with Mr. Leslie Stephen's well known and admirable work, the divagations of the *Hours* give Mr. Birrell room for some pleasant literary talk at large. It is in this essay that the writer makes the confession,

"Metaphors will, I know, ultimately be my ruin"; but there is no suggestion of ruin in the fine opening passage:

"In the face of the proverb about the pavement of hell, I am prepared to maintain that good resolutions are better than bad, and that evil is the wretch who is not full of good intentions and holy plans at the beginning of each new year. Time, like a fruitful plain, then lies stretched before you; the eye rests on tuneful groves, cool meadow lands, and sedgy streams, whither you propose to wander, and where you promise yourself many happy well-spent hours. I speak in metaphors, of course—pale-faced Londoner that I am; my meadows and streams are not marked upon the map; they are (coming at once to the point, for this is a generation which is only teased by allegory) the old books I mean to read over again during the good year of grace 1894. Yonder stately grove is Gibbon; that thicket, Hobbes; where the light glitters on the green surface (it is black mud below) is Sterne; healthful but penetrating winds stir Bishop Butler's pages and make your naked soul shiver, as you become more and more convinced, the longer you read, that 'someone has blundered,' though whether it is you or your Maker remains, like everything else, unsolved."

Here Mr. Birrell is a little more deliberate; consecutive, and formal than usual; for, as a rule, he is not a sentence-builder, but a lively talker with the pen, as a writer of *Causeries* should be. Often jauntily colloquial, he can assume the formal symmetry of his friend Dr. Johnson, as when he says of De Quincey that "his style lacks the charm of economy, and his workmanship the dignity of concentration"; but whatever the mere external manner, the individuality, the temperament behind it, is always pleasantly recognisable. The book is, to quote again its author's own words, "excellent to read."

JAMES ASHCROFT NOBLE.

*The Romance of an Empress: Catherine II. of Russia.* From the French of R. Waliszewski. In 2 vols. (Heinemann.)

If there was need of a new *Life* of the Empress Catherine, M. Waliszewski appears to be, in many respects, a person well fitted to write it. He is familiar with the Russian language, and is thus able to get at the rich accumulation of material to be found in the transactions of the Russian Historical Society and in such magazines as *Starina*, *Istoricheski Viestnik*, and *Russki Arkhiv*. He has the additional qualifications of a highly picturesque style and considerable anecdotal talent. We cannot, therefore, wonder that he has produced a very readable work, and that the press of Western Europe, not indisposed to welcome a book full of Russian scandals, has received it with enthusiasm.

The early history of the great empress belongs, of course, to Germany. We see before us the scheming mother, the dull and respectable father, with his commonplace advice, given in deliciously macaronic German and Figchen (Fieckchen?), and one of the poorest of the poor Teutonic adventuresses, who hastened to the happy hunting grounds of barbarous Russia. The miserable Peter, her future husband, is brought before

us, such as he has been shown already in the memoirs of Rulhière, of the Princess Dashkov, and the fragment of autobiography written by Catherine herself. The Empress Elizabeth, in spite of her faults, appears in a more amiable light. We think that M. Waliszewski, in his anxiety to show the difference between the courts of Versailles and St. Petersburg, has somewhat overstated the number of wooden palaces in Russia. Surely, before the arrival of Catherine, Rastrelli and other architects had ornamented the capital with some substantial and handsome stone buildings. When, on other occasions, our author speaks of the magnificence which surrounded the imperial court—as on the southern expedition of Catherine—he goes out of his way to remind us of the misery and squalor of the peasantry upon which that splendour was based. But surely the remark would be equally true of the Court of Louis XV. and of those of many of the petty German tyrants of the time; to say nothing of the deplorable condition of the Polish peasantry, which drew forth the strongest censures from Coxe and other travellers. In what country of Europe, in those days, with the exception, perhaps, of England, could a prosperous and contented peasantry have been found? In this respect, Russia exhibited little that was peculiar.

The portrait of Stanislaus Poniatowski, the Romulus Augustulus of unfortunate Poland, is drawn with great skill, though we are far from assigning him such virtues as our author does. Nor can we accept M. Waliszewski's description of the Princess Dashkov: he quotes from Diderot some not very flattering remarks upon her; but he certainly ought to have added the favourable criticisms of Voltaire. In the same way he attempts to minimise the highly complimentary accounts which Rulhière and other foreigners give of Catherine, by saying that her contemporaries saw her in a sort of mirage. We may rely fully upon the description of her in the travels of the correct and phlegmatic Coxe; and the account which he gives of the impression produced upon him by both her appearance and manners is highly favourable. The Prince de Ligne and Ségur and the Emperor Joseph are equally enthusiastic. "The art of *mise en scène*, in which she was incomparable," says M. Waliszewski, "has remained a tradition of the court of Russia." He then proceeds to narrate how a Viennese lady saw the Emperor Nicholas on a grand occasion in the latter years of his life. Although disease was making inroads upon him he held himself erect, and was afterwards observed, when the ceremony was over, to sink into a chair overpowered by fatigue. But is the concealment of physical weakness blamable only in an autocrat? Do not the great figures in our own imperial and regal pomp act in a similar way? It was a French royal personage who asked: "Les rois meurent ils?" It was a French and not a Russian emperor, who covered his face with a pigment to hide pallor and emaciation on the day of a terrible battle.

The story of the conspiracy and the fall

of the unfortunate Peter has often been told. We do not find that M. Waliszewski adds much that is new. Throughout his book our author, although conceding here and there a word of praise to the empress and her adopted people, takes infinite pains to belittle them. We do not think that either the Turks or the Poles were such feeble adversaries as he would fain have us believe. The literature of the age of Catherine fares no better. We cannot accept the criticisms of M. Waliszewski. Drzghavin is certainly a better poet than our author allows him to be, and we can see by his putting Kheraskov in the same category that he has hardly read their works enough to discriminate justly their merits. But it was a prosaic age; Germany had her Gottsched and Günthers; France was enjoying the commomplaces of the Henriade and the *niaiseries* of Gentil Bernard. M. Waliszewski has many sneers at Catherine's literary attempts. Whatever they may be, they are certainly not dull. Amid the cares of state she found time to write some pleasant little comedies. She began a translation of the *Iliad* and made an adaptation of Shakspeare's "Merry Wives of Windsor."

In some of his details of the home life of Catherine the author speaks of her more favourably. He makes use of the diary of her secretary, Khrapovitski, which has now been a long time before the public. Here the Empress appears playful and good-tempered, and is conspicuous for her love of children and animals. Other phases of her life are too well known, and it need scarcely be said that they lose nothing in the hands of M. Waliszewski. To many of us Catherine may appear a mere ambitious woman, careless as to the means she employed to build up her power; but the Russian rightly sees in her a continuator of the grand designs of Peter. She also developed the vast empire which he founded. If here and there she seems unscrupulous in the means she selected, it should be remembered that all creators of powerful nationalities have proceeded on the same lines, be they a Napoleon or a Frederick the Great, or even the Drakes and Clives of our own empire. States are never built up by gentle methods. Bearing these facts in mind, her countrymen may be willing to pardon much in the empress of which they cannot altogether approve. Although M. Waliszewski speaks of the corrupting influence of Catherine, he confesses that she used it mainly for the good of the empire, as she conceived, and that she found in it the resources for the accomplishment of great things. He is willing to accord her praise for the attention she paid to the education of women. "She gave to her undertaking all the breadth and magnificence that we find in all her creations, and that would seem in some sort the natural emanation of herself." A Frenchman, when he writes of the era of Louis XIV., is full of enthusiastic eulogies, and foreign critics allow him to be so without reproof, although we are all aware of the corrupt atmosphere with which the court of that monarch was surrounded. It is only when we read the Memoirs which have come down to us that we realise what an age of moral leprosy it

was, and upon what misery of the people its so-called glories were built up. Louis gives a grand series of fêtes, and the country meanwhile is suffering from a famine. On another occasion a dead baby is thrown by the starving parents into his carriage. And good Mme. de Sevigné writes so pleasantly and so jauntily about the cruel treatment of the peasants when the nobles choose to exercise their feudal rights. Let us then be fair. There is no thoughtful Russian who does not read some of the details of the age of Catherine with disgust. It is astonishing to see what is allowed to be published about her; in fact, were it not for the details drawn from Russian historical works, as M. Waliszewski acknowledges in his preface, his book would probably have remained unwritten, or certainly would have lost two-thirds of its charm.

It is a history essentially *pour le grand public*; most of the details are already familiar to the specialist. Very clever and very bitter as it is, it will no doubt find many readers. The translation is fairly well done, though now and then the English is a little eccentric. It is a pity that the French orthography of the Russian names is kept. This complicates matters; and names fairly familiar to English readers, although in a form already somewhat *estropié*, are disguised beyond recognition. Thus, the head of the secret police, Sheshkovski, becomes Chechkofski. Many other instances might be cited. The day has passed when Russian names could be treated as a gibberish; and, after all, they are spelled more regularly than our own. Again, does the translator think *Dadaïs* is a Russian word, or why does he allow the name of Von Visin's clever comedy *Nedorosl*, "The Minor," to appear in a French form?

W. R. MORFILL.

#### NEW NOVELS.

*In an Alpine Valley.* By G. Manville Fenn. In 3 vols. (Hurst & Blackett.)

*An Ancient Ancestor.* By Charles E. Hall. In 3 vols. (Skeffington.)

*The Hampstead Mystery.* By Florence Marryat. In 3 vols. (Whito.)

*The Luck of Gerard Ridgeley.* By Bertram Mitford. (Chatto & Windus.)

*One in Charity.* By Silas K. Hocking. (Frederick Warne.)

*St. Wynfrith and its Inmates.* By Evelyn Everett-Green. (Jarrold.)

*The Face of Death.* By E. Vincent Britton. (Seeley.)

*Come Back from the Dead.* By Christopher Howard. (Digby, Long & Co.)

*In an Alpine Village* is one of Mr. Manville Fenn's very best novels; and the fact that some of its incidents are a little improbable will not militate against its popularity. The author is an adept at constructing a good plot, whose details follow naturally upon one another until the climax is reached. One thing only we should feel inclined to take objection to: the apparent inadequacy of motive on the part of the



irascible old Colonel Denton, in holding certain letters in *terrorem* over Lord Desborough. His lordship is a rising young statesman, who has committed a serious mistake in writing two compromising letters to an Indian Princess, which must be recovered at any cost. Accordingly he employs his legal adviser, Laurence Anderson, to proceed to Switzerland, bribing him heavily to wring them out of the Colonel, by fair means or foul. So in a lovely Alpine valley the whole of the action of the story takes place. Laurence Anderson is a thorough-paced villain; and when he comes up with the Colonel, and finds that he has a bewitching daughter, he lays diabolical traps to compel her to marry him. He does not find the work easy, however; for a stalwart young Englishman, Adam Deane, has already made an impression on her heart, and she remains true to him through the most painful trials. Descriptions of avalanches and snowstorms, with hair-breadth escapes from the jaws of death, occupy a considerable portion of the narrative. Anderson fails to discover, after much espionage, that the Colonel keeps the compromising letters of which he is in search in his cigar case. But he still remains on the alert; and as Adam Deane stands in his way with regard to Hester, one day when they are out on the mountains he pushes his rival over a precipice, and imagines that he has seen the last of him. Deane, however, miraculously survives, and confronts his enemy just before the latter meets with a horrible death. All things are adjusted, and even Lord Desborough finally marries the Princess. Adam and Hester are united, as also are Deane's friend Frant—a really fine fellow—and the Colonel's sister, Mrs. Lindley. The interest is well maintained to the end; the characters are drawn with vigour; and there is the true local colour in the Alpine scenery. Altogether the novel is one of the most entertaining of the season.

There is a good deal of genuine comedy in *An Ancient Ancestor*; but what will the Scotch and Irish claimants of Ossian say when they find that Mr. Hall has laid irreverent hands upon the great Gaelic poet? However, the story of the Macpherson imbroglio is made the groundwork for a very bright and amusing novel of the present day. All the incidents occur within the brief period of three weeks. Hugh Fergusson and his sister Malvina claim to be descendants of Ossian. They were born at Clachaig, on the west coast of the Isle of Arran, which tradition assigns as the last resting-place of the bard. It is in this spot that nearly the whole action of the novel lies. Malvina is a divine creature, and her beauty quite captivates Bernard Drake, who, it must be confessed, has first made her acquaintance in an underhand manner. She also begins to feel in return an affection for him, and a number of art lessons of which she is the recipient tend to foster it. Then, suddenly, the nature of the trick by which he made her acquaintance is borne in upon her, and she suffers from a severe revulsion of feeling. But her heart has been too deeply touched to allow of a final separation, and after a period of penance

the lover is forgiven, and all ends joyously. So much for the modern story, but there is a good deal about the far older traditions associated with Ossian. His remains are searched for, as well as the inestimable manuscripts and treasures which he is reputed to have left behind him. When the MSS. are discovered, and indeed before, Dr. Johnson is severely trounced for his disbelief in Ossian and all his works. One well-drawn character in the book is the pretended James Macpherson, an alleged descendant of the Macpherson, but in reality a robber who trades upon his knowledge of the treasures of Clachaig, and who meets with a terrible death while endeavouring to unearth them. The local colour of this story is very true to the beautiful Arran scenery it attempts to depict—scenery quite familiar to the present writer. This description of a landscape on the east coast is most accurate:—

"The greatest charm of the Brodick view lies in its colouring. Surely such depths and shades and subtle gradations of tints were never before extracted from the pigments of Dame Nature's paint-box! The dense greens and changing browns, the tawny oranges and the glowing purples; the warm red of the sandstone rocks along the shore and the dazzling white of the scattered homesteads among the fields; these, coupled with the glorious azure of the sky above and the sapphire blue of the sunlit sea below, make up a perfect kaleidoscope of colour, which bursts on the astonished gaze of a new arrival with all the brilliancy of a transformation scene—so great is the contrast presented betwixt the Ayrshire and the Arran coasts, although a narrow strip of sea alone divides them."

The first volume of *The Hampstead Mystery* reads rather tamely, but Miss Marryat makes up for it by plenty of excitement in the second and third. Henry Hindes, the partner of a city merchant named Crampton, is desperately in love with his partner's young and beautiful daughter Jenny. Hindes is already married, but that is a mere detail. However, he conceals his love for Miss Jenny until she has made a runaway marriage with her Papist lover Frederick Walcheren. The Cramptons are stricken down by the blow; for, besides the shame of the escapade, they hate Popery like poison. Accordingly, they commission Hindes to fetch back their erring daughter, on condition that she leaves her husband for ever. Hindes comes up with them at Dover. Walcheren is away from the Lord Warden Hotel bathing, and his fair spouse is taking a walk on the cliffs. Hindes discovers her, and in the course of their conversation Mrs. Walcheren expresses her bitter hatred of him. Unable to control his rage at seeing her affection for Walcheren, he gives her a push over the cliffs. Her dead body is afterwards discovered, and there are some realistic scenes at the inquest. Walcheren was deeply attached to his wife, and altogether he turns out a better character than we should have expected from his antecedents. The mystery of the fall over the cliffs is never explained, but remorse begins to gnaw at the soul of Hindes, and his wretched but faithful wife discovers his secret. Everything is done to preserve it, but although Hindes

takes large doses of morphia to drown his remorse, life becomes an insupportable burden. At length he wanders into the confessional box of a Roman Catholic Church, and makes a clean breast of everything. Now comes the chief dramatic situation in the novel. The priest proves to be the husband of the woman he has murdered! The seal of the confessional prevents Walcheren from taking his revenge, but he threatens to pursue the guilty man to his death. How he is dissuaded from carrying out this threat, and how Hindes in the end perishes miserably, we must leave the reader to discover for himself. Miss Marryat knows how to tell a story well. The best thing in *The Hampstead Mystery* is the recovery of Walcheren to a good and honourable life, by the wholesome influence of a woman he had previously wronged.

Mr. Bertram Mitford is one of the most spirited writers of the school of Mr. Rider Haggard. When he deals with South African life he not only writes *con amore*, but has evidently a thorough knowledge of the country and the natives. *The Luck of Gerard Ridgeley*, a tale of the Zulu border, has more than one scene of thrilling interest, which the author makes his readers realise most vividly. Two young Englishmen, Gerard Ridgeley and Harry Maitland, finding the old country too small for them, go out to South Africa to seek their fortunes. Gerard is bright, cheerful, and capable, and willing to turn his hand to anything; and he ultimately makes his way, though he passes through some terrible experiences first. Maitland is careless and lackadaisical and afraid of roughing it. He takes to frequenting bar-rooms and falls so low that his father peremptorily recalls him home. The trekking expedition which Ridgeley undertook with John Dawes, the transport rider, is powerfully described. They fall into the hands of a hostile native tribe, and are just about to be tortured to death when they are saved by Cetewayo. Ridgeley had rendered a service to the latter some months before, and this practically saves his life and that of his friend Dawes. Ridgeley is a manly young fellow, and he well deserves his success as well as his bride that is to be, the pretty May Kingsland.

*One in Charity* is a touching story of Cornish life. It has a religious tone, without being in the least degree canting. Two or three plots run side by side all through. One of them concerns the stalwart, upright young miner, Will Saxon, who, after experiences in both hemispheres, settles down in his native town, of which he becomes the most important person. He marries his early love, though he was just within an ace of losing her. Saxon's sister Ruth marries the Calvinistic minister, Penrose; but as she does not believe his hard creed, he attributes to her his want of success in the ministry. No matter how he comforts the elect and threatens the rest with hell, he has no success; so he flies from the field in despair. By trial and suffering he is brought to see that his wife's religion of love is the better way. The Vicar of Penleaz has already learnt the

lesson, as have also some of the free-thinkers of the town. A terrible fever in Penleone brings out more real Christianity in the differing sects than ever they had exhibited before. They all discover that "to do good is nobler and more Christ-like than bolstering up a creed." As one of the characters roughly puts it, "Hell-fire don't stand no chance agin love." There is a very pathetic incident, where a lover sacrifices himself to save the life of his rival. High and truly catholic sentiments abound in this story.

An almshouse seems a very unlikely place to go to for romance; but Miss Everett-Green shows that it is possible even here to find incidents and emotions common to humanity. Her sketch of *St. Wynfrith* has many merits, not the least of which is the skilful delineation of character. The sad story of Sarah Trench has interest for higher circles than that in which she moved, and in which underhand scheming and vilification are by no means uncommon. Of course, in this sketch there is something besides almshouse life. The experiences of Lady Artingale are very touching, while those of Molly Wybrow are no less entertaining.

A higher literary finish is apparent in Mr. Briton's Westmoreland story, *The Face of Death*, than is the case as regards most of the other works upon our list. There is also more power generally, and a greater capacity for describing natural scenery vividly. Those who are acquainted with the Lake district will acknowledge that its features are faithfully portrayed in these pages. There is real interest, too, in the story of Alan Wyke and the way in which he is saved from making shipwreck of life; and also in the history of little Rizpah Rae, who is consumed by her love for humankind, and anxious to do something to alleviate the world's heavy load of misery. This is a bracing and morally helpful book.

There is an ultrasensational conclusion to *Come Back from the Dead*. Mrs. de Lacy Bruen is a fascinating lady who has led a chequered career. At the end of her deeds and misdeeds, and just when she is going to marry Sir Hugh Girtton, she dies. At least, she is given up for dead, but is really buried in a trance; and when the hand of Cupidity breaks open her coffin to secure a valuable ring which is buried with her, the spell is broken, and she returns to life. Sir Hugh marries her, but we think the law would have had something to say concerning the death of her first husband. However, one must not be too critical in these matters. The story, as a whole, has plenty of movement.

G. BARNETT SMITH.

#### SOME BOOKS OF TRAVEL.

*To Gipsyland*. By E. R. Pennell. (Fisher Unwin.) This is rather a disappointing book. The title is so attractive that, perhaps, the reader is led to expect more than can be fairly demanded from any writer dealing with the Romany of Eastern Europe. The subject of the gipsy (like Roman Law) has "clothed the walls of such spacious libraries" that little new can now be said. Unfortunately, all this

mass of literature comes from the pen of Gorgios. Even the ever-delightful Borrow was himself an outsider. Like our own agricultural labourer, the gipsy still lacks an historian sprung from his own people. The Lovells, the Stanleys, the Coopers, and the Lees seem to be too profitably employed otherwise. The book under review consists of 240 pages, of which the first 113 might well have been omitted. Descriptions of Buda Pesth and first impressions of gipsy music soon pall on the reader. Mrs. Pennell is at her best when she is in pursuit of the gipsy in Transylvania. Her enthusiasm for the down-trodden Romany is sincere, and her manner of expressing it lively enough. Here is her picture of the Transylvanian gipsy of to-day, who has sunk to be a hewer of wood and drawer of water:

"But these were not gipsy tents, their huts burrowed deep into the ground, with walls and roof of wood and mortar, thatched with corn shucks. These were not tents to be thrown over the horse's back, or strapped under the van, where the cold blasts from the mountains gave the signal for the journey down into the lowland and far away to the south. For the gipsies living in them, though they ran naked like so many savages of the desert, had given up for ever the old, sweet free life when they wandered at will and knew no man for master. They had come many years ago to squat, as we would say, upon the great lord's estate, and he had let them stay, only exacting a day's work in every week from each grown man. The peasants in '48 may have been freed, but the gipsies in gipsyland have become slaves in their place, though many a Romany chaf followed Kossuth into the field against the hated Austrian."

The illustrations, by Mr. Joseph Pennell, form the main attraction of the book. They are numerous and good.

*How I Shot my Bears*; or, *Two Years' Tent Life in Kullu and Lahoul*. By Mrs. R. H. Tyacke. (Sampson Low.) As giving an account of regions little known save to English sportsmen, and certainly little traversed by English ladies, this is an interesting record of travel. The huge glaciers and mountain scenery of Lahoul are vividly painted, and the cheerfulness of the authoress under every kind of trial from servants and snow, fatigue, insects, and privation, is unabated throughout. Mrs. Tyacke's expedition offered a chance of examining the Buddhist monasteries and the manners of the natives, and these she has made the most of. Indeed, she is a most intelligent traveller and possesses a pleasant style, so that persons who do not in the least care how she shot her bears will enjoy the narrative. A map and illustrations still further assist the reader who is desirous of visiting these Himalayan scenes under Mrs. Tyacke's care. Although bears form the staple of the book, and the authoress and her husband are "in gloomy spirits" if no bears are seen, while "words cannot paint her disappointment" when he misses a bear, even a sportsman's instincts somewhat recoil at a lady who took pleasure in shooting a bear and her cubs together, and who styles the former "the old lady," just as the panther becomes frequently "Spots" in these pages. On another occasion we can better sympathise with her when she stalks and shoots a very fine bear without her husband's aid. Her account of a tame snow-leopard and of the Lahoul sheep laden with rice is curious. The measurements of the largest deodar tree found in India make an English tree-grower envious. At six feet from the ground it was thirty-eight feet six inches in circumference, preserving these dimensions for a height of about forty feet. The book will well repay reading; and a lady's pen is every here and there amusingly apparent, as when Mrs. Tyacke writes that her beaters could

never learn to track a covey of *chikors*, "and we could never, never impress it on them."

*Tales of a Nomad*; or, *Sport and Strife*. By Charles Montague. (Longmans.) The author of these hairbreadth escapes from wild beasts and savages announces them to be "the pith of his experiences and nothing more." He does not waste words in his ten adventurous chapters, but is terse and vigorous. Two or three sentences enable the reader to realise to the full South African scenery and rivers. Borneo affords scope for many sporting exploits. The storming of Secocoeni's stronghold, and the siege of Marabastadt by the Boers, abound with graphic instances of irregular warfare. It is not pleasant, however, to read of the commandant succeeding in raiding six hundred head of cattle and shooting more than thirty of the enemy (Basutos), "in revenge for the death of" a trooper who had been killed by the latter in fair warfare. Mr. Montague, like almost all who shoot big game, is at times somewhat callous to the sufferings of his quarry. He "takes a steady shot at the liver of a buffalo, thinking that if he was a trifle too high he should break its back," and then, running up, sees that the animal "is done for, for he lay on his flank, and was banging the ground with his horns." With these deductions the volume forms an excellent account of sport in South African localities, where day by day game is fast disappearing, and has entirely disappeared from districts which Gordon Cumming saw teeming with all kinds of animals. The author's adventures while shooting wild elephants are thrilling. This form of sport is as dangerous as shooting tigers afoot in the open. The account of the dismay caused by the first donkey ever seen near Delagoa Bay is amusing, and so is the scene of Caffre divination. Mr. Montague does not shine as a classical scholar, as when he writes "cura post sedet imperatorem," and talks of the Athenians gallantly defending Thermopylae. It may be hoped, too, that the scene of administering justice in Borneo is somewhat highly coloured.

*Letters of Travel*. By Phillips Brooks. (Macmillans.) These letters of the late Bishop of Massachusetts relate to two journeys of more than a year's duration, taken in 1865-66 and in 1882-83, and to shorter summer trips. They are records of travel in Europe, India, and Japan, and across the continent of America to San Francisco, addressed to members of his own family. The writer kept to the beaten track, and there is nothing now in his experiences, or in his descriptions of the countries he visited. The charm of the letters lies in their almost childlike simplicity, and in the entire absence of conceit. Those who have had the good fortune to hear Phillips Brooks, and remember his powerful physique and striking mannerisms, will be surprised with this glimpse of what must have been a delightful character. Writing to a sick child from Trento in 1883, the late Bishop thus expresses himself:

"Only you must be in a great hurry and get well, because you see it is only five weeks from to-day that I shall expect to see you in the dear old study in Clarendon-street, where we have had such a lot of good times together before now. Just think of it! We'll set the music box a-going, and light all the gaslights in the house, and get my doll out of her cupboard, and dress Toot [the Bishop's little niece] up in a red pocket handkerchief and stand her up on the study table, and make her give three cheers! and we'll have some gingerbread and lemonade" (p. 317).

In epistolary literature we have never read anything more playful or charming than the Bishop's letters to "Gertie." How he envies the little Tyrolese girls their health and strength, because he wants "to steal half of it, and send it home in a box to Gertie." After

reading this book we look forward with pleasure to the *Life of Phillips Brooks*, which is to be published shortly.

WE may here mention briefly the *International Album-Guide*, for the use of travellers and tourists, edited and published by Mr. Alfred Brocas. Setting aside the advertisements—which, by the way, are certainly not more offensive than those contained in certain popular papers we could mention—it consists of descriptions of health resorts, watering places, &c., in England and on the Continent, with superabundant illustrations. The descriptions are written both in English and in (very correct) French. The illustrations, which are all reproduced from photographs, vary in merit. Some of the full-page plates are admirable: we may particularly notice those of Nice and Naples. There is also an interesting photograph of the Tower Bridge, which would be an ornament to any book. The Riviera and Algiers receive perhaps excessive attention. In a subsequent issue, we would suggest the inclusion of St. Jean de Luz and San Sebastian, Palermo and Catania.

#### NOTES AND NEWS.

MRS. TYNDALL would be much indebted to any correspondents of the late Prof. Tyndall who have preserved his letters, if they would kindly lend them to her for use in the preparation of his biography. Any letters thus lent should be sent to her at Hind Head House, Haslemere, and will be returned safely to their owners.

MESSRS. W. H. ALLEN & Co. have in the press a History of the Portuguese in India, by Mr. F. C. Danvers, superintendent of records at the India Office, who officially visited Lisbon two or three years ago, to report upon documents in the Portuguese archives relating to India. Scarcely anything has been written in English upon this subject since the translation of *Asia Portuguesa* (1649), though the late Dr. A. C. Burnell is known to have made considerable collections for the purpose. The present author has made use, not only of the standard Portuguese histories, but also of the records that have recently been printed at Lisbon and at Goa. His work will be published in two volumes, with maps and illustrations.

MESSRS. MACMILLAN & Co. have in the press an authorised translation, in four volumes, of Prof. Adolf Holm's History of Greece, extending from the earliest times to the destruction of Greek independence.

MESSRS. WILLIAM BLACKWOOD & SONS announce a posthumous work by the late Prof. William Minto, entitled *Literature under the Georges*.

MESSRS. LONGMANS will publish an account of the recent expedition to the Antarctic regions on board a Dundee Whaler, written and illustrated by Mr. W. G. Burn Murdoch. Scientific notes are contributed by the naturalists of the expedition.

A SELECTION from the poems of A. H. Clough will shortly be published, as a new volume in the "Golden Treasury" series.

MR. HALDEN PIKE'S *Life of John Cassell* will be issued by Messrs. Cassell & Co. during the course of the present month.

THE next volume in the series of "Heroes of the Nations" will be *Cicero*; and the Fall of the Roman Republic, by Mr. J. L. Strachan-Davidson.

THE chief feature in the thirty-first issue of *The Statesman's Year Book*, to be published immediately by Messrs. Macmillan & Co., will be an entirely new treatment of the great navies

of the world, contributed by Mr. John Leyland. All the sections relating to fleets in the several countries have been re-cast on a uniform plan, so as to permit a comparative view. Statements are given of ships in course of construction, and of those that have only been ordered to be laid down; and also detailed descriptions of the principal types of vessels.

A NEW book by Mr. R. C. Hope, entitled *Mediaeval Music*, an Historical Sketch with Musical Illustrations, will be published immediately by Mr. Elliot Stock.

*The Last Thirty-Six Years of the Kingdom of Naples* is the title of an historical work, dealing with the unification and consolidation of Italy since 1824, by Niccola Nisco, which is now being translated for publication in England by her niece, Helene Gingold. *Seven Stones*, the last of Miss Gingold's books, has recently been added to the English collection in Queen Margherita's library.

THE proprietors of the *London and China Telegraph* will publish in April a descriptive dictionary of Malaya, based mainly on the standard work of Crawford, which, however, extended to the entire archipelago, whereas this will be confined to the Straits Settlements and the protected Native States. Much use also has been made of the *Journal of the Straits Branch of the Royal Asiatic Society*. The arrangement is in alphabetical order, giving notices not only of every village and river, but also of aboriginal tribes, their manners and customs, jungle products, natural history, &c.

MESSRS. HUTCHINSON & Co. will shortly publish an adventure story, entitled *The Temple of Death*. The scene is laid in a native state in Southern India; and the ritual of an obscure religious sect, the worshippers of Yama, the Hindu God of Death, is made the basis of the story. It will also contain descriptions of the archaeological remains, rock inscriptions, cave temples hewn out of the solid rock, and colossal images, which exist in Southern India in considerable numbers.

THE anniversary meeting of the Royal Historical Society is to be held at 20, Hanover-square on Thursday next, at 5.30 p.m., when Sir Mountstuart E. Grant Duff will deliver his presidential address. It will be proposed to elect the Earl of Rosebery, Prof. Max Müller, and Prof. H. F. Pelham, as vice-presidents; and also the following as members of council: Mr. Hubert Hall, Mr. I. S. Leadam, Prof. F. W. Maitland, Mr. C. Oman, and Prof. Tout.

THE Friday evening discourse at the Royal Institution next week will be delivered by Prof. John Nichol (late of Glasgow), on "Bacon's Key to Nature."

THE vernacular press of Wales is at present very active. Among other things issuing from it should be mentioned a History of the Baptist Denomination, with an Introduction on the Ancient Church of the Kymry. The author is the Rev. J. S. James, of Llandudno, and the publisher is Mr. W. M. Evans, of Carmarthen. Judging from the three first numbers of the first volume, the work is to be on a considerable scale, and it appears to meet with a very hearty reception. It touches inevitably on much contentious matter, and we shall doubtless hear soon what the historians of the Established Church think of it. In the meantime, the author is in full possession of the courage of his opinions.

MR. AND MRS. TREGASKIS, of the Caxton Head, High Holborn, have issued another of their sale catalogues, made valuable by numerous illustrations. These include facsimiles (presumably done by Mr. William Griggs) of bindings, of MSS., of title-pages, of old prints, and of a letter of Charles Lamb.

We are surprised at the low price asked for a (restored) copy of the First Folio of Shakspeare.

AT the moment of going to press, we hear of the sudden death of Mr. R. M. Ballantyne, the well-known writer of boys' books. He lived at Harrow, but it was at Tivoli that he died.

#### UNIVERSITY JOTTINGS.

A SUMMARY of the recommendations of the Royal Commission on a Teaching University for London has been published this week, filling nearly two and a half columns of the *Times*. Put as briefly as possible, it is proposed to merge the existing University of London in a new university, made up of four constituent bodies. These are: (1) The Senate, consisting of 65 members, of whom 31 in all are to be elected by the other constituent bodies, and the rest nominated either by the crown or by certain public institutions; (2) the Academic Council, consisting of 15 members elected by the Faculties; (3) the Faculties and Boards of Studies, consisting of all the professors, &c., both of the university itself and of the recognised Schools; (4) the Convocation, consisting of the present graduates and of future graduates of three years' standing, subject to payment of fees. The supreme governing authority is vested in the Senate, while the chief duties of the Academic Council are to recognise teachers and to determine curricula of study and examination. Certain institutions are enumerated as Schools of the university, including theological colleges and colleges of music; and it is expressly provided that no institution outside the limits of London shall be admitted in the future. As regards the examinations, a distinction is drawn between internal and external students; but for both classes the final examinations for the first degree must be, so far as possible, identical. Nothing is suggested in this summary of recommendations about the name of the university, about Gresham College, or about the provision of funds.

THE council of the Senate at Cambridge have issued a report in favour of post-graduate study. It is proposed to establish two new degrees, those of Bachelor of Letters and Bachelor of Science, open to graduates either of Cambridge or of other "recognised" universities, who shall have given evidence that they have pursued at Cambridge for at least one year a course of advanced study or research, and shall also have presented an original dissertation for approval by the board of studies. We believe that a similar scheme is at present under consideration at Oxford.

IN Convocation at Oxford, next Tuesday, it will be proposed to grant £25 to the Eastern Libraries Research Fund, which has been instituted, under the auspices of the theological faculty, to send out scholars to examine and report upon the MSS. in the convent of St. Catherine on Mount Sinai.

IT appears that the sole endowment of the Bampton Lecture at Oxford is a farm in Buckinghamshire. Owing to the necessity for heavy capital expenditure upon this farm, a debt has been incurred amounting to about £775. Under these circumstances, it has been decided to suspend the appointment of a lecturer for three alternate years, beginning with 1896. A similar measure was adopted about sixty years ago.

THE University of Oxford has accepted the sum of £103—subscribed in memory of the late Hugh Russell Welsh, of Trinity—as the endowment of a prize for the encouragement of the study of human anatomy, and, in particular, of the art of drawing in relation thereto.



THE Rev. Dr. A. F. Mitchell has announced his intention of resigning the chair of ecclesiastical history at St. Andrews, which he has held for more than twenty years. He was originally appointed professor of Hebrew as long ago as 1848.

PROF. ALTHAUS announces a third series of free evening lectures on "German Literature" at University College, of which the first is to be given on Wednesday next. The lectures will be given in German; and the subjects are—"Das deutsche Volkslied," "Die Brüder Wilhelm und Alexander von Humboldt," "Der Orientalismus in der deutschen Literatur," and "Die patriotischen Dichter in 19ten Jahrhundert."

## ORIGINAL VERSE.

## BROUGHT BACK FROM THE SEA.

You sailed away o'er a southern sea,  
And ever I watched the wind and the sky,  
And ever I prayed as the days went by,  
That God would have mercy and bring you home.

O love! my love, if prayer can avail,  
You were guarded from danger upon the deep;  
For I was watching, though all were asleep,  
Watching and praying to Heaven for you.

There are many go down in ships to the sea,  
And she gathers them closely in her embrace,  
And empty for all time must be the place  
Of those she thus kisses on forehead and lip.

But you; you were watching the waves at play,  
Bright blue waves with their crests of foam,  
Did your heart for an instant ever turn home?  
Did you think of me once on that southern sea?

On that southern sea, in that land of flowers,  
My soul went with you, and time stood still,  
My one prayer "Guard him from danger and ill,  
Save him and bless him; and what though the sea

Should I mighty and terrible rise in her wrath;  
Thou stillest the wind; Thou canst quiet the wave,

To Thee, Lord, I turn, for Thou only canst save  
This soul of my soul who is out on the deep."

Did God hear my prayer, for he brought you home?  
Brought you back from the pitiless sea,  
You, who have never a thought to me,  
Praying and watching when all were asleep.

## MAGAZINES AND REVIEWS.

THE *Expositor* for January opens with Dr. Bruce's able exposition of St. Paul's conception of the Holy Spirit, to which he connects a reply to those who would represent the apostle as indifferent to the historical Christ. Mr. Lock concludes his interesting and gracefully written papers on the Agrapha, or sayings of Christ not recorded in the Gospels. The closing passages, however devoutly thought, strike us as somewhat obscure. Sir J. W. Dawson continues his essays on the Bible and science, which contain many startling statements about an "Egyptian graduate" who edited the words of Moses, and the mythical representation of the antediluvian patriarchs in the Egyptian Hor-shes, or followers of Horus. Prof. Nestle discourses learnedly on the question whether *καὶ ἰδύσεν*, Matt. i. 25, means "and he called" (i.e., Joseph) or "and she called" (i.e., Mary). Mr. John Watson speaks, or preaches, on one of the "premier ideas" of Jesus. Prof. Dods gives an excellent survey of recent books. Prof. Ramsey continues his reply to Mr. F. V. Chase; he "now enters on the real subject, viz.,—Is the South Galatian theory right or wrong." Learned and impressive, of course, he

is; but he admits having written parts of his first reply in hot haste, and still forgets that other persons can be sensitive besides himself.

## THE LIEDERHANDSCHRIFT AT JENA.

IT will interest readers of the ACADEMY to hear that the unique and very valuable "Liederhandschrift," preserved in the University Library of Jena, is to be published, as soon as a sufficient number of subscribers is secured. The edition—which is to be executed after an improved method of photo-lithographic reproduction, by which an exact copy of the MS. will be obtained—bids fair to replace the original so far as scientific purposes are concerned, since great care will be taken that even in all matters of minutest detail a close imitation of the MS. may be secured. Apart from its importance for philology, as an early document of Middle High German, the "Liederhandschrift" is of a special interest for students of the history of music; for the various Lieder it contains are accompanied by musical notes, the earliest of their kind on record.

The facsimile, of which only a limited number of copies will be issued, will contain 266 leaves, large folio, the price being 150 marks. Further particulars may be obtained from Dr. Müller, head librarian of the university library. I may be allowed to express a hope that the enterprise will meet with such encouragement and support as to insure success.

F.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- BAZIN, René. Les Italiens d'aujourd'hui. Paris: Calmann Lévy. 3 fr. 50 c.  
BRANDEN, J. F. v. den. Reproductions d'anciennes gravures d'orfèvrerie hollandaise. 2e Partie. Balthasar Sylvius (1550–1570). The Hague: Nijhoff. 25 fl.  
CLAPARÈDE, A. de. A travers le monde: de ci, de là. Paris: Fischbacher. 3 fr. 50 c.  
DIRCKX, G. Marokko. Materialien zur Kenntnis u. Beurtheilg. des Scherfenreiches u. der Marokko-Frage. Berlin: Cronbach. 3 M.  
DUCRET, E. Comment se fait la politique. Les dessous de l'affaire Norton. Paris: Chaumel. 3 fr. 50 c.  
FOUCART, G. Madagascar: commerce, colonisation. Paris: Challamel. 3 fr. 50 c.  
FUSTES, Ch. L'Année des poètes. 4e Vol. 1893. Paris: Fischbacher. 10 fr.  
GJERTZ, Mme Marie. L'Enthousiasme: roman. Paris: Gaume. 8 fr.  
KATALOG der Musikbibliothek Peters. 1. u. 2. Abth. Leipzig: Peters. 18 M.  
LAFORTE, A. Emile Zola: l'homme et l'œuvre. Paris: Laperle. 3 fr. 50 c.  
MASSAJA, G. I miei trentacinque anni di missione nell'alta Etiopia. Vol. XL. Milan: Hoepli. 12 fr.  
MÜLLES, G. A. Seesenheim, wie es ist u. der Streit üh. Friederike Brion, Goethes Jüngstlieb. Buhl: Konkordia. 8 M.  
ROUTIER, L. Guillaume II. à Londres et l'Union Franco-Russe. Paris: Le Soulier. 3 fr. 50 c.  
YUNO, Emile. Sous le ciel breton (impressions de voyage). Paris: Fischbacher. 5 fr.

## HISTORY, ETC.

- FOUCARD, P., et JULES FINOT. La Défense nationale dans le Nord de 1792 à 1802. Paris: Lechevalier. 30 fr.  
GAILLY DE FADRINE, Ch. La Nation Canadienne. Paris: Plon. 3 fr. 50 c.  
GIBY, A. Manuel de diplomatique. Diplômes et chartes, chronologie technique etc. Paris: Hachette. 20 fr.  
MONUMENT section IV. Constitutions et acts publics impérial et regum. Tom. I. DCCCXXI.—MCCXCVII. Ed. L. Weiland. Hannover: Hahn. 21 M.  
NOEL, Octave. Histoire du commerce du monde. T. II. Depuis les découvertes maritimes du XVe siècle jusqu'à la Révolution de 1789. Paris: Plon. 20 fr.  
BRUNAN, E. Histoire du peuple d'Israël. T. V et dernier. Paris: Calmann Lévy. 7 fr. 50 c.  
VILLARS, Marquis de. Mémoires de la Cour d'Espagne de 1679 à 1681, publiés et annotés par A. Morel-Fatio. Paris: Plon. 8 fr.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- CAMUS, G. Monographie des Orchidées de France. Paris: Lechevalier. 40 fr.  
JOURIN, L. Faune française: les Némertiens. Paris: Soc. d'éditions scientifiques. 15 fr.  
ROTHLITZ, A. E. geologischer Querschnitt durch die Ost-Alpen. Stuttgart: Schweizerbart. 10 M.  
SPRENGER, Ch. C. Das entdeckte Geheimnis der Natur im Bau u. in der Befruchtung der Blumen. Festschrift der Ausg. v. 1793. Berlin: Mayer & Müller. 8 M.

## PHILOLOGY.

- BIBLIOTHEK der Angelsächsischen Poesie. Neu bearb. v. R. P. Wülke. C. 2. Bd. 2. Hälfte. Leipzig: Wigand. 18 M.  
DECUATINS, C. Néoromanische Chrestomathie. 1. Bd. Surselvisch, Subelvisch, Sursettsch. 2. Lig. Das 18. Jahrh. Erlangen: Junge. 9 M.  
HUBFNER, F. De Plauti comœdiarum exemplia atticis quaestiones maxime chronologicae. Göttingen: Dieterich. 1 M. 50 Pf.  
KAPPEL, M. Aristoteles-Lexikon. Erklärung der philosoph. termini technici d. Aristoteles. Paderborn: Schöningh. 1 M. 50 Pf.  
LUTKE, C. Pherecydes. Göttingen: Dieterich. 1 M. 20 Pf.  
POZNANSKI, S. Beiträge zur Geschichte der hebr. Sprachwissenschaft. 1. Berlin: Calvary. 2 M. 20 Pf.  
WESTERWICK, O. De Plutarchi studiis Hesiodicis. Minden: Körber. 1 M. 20 Pf.

## CORRESPONDENCE.

## ON AN ANCIENT POSTURE OF PRAYER.

London: Jan. 21, 1894.

The only postures of Christian prayer mentioned in the New Testament are those of prostration (see Matt. xxvi. 39; Mark xiv. 35), kneeling (see Luke xxii. 41; Acts vii. 60; ix. 40; xx. 36; xxi. 5; Eph. iii. 14), and simply standing (Mark xi. 25). But the early Christians often prayed standing, with the arms extended horizontally. The object was, of course, to imitate the position of Christ upon the cross. For this see Tertullian and other authorities cited in Smith's *Dictionary of Christian Antiquities*, s.v. Prayer. As the Christian martyrs doubtless prayed at their consummation, death, the same posture was sometimes adopted by those witnesses. See, for instance, Eusebius, *Hist. eccl.*, viii. 7:

Ἐώρας γοῦν ἡλικίαν οὐδ' ὄλων ἐτῶν εἰκοσι, δίχα δεσμῶν ἐστῶτος νέου, καὶ τὰς μὲν χεῖρας ἐραπλοῦντος εἰς σταυροῦ τύπον . . . ταῖς πρὸς τὸ θεῖον σχολαί-  
τατα τεταμένους ἰσχύαις.

Further information on this subject will be found in M. Le Blant's *Les Actes des Martyrs*, 1883, § 100, and in Prof. Ramsay's *The Church in the Roman Empire*, p. 421.

It has not, I think, been observed that the same or a similar practice existed in the mediaeval Irish Church. Its technical name was *crois-fhigill*, literally "cross-vigil," which is thus explained by O'Clery in his Glossary, printed at Louvain in 1643:

"urnaighthe no faire doni duine ar a ghlúinibh oen a lámha sínte a gcois"—"a prayer or a vigil which one makes on one's knees, with one's hands stretched out in (i.e., so as to form) a cross."

The word is of frequent occurrence in early Irish literature. The following examples will suffice—the first is from a MS. of the ninth century:

"Cumgabail inna lám hi crosfigill, is é briathar lám insin, 7 is é, briathar súle dano a cumgabail suas dochum úd, 7 is é briathar glunne 7 chos a fillud fri slechtan, 7 is é briathar choirp dano intan roichther do Dia oc slechtan 7 chros[*fhigill*]."

"The uplifting of the hands in cross-vigil, that is the hands' word, and this, then, is the eyes' word, uplifting them unto God, and this is the word of knees and legs, bending them to genuflexion, and this is the body's word, when it is directed to God in genuflexion and cross-vigil."—*Il Codice Irlandese dell' Ambrosiana*, ed. Ascoli, p. 575.

The next example is from a MS. written about 1150:

Gnim\* casil, cros[*fhigill*],  
sleachtain, urnaighthi idan,  
a dera (ad cen édaíl,  
buaid Beogain [log. Bécáin] cen (chuit ci) nad.

"Building a stone-wall, cross-vigil, genuflexion, pure prayer, his tears (flowing) from him without gain, were the virtue of Bécáin without a whit of crime."—Book of Leinster, p. 358, left margin.

\* For Gnim the lithographic facsimile of the Book of Leinster has the nonsensical Snim; but see the Martyrology of Donegal, edd. Todd and Reeves, p. 94.

In the same MS., p. 371, col. 3, l. 43, "Crosa-igell co toe"—"Cross-vigil, with silence," occurs as one of the usages (*gnáthaigthe*) of the school of Senechell.

The next three examples are from a MS. of the fourteenth century:

"Is aire sin noco dentar isna lathibsea sléchtana na crosfigell ic einaigthe 7 noco nforchoimetaither riagla na n-áinted ngradaeh."—"Therefore it is that on those days (the fifty days from Pasch to Quinquagesima) no one performs genuflexions nor cross-vigil when praying, and the rules of the graded fasts are not observed" (*Leabar Brecc*, 54b, 63).

In the Second Vision of Adamnán, *Leabar Brecc*, p. 259a, 56, the term is applied to the attitude of Moses during the defeat of the Amalekites:

"Intan conébad Moysi a lámú hi crosfigill fri Dia nomuided forsna genntib. Intan immorro noléed is la thobc nomhuided for a muinntir fesin, conid desin dobertha aige arda fo a doibh coru scaich slaide na ngéantí."—"Whenever Moses would hold up his hands to God in cross-vigil defeat was inflicted on the heathen. When, however, he would let them down by his side defeat was inflicted on his own people. Wherefore high rocks were put under his arms until the smiting of the heathen had ceased" (see Exodus xvii. 9-12).

A similar statement is made as to Joshua:

"Intan tra nos-tócbad Iesáu mac Nuin in tóisech áimra a dii láim áille oengela uada i crosfigill fri Dia nomhuided for cathaib Cannán. Intan didiu ba seith i crosfigill 7 no thimoirced a lama fria thobc nomhuided for clainn Israel. Dorónsat tra maic Israel comairle nglic goesmair andsin a. di chorthi cloiche do shuidiugud 7 do thobcail fo lamaib Iesáu combat sin i crosfigill in oiret nobethi ic cur in catha."—"Now, when Joshua, son of Nun, the wonderful leader, would lift from him his two beautiful white hands in cross-vigil to God defeat would fall on Canaan's battalions. But, when he grew weary in making cross-vigil, and closed his hands against his sides, defeat would fall on the clan of Israel. So then the sons of Israel framed a wise and cunning counsel, to wit, they set and lifted two pillars of stone under Joshua's hands, so that they might be (stretched out) in cross-vigil so long as the battle was being fought" (*Leabar Brecc*, p. 124b).

Lastly, in the *Colloquy of the Aged Men* (Book of Lismore, fo. 185b, 2), St. Patrick comforts his convert, the ancient hero Cailte, by telling him that he beyond all the other Fianna has received the good things of God, to wit, belief and devotion and cross-vigil (*creideamh ocus crabadh ocus croisfhighill sech gach nech aili don fhéinn*).

It will be observed that there is nothing in the above quotations to justify O'Clery's statement that kneeling was essential to cross-vigil. On the contrary, the use of the term to describe Moses' attitude during the fight with Amalek seems to show that the person performing cross-vigil either stood or sat—probably the former.

WHITLEY STOKES.

DANTE'S REFERENCE TO THE "LIBRO DELL' AGGREGAZIONE DELLE STELLE" (CONV. II. 6), AND TO ALFRAGANUS' (CONV. II. 14).

British Museum: Jan. 4, 1894.

The hitherto unidentified compendium of astronomy to which Dante refers in the *Convito* (II. 6) by the title of *il Libro dell' Aggregazione delle Stelle*, without any further indication, turns out to be the *Elementa Astronomica* of Alfraganus. Of this work there are five editions in the British Museum, printed respectively at Ferrara in 1493 (A), at Nuremberg in 1537 (B), at Paris in 1546 (C), at Frankfurt in 1590 (D), at Amsterdam in 1669 (E).

There is nothing on the title-page of any of these editions to show that the work of Alfraganus was known by the name which Dante gives to the book he is quoting from in

the passage referred to above. The usual title is either *Compilatio Alfragani* (A, B), or *Compendium Alfragani* (C), or *Alfragani Elementa Astronomica* (D, E). An alternative title, however, appears in the colophon of the Frankfort edition (D), which runs:—"Explicit Alfraganus de aggregatione scientiae stellarum, felicibus astris." Moreover, Christmann, the editor of this edition, incidentally mentions in a note that the title of a MS. version seen by him in the Palatine Library was as follows:—"Incipit liber de aggregationibus scientiae stellarum et principibus coelestium, quem Ametus filius Ameti dictus Alfraganus compilavit 30 capitulis."

There can hardly be a doubt, therefore, that the title, *Libro dell' Aggregazione delle Stelle*, employed by Dante was merely an abbreviated form of the alternative title of the work of Alfraganus, and that it was from Alfraganus that he derived the astronomical data given by him in this particular passage of the *Convito*. Dante there says, in discussing the motions of the Heavens *à propos* of the Heaven of Venus:—

"Li quali [movimenti dei cieli], secondochè nel *Libro dell' Aggregazione delle Stelle* epilogato si trova, la migliore dimostrazione degli Astrologi sono tre: uno, secondochè la stella si muove entro lo suo epicyclo; l'altro, secondochè lo epicyclo si muove con tutto il cielo ugualmente con quello del Sole; il terzo, secondochè tutto quel cielo si muove, seguendo il movimento della stellata spera da Occidente in Oriente, in cento anni uno grado."

This is in exact accordance with what Alfraganus says in his *Compendium* (Cap. xvii., "De motu stellarum quinque erraticarum in orbibus suis secundum longitudinem"):—

"Moventur quoque sphaerae horum planetarum [sc. Venus, Saturn, Jupiter, and Mars] per gradum unum, quibuslibet centum annis, juxta motum stellarum fixarum. Ex his omnibus patet, quod motus qui apparet in Zodiaco, hisce 4 planetis, excepto mercurio [which, as had been previously explained, has four motions], compositus sit ex tribus motibus tantum, videlicet ex motu planetæ in epicyclo, ex motu centri epicycli in eccentrico, et ex motu communis omnium stellarum fixarum." (Frankfort ed., pp. 83-4.)

I may add that, besides the printed editions mentioned above, there is one MS. (thirteenth century) of the *Astronomy* of Alfraganus in the British Museum, viz., Arundel 377. There is no hint in it of an alternative title, the work beginning "Incipit liber alfragani astronomici" and ending with a simple "explicit."

In a second passage of the *Convito* (II. 14) Dante makes a direct reference to Alfraganus. In discussing the size of the planet Mercury, he says:

"Mercurio è la più piccola stella del cielo; che la quantità del suo diametro non è più che di dugento trentadue miglia, secondochè pone Alfragano, che dice quello essere delle vent' otto parti l'una del diametro della terra, lo qual è sei mila cinquecento miglia."

This is in agreement with what Alfraganus says, according to the Frankfort edition (D), and MS. Arundel 377, in both of which the diameter of Mercury is given as  $\frac{1}{25}$  part of the diameter of the Earth; but it is not in agreement with his measurements as given in the other four printed editions (A, B, C, E), which again are not in agreement with one another in that respect. It is evident, therefore, that both the Frankfort edition and MS. Arundel 377 represent the version of Alfraganus made use of by Dante, while the others do not. I hope to deal elsewhere with the question of the relative values of the several editions of Alfraganus, the subject being, perhaps, somewhat too lengthy for the columns of the ACADEMY.

PAGET TOYNBEE.

P.S.—Through the kindness of Mr. Nicholson, I am enabled to add that an examination of the MSS. of Alfraganus at Oxford gives as a result

that three out of twenty (viz., Savile 16; Digby 214; Laud 644); contain the alternative title: *Liber de aggregationibus scientie stellarum*.

#### THE NORTH-PICTISH INSCRIPTIONS.

Cambridge: Feb. 2, 1894.

I have been following with much interest the discussion on this subject in the pages of the ACADEMY; and although, as an amateur, fall under Mr. Mayhew's strictures, I beg leave to add a small contribution to it.

I had intended, in the first place, making some remarks on the X, but Lord Southesk has forestalled me. That this sign bears the value P on any inscription is a statement that will not bear investigation. There are two Ogham stones in Wales in which the engraver was required to cut P. In one of these, Kenfig, he has made what is probably an arbitrary sign of his own invention, trusting, I suppose, to the associated Roman inscription to elucidate his meaning. In the other stone, at Crickhowel, he has, it is true, made a X; but too much emphasis cannot be laid on the fact that it is below the stem line. If we argue from the sub-linear X at Crickhowel that the trans-linear X = P, we should also argue from the sub-linear II on the same stone that the trans-linear II = L, which is, of course, absurd. Mr. Brash (*Og. Mon.*, p. 59) says "some writers have asserted that P was represented by the same symbol as IA . . . but the monuments give us no evidence in support of these statements." It is a pity that he gives no reference to these discerning writers beyond this summary dismissal; for the sign used for P at Crickhowel is the same symbol as IA. It seems also to be used at Killeenadreena, Valentia Island, in the name *Erpenan*. When we find two inscriptions in Dunloe Cave, of which one ends *magi mucoi Toicac* (i), and the other *magi mucoi Toica X i*, are we not justified in taking X, in its consonantal value, as some sort of guttural? Lord Southesk finds a difficulty in taking X as G, because "that letter is already represented in Oghams." Although it savours of presumption for me to express a difference of opinion with such a recognised authority, I venture to think with Mr. Brash that X (consonantal) and II are not independent, any more than are the figure 8 and its flat-headed variety affected by stonemasons. The ornamental flourish for RR, at Bressay and Burrian, is a kindred symbol.

*Bressay*.—Although the Norse element in this inscription is admitted by all writers on the subject, I find some difficulty in accepting it before obtaining satisfactory answers to one or two questions.

No one doubts that the inscriptions on the two sides of the Bressay Stone are contemporaneous; indeed, there are no grounds for doing so. Admitting this, may we not fairly ask why do we get a Celtic word for "son" and a Norse word for "daughter" in one and the same inscription? If a Pict engraved the stone, why did he not cut the whole inscription in his mother tongue? And if a Norseman, why not in his; and why did he employ Ogham letters in preference to Runes? There remains another alternative: that the language spoken in the Shetlands was a patois of Norse and Celtic, something like the Anglo-Gallic jargon spoken in the Channel Islands. But if this were so, why do the other Shetland Oghams betray no sign of Norse influence, and why are all the Runes of the archipelago free from Celtic admixture?

It would be perfectly possible—though not worth the time or trouble that would be involved—to frame a sentence which would

be equally intelligible to the eyes of the speakers of two different languages, although it would convey totally different ideas to their minds. Single words will sufficiently illustrate my meaning. To a Frenchman, the sequence of letters *p-a-y-s* denotes "country"; to an Englishman it represents a part of the verb "to pay." An Irishman understands by *d-r-e-a-m* "a trite," which is as different as can be from the meaning which it conveys to an Englishman. Is it not just possible that *nahhtveddadds* (on what authority—*ddaððs*?) *dattr*, in spite of their undeniably Norse aspect, are really Pictish words, which will be found in their proper places in the Pictish dictionary should a lucky chance ever reveal any considerable proportion of the language?

R. A. S. MACALISTER.

P.S.—I may add that the equation  $X = G$ , or a similar sound, partly solves the difficult Gosoctas inscription in the National Museum of Ireland—*Gosoctas mosac magi* (=magi) *Ni*, leaving only *mosac* to deal with; and the application of the same equation to the Aglish fragment gives *Agilogdo*, which perhaps suggests the advisability of a careful re-examination of the patronymic on the Breastagh monument.

#### THE NAME OF GOLSPIE.

The Airlour, Whauphill, Wigtonshire:  
Jan. 31, 1894.

There are two obvious misprints in my letter of Jan. 27, which I had not the opportunity of correcting in proof. In l. 5, *espug* should be *espuig*; and in l. 17 *ramhfroda* should be *ramh-fhodu* (pronounced *rahōda*).

As an instance of the interchange of *g* and *c* in Gaelic vocables, *Laggangarn* (*lagann nan carn*) is an imperfect example. It is an instance of what Irish grammarians call eclipse of one consonant by another, following the article. A better example, more nearly parallel to the hypothetical origin of Golspie, is Giffen, in Ayrshire, representing the Welsh *cefn*, "a ridge."

Camelon, in Stirlingshire, where King Arthur and Modred fell in battle (A.D. 537), is written *Gamlan* in the Red Book of Hergest (xxii, 30), and *Camlan* in the Black Book of Carmarthen (xix., stanza 13). Boece explained this name as *Camelodunum*, Cynobeline's fort, and later etymologists have been simple enough to accept this solution; but indeed it is a name of matter of fact origin = *cam linn*, "the winding pool," referring to a bend on the river Carron hard by. The same name occurs in other parts of Scotland as *Camling*, on Pulmaddy burn, and *Camelon Lane*, both in Galloway. Lane is an Old Norse loan word, still in use in Broad Scots to signify a slow running stream.

There are many streams in Ireland called *Cameline* and *Camling*; the latter is the name of a small river in Antrim, flowing through a glen called *Crumlin*, i.e., *crom ghleunn*, "crooked glen."

HERBERT MAXWELL.

#### "EX ORCO."

Oxford: Jan. 13, 1894.

Will you allow me to protest against an ungenerous note which is appended to an article on the "Results of the Crusades" in the current *Edinburgh Review*?

I ought perhaps not to be offended at finding myself killed and buried by the Reviewer. I have for so many years lived without knowing how the next morning would find me, that I dare not complain of my critic for cutting short my thread of existence a little prematurely; but I do complain of the whole tone of the footnote

he devotes to my book on *The Crusade of Richard I*. He finds three faults with this diminutive and (as I thought) harmless production. As it so happens, I am quite without responsibility for each one of these points.

(1) He states that I speak of jerboas in the plain of Carmel. To this I answer that I have done no such thing. To begin with, it is one of some three notes in my little book that I did not write myself. Anyone with an ounce of penetration, I should have thought, would have seen that a note about *Dipodida C.* was not in my style. Then, the writer of that note does not people the plain of Carmel with jerboas: he only suggests that the nameless leaping animal mentioned in the *Itinerarium Ricardi* is a jerboa. As the jerboa is admitted to flourish in the Arabian and Egyptian sands a few miles off, I do not see any absurdity in suggesting that seven or eight centuries ago its habitat was wider than at present. The Fauna of no country necessarily remain the same for a thousand years.

(2) The Reviewer states that I also write of "Tarantulas" in Palestine. Here, once more, I do no such thing. That part of the footnote identifying the "Tarentes" of the *Itinerarium* with the "Tarantula" is not, I think, mine (at least in its present form), though the rest of this note about Albert of Aix, &c., is. I translate the word as referring to certain "creeping insects commonly called *Tarentes*"; and the identification with "Tarantulas" is not mine, but due to the latest editor of the *Itinerarium*, and the greatest of living English scholars. Dr. Stubbs regards these insects as "Tarantulas"; and, were I responsible for the identification, I should desire nothing better than to err in such company. It is nothing to the point to say there are no tarantulas in Palestine now. Neither I, nor the annotator, nor Dr. Stubbs, say that there are.

(3) The Reviewer proceeds to find fault with the Englishing of my Arabic names. Here, once more, he lays his finger on a point that has little or nothing to do with me. In writing my book, I followed the spelling of the English, French, Latin, and German authorities I was using. Till Arabic scholars have settled upon some definite rules for Englishing Arabic names, non-Arabic authors can do no more. Here too, after my MS. had left my hands, someone, unknown to me, altered my spelling on a principle unintelligible to me; and this necessitated a few other changes in proof. That there are inconsistencies and mistakes in my spelling of Arabic words I am only too conscious. But is my critic consistent himself?

Lastly, he accuses me of having failed fully to grasp the topography of Richard's campaign. This I take to be his way of stating that he differs from some of my conclusions. Here again, I would cry "peccavi," if I felt that I had been guilty of any arrogance in laying down the law on such a very intricate question as Richard's campaign. But have I, in the whole course of my little book, ever ventured on "dogmatism"? I have simply done my best to pick out, among conflicting views, that which seemed to me the most likely to be true. In doing this I have apparently had the misfortune to differ occasionally from my censor.

Will there ever come a day when critics will put their names to what they pen when attacking other writers? I have no wish to say a word of disrespect towards a writer for whom (if I pierce the veil of his anonymity aright) I have nothing but the kindest feelings—a writer from whom I have doubtless learnt much. But I do claim the right to point out that this very writer who finds such wholesale fault with what I have not written, and what (had I written it) I have no need to be ashamed of (I refer to the "jerboa"

and the "tarantula"), is himself a very doubtful reed for anyone to lean on. Of some eight dates that he gives in the course of a few pages, about half are wrong, and these are elementary dates. Thus he puts the death of Fulk in 1144 instead of 1143; he places Amalric I.'s death in 1173 instead of 1174; and, if I read him aright, the death of Baldwin III. in 1162 instead of 1163; while he caps this series of blunders by putting the death of Baldwin IV. in 1186. The precise date of this last event is very obscure; but, despite a certain amount of mediaeval authority which seems to support 1186, it is almost certain that this year is wrong. How far my critic is conversant with the original twelfth century or thirteenth century authorities for crusading history is further evidenced (1) by his attributing the *Itinerarium Ricardi* to Geoffroy de Vinsauf; (2) by his appeal to Ernoul's rotten legend as to Saladin's captivity, and this only at second hand from M. Rey's volume; (3) by his fixing the marriage of Isabella and Henfrid of Toron in 1184.

Those who have devoted their lives to mediaeval history will find other statements in this paper on the "Results of the Crusades," calculated to take away their breath. But I have no wish to play an ungenerous part. The paper, as a whole, is not one of which anybody need be ashamed, and I, in common with others, may learn something from its perusal. But was there any need for its writer to go out of his way to fix a stigma on a little book—written, as he seems to know, under great discouragements—that never boasted itself, and certainly was not "unduly puffed up"? I hope I have no false pride, no foolish notion that my own work is perfect. Probably I have made mistakes, as does everyone else; but then I have never laid claim to immunity from error.

I hope that my own little History of the Crusades will appear before very long now, though I have been unable to finish it myself. Will my critic tell me what system of Englishing Arabic names he would recommend? I was thinking of adopting, with some modifications, that of the *Encyclopaedia Britannica*, but I cannot see my way to use "breathings" in a popular work? *Fas est et ab hoste doceri.*

T. A. ARCHER.

#### THE BOOK OF ENOCH.

Oxford: Feb. 5, 1894.

May I be allowed to correct certain misapprehensions on the part of my critics, Mr. Owen and Mr. James. I have to draw attention only to one point in connexion with the former; and this is that he seems to regard the Book of Enoch as a product of the second century A.D., whereas it is all but universally agreed that it is pre-Christian, and my contention is that it belongs partly to the second century and partly to the first century B.C.

With regard to Mr. James, whose criticism has just appeared in the *Classical Review*, my task is more serious. In a few instances, Mr. James reproduces certain strictures of Prof. Dillmann. To only one of these, however, does he give the sanction of his judgment, and that rather unfortunately for himself. Following Dillmann's example, he charges me with misspelling no less than twenty times the name of the "allbekannten Pariser Gelehrten Hallévi." Before lending themselves to such a charge, it would have been wiser for my critics to have acquainted themselves better with the biography of this scholar, who in his earlier years, when he wrote the treatise I have quoted so frequently, spelt his name Hallévi and not Hallévy, as he has done of late. Some other criticisms of Dillmann, which are as easily rebutted as the above, will be dealt with in the Introduction to my Ethiopic Text of the Book



of Jubilees, which is almost ready for press, and in the Introduction to the Ethiopic Text of Enoch, which will appear, I hope, next year.

Mr. James is disinclined to "believe that any considerable portion [of Apocalyptic literature] has disappeared and left no record of its existence." To support this view in some degree, he feels obliged to assume that the various portions of the Book of Enoch were not current separately, but "were written to occupy their present position by successive authors." A study of the violent dislocations which the various independent sections have undergone at the hands of an editor or editors would at once disabuse him of this error.

Again, Mr. James is mistaken in thinking that I "did not know of the Latin version [of Jude 15] which Zahn quotes from the *Anonymus contra Novatianum* 16." I was fully aware of the passage, but was not prepared to draw Zahn's conclusions from it. I have long known this treatise to be of importance in connexion with the Slavonic Enoch.

Mr. James hopes that he is not answerable for the statement made in reference to his Latin fragment which he kindly communicated to me—"that it follows a penitential edict of St. Boniface, &c." I am sorry that I cannot relieve him from any responsibility in this matter. From him and from him alone it emanates.

Again, Mr. James remarks that my "bibliography does not profess to be complete," and undertakes to fill up some of its omissions in a later part of his review. Now, as I certainly intended to give a complete bibliography since the year 1850 (*Book of Enoch*, p. 9), I was astonished to read that it could easily be enlarged, and so I turned hastily to the paragraph containing the proposed additions. My astonishment, however, quickly changed to merriment over the suggested improvements, and my merriment changed again to astonishment that so laborious a student of Catalogues as Mr. James should have found no more than three or four antiquated and virtually useless works written in the uncritical foretime of Enochic study. With these few works that he mentions I am acquainted, and with, I suppose, six times as many more composed before 1850; but as from a cursory examination of them I found them to be valueless for a first-hand study of the subject, I purposely omitted all consideration of them. The scientific study of Enoch begins with the sixth decade of this century.

One more remark and I have done. Other reviewers have not experienced the same difficulty in understanding my "Essay on the term 'The Son of Man.'" If, however, my book reaches a second edition, I will try to write so as to be "understood" by the Dean of King's College.

For one or two strictures I am grateful to my reviewer, as well as for his otherwise kindly and appreciative criticism.

R. H. CHARLES.

"TENNYSON—POET, PHILOSOPHER, AND IDEALIST."

Birmingham: Feb. 5, 1891.

Will you allow me to thank Mr. Arthur Waugh for his just criticism and his generous estimate of my book on Tennyson, and at the same time to refer to a slight misapprehension which exists in regard to the few anecdotes I have included? For this misapprehension I am willing to admit that I am chiefly to blame; but I think Mr. Waugh and other critics have overlooked one sentence in my preface which I wrote for the special purpose of explanation.

I say first that "I have not deemed it necessary to repeat for the thousandth time the

'small talk' of which great men are so often the victims." Observing this, my critics at once remark that they can find several anecdotes, perhaps a dozen, scattered about the 370 pages—surely not a very big average. But my next sentence runs thus: "I have not hesitated in some half-dozen cases to repeat a story which illustrates his [the poet's] methods and character." To a writer with a twelve years' collection of "ana" before him, amounting to some score of stout volumes, the temptation to insert a large number of stories was almost irresistible. I forsook an early project, however, when so many daily papers at the time of Lord Tennyson's death crowded their columns for several weeks with vulgar gossip, the subject not infrequently being beer, port, hats, tobacco, boots, length of hair, a "ragged beard," "slovenly dress," and a "growling voice." There was no object in telling the stories, except to allude to such offensive facts. This was the "small talk" to which I objected; and, fearing to appear to imitate the bad example set, I omitted a long chapter of personalia, prepared at considerable trouble, and consisting of at least a hundred stories which I believe are the best relating to Tennyson, and not very generally known. From my own point of view, therefore, the volume seemed to lose all claim to be considered anecdotal.

Then comes this point. Mr. Waugh, by no means improperly, points out that I, too, have allowed references to appear to the poet's hats, and wine, and tobacco. Perhaps I must plead guilty to a little inconsistency, but my defence is this—in each case the reference is but an incidental portion of an anecdote which is in itself important, and is quoted from a standard author, and I shrank from mutilating the text of such men as Bayard Taylor, Monckton Milnes, T. H. Escott, and others. My sensitiveness in this matter may be a fault—"the very head and front of my offending hath this extent no more." In my own mind I felt, and still feel, justified in the course I adopted, and I am in hope that this brief explanation will dispel the misunderstanding which has arisen, much to my surprise.

J. CUMING WALTERS.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Feb. 11, 4 p.m. Sunday Lecture: "Aerated Waters," by Prof. Vivian B. Lewes.

7.30 p.m. Ethical: "The Ethics of Retentment," by Mrs. Sophie Bryant.

MONDAY, Feb. 12, 5 p.m. London Institution: "Russian Political Exiles," by Mr. G. Kennan.

8 p.m. Royal Academy: "The Advancement of Architecture," V., by Mr. G. Aitchison.

8 p.m. Society of Arts: Cantor Lecture, "The Detection and Measurement of Inflammable Gas and Vapour in the Air," IV., by Dr. Frank Clowes.

8.30 p.m. Geographical: "Johore," by Mr. H. Lake.

TUESDAY, Feb. 13, 3 p.m. Royal Institution: "Locomotion and Fixation in Plants and Animals," V., by Prof. C. Stewart.

8 p.m. Civil Engineers: Discussion, "The Transport of Petroleum in Bulk," by Mr. B. Redwood.

8 p.m. Colonial Institute: "Imperial Defence," by Sir George Chesney.

8 p.m. Society of Arts: "Modern Development of Illustrated Journalism," by Mr. Horace Townsend.

8.50 p.m. Anthropological: "The Languages of British New Guinea," by Mr. Sidney H. Ray.

8 p.m. Society of Arts: "The Languages of the Indians of the Mackenzie and Yukon Rivers," by Bishop Pompas.

8 p.m. Society of Arts: "Some Ancient Indian Charms from the Tibetans," by Surgeon-Major L. A. Waddell.

8 p.m. Society of Arts: "Various Objects from the Malay Peninsula," by Mr. Cecil Wray.

WEDNESDAY, Feb. 14, 8 p.m. Society of Arts: "The St. Pancras Electric Light Installation," by Mr. Henry Robinson.

THURSDAY, Feb. 15, 8 p.m. Royal Institution: "The Past and Future of Mountain Exploration," II., by Mr. W. M. Conway.

4.30 p.m. Society of Arts: "Experiences at the Court of Afghanistan," by Dr. John A. Gray.

5.50 p.m. Historical: Anniversary Meeting.

6 p.m. London Institution: "Cholera," by Dr. E. Klein.

8 p.m. Royal Academy: "The Advancement of Architecture," VI., by Mr. G. Aitchison.

8 p.m. Linnean: "Hygroscopic Movements connected with Seed Dispersal," by Miss Peritz.

8 p.m. Linnean: "Contributions to the Natural History of the Flower," II., by Mr. J. C. Willis.

8 p.m. Chemical: "Determination of the Available Mineral Plant Food in Soils," by Dr. Bernard Dyer.

"Aerial Oxidation of Turpentine and Essential Oils," by Mr. C. T. Kingzett.

8 p.m. United Service Institution: "The Coast-Lands of the North Atlantic," VI., by Mr. H. J. Mackinder.

8.30 p.m. Antiquaries.

FRIDAY, Feb. 16, 3 p.m. Geological: Annual General Meeting.

7.30 p.m. Civil Engineers: Students' Meeting, "Ship Slipways," by Mr. Walter Beer.

9 p.m. Royal Institution: "Bacon's Key to Nature," by Prof. Nichol.

SATURDAY, Feb. 17, 3 p.m. Royal Institution: "Light," II., by Lord Rayleigh.

#### SCIENCE.

AVIANUS AND HIS IMITATORS.

"LES FABULISTES LATINS DEPUIS LE SIÈCLE D'AUGUSTE JUSQU'À LA FIN DU MOYEN ÂGE."—*Avianus et ses Anciens Imitateurs*. Par Léopold Hervieux. (Paris: Firmin Didot.)

(Second Notice.)

To appreciate the importance of Avianus as a literary monument, it is necessary to know something of his imitators. Robert, in his edition (1825) of unedited fables of the twelfth, thirteenth, and fourteenth centuries, seems to have first signalled the existence of a prose version called *Apologi Aviani* in MS. 347 B of the Paris Library. Du Ménil, in 1854, in his *Poésies inédites du moyen âge*, transcribed two of these, following the same MS., which, it seems, is an inferior copy of another in the same library, 347 C. Fröhner, in 1862, was the first to give a full text of these *Apologi Aviani*, and to use for it the latter MS. Both the MSS., according to him, were written in the fourteenth century, 347 C perhaps twenty years before 347 B. Fröhner thought that the prose version of Avianus found in both was made by an Englishman. M. Hervieux, in four pages of close reasoning, makes it nearly certain that it was the work of a Frenchman. He is here supported by the opinion of the first of living palaeographers, M. Léopold Delisle.

A second prose version of Avianus exists, in various degrees of completeness, in six MSS. examined by M. Hervieux, and described by him in pp. 168—171. They form a kind of supplement to the collection of fables known under the name of Romulus. In this version thirty-seven of the forty-two fables of Avianus, occasionally deviating from the right order, are mixed with eight from other sources. In the discussion on these M. Hervieux mentions a fact which will interest Englishmen; among the translators of Romulus is our own King Henry Beau Clerc (p. 174).

Besides the two prose versions, there are extant several poetical transfusions or expansions of Avianus. The first of these is called by Hervieux "The Novus Avianus of the poet of Asti." This datum is supplied by a line in the first fable:

"Vatis in Astensis sic sit tua copia mensis."

Grosse, who published this version in 1868, suggested that Asta in Hispania Baetica was the birth-place of the poet; but as there is a more famous Asta Pompeia in Piedmont, and the poet, in his transfusion of the fable *de duabus ovis*, mentions a river Burbur, obviously Borbo, an affluent of the Piedmontese river Tanaro, it is to the North of Italy that he must be referred. His

date is fixed by the earliest MS. (Brussels 10,726, 10,729) as not later than the twelfth century. The elegiacs in which the version is composed are leonine: in other words, have the two halves of each hexameter and pentameter rhyming; and du Méril asserts that this form of Latin composition was carried to its highest perfection in that century. Hervieux infers from the constant and pedantic invocation of Phoebus and the nine Muses, each of whom is introduced by name in the version, and on the other hand, from the entire omission of God or the Saints, that the poet of Asti was not a cleric. The work is divided into three parts: the first is directed against Pride; the second against Vice; the third against Credulity. As a specimen of leonine verse, this *Novus Avianus* has its interest, and Hervieux has not thought it beneath him to examine its rhymes with great minuteness (pp. 187-193 and 413-429). Three MSS. of the work are known: two at Brussels, the third at Munich. Probably others exist, but have as yet been unexamined.

The second poetical version, also in leonine elegiacs, is known as the *Novus Avianus* of Vienna. It is preserved in MS. 303 of the Vienna Library, and in another, signalled for the first time by Hervieux, in the Library of Munich (MS. 14,703). Though du Méril published six of these rhymed fables in his *Poésies inédites du moyen âge* (pp. 268 *sqq.*), the whole version has never been given to the world till its appearance in M. Hervieux' volume (pp. 430-451). This version differs from the former in omitting the thirty-first fable. The two MSS. are—the Vienna, of the fourteenth, and the Munich, of the fifteenth century; but this may, of course, be accidental, and in no way prove that the version is not much earlier. Yet from the fact that some of the epimythia, which in the course of the Middle Age were added to Avianus' original text, are farther "leonised" in this version, of which there is no trace in the poet of Asti, it is a probable inference that the Vienna version is later than that of Asti: Hervieux thinks by half a century.

A third rhymed paraphrase of the first six fables of Avianus was made by Alexander Neckam at the end of the twelfth or beginning of the thirteenth century. Fröhner thought these were a fragment of an entire version; but Hervieux shows that the two MSS. known to contain them (Paris 11,867, Cambridge Gg. vi., 42), agree in containing these and no more. Du Méril first published this *Novus Avianus* of Neckam in 1854, but without knowing the existence of the often better Cambridge MS. Thomas Wright, in his edition of Neckam (1863), has omitted this paraphrase, nor indeed has it any special merit. Its purpose may, as du Méril supposed, have been to give young students some idea of the way in which an original text might be expanded or abridged; he would do this in a few specimens and not care to carry his design to any farther length. This view is based on Fable ii., "The Eagle and the Tortoise." This is paraphrased, first, *copiose* in thirty-two verses for Avianus' sixteen; next, *compendiose* in ten; lastly, *subcincte* in four.

After this comes an *Anti-Avianus*, or, as it is called in the Cambridge MS. in which it is preserved (Dd. xi. 78), *Antavianus*. This is published by Hervieux for the first time. He supposes it to mean a counter or false Avianus. It comprises nine fables in unrhymed elegiacs, forming a kind of paraphrase of Av. i., ii., iii., iv., v., xv., xix., xxxvii., xxxiv. The writer's merits are gravely discussed by Hervieux, but cannot be estimated highly.

A chapter on the abridgment of Avianus completes the discussion. For depth of research, and for stimulating researchers, I know of very few books that can compare with M. Hervieux' volume.

ROBINSON ELLIS.

#### CORRESPONDENCE.

##### THE FABLES OF AVIANUS.

Trinity College, Cambridge: Feb. 7, 1894.

Avianus writes: "*fabulas dedi quas rudi latinitate compositas elegis sum explicare conatus.*" Is it possible to escape the conclusion that he intended a double antithesis—*rudi . . . compositas elegis . . . explicare*? Also, does it follow that, because his verses do not come up to an Ovidian standard, they would seem *rudes* to himself?

F. JENKINSON.

#### SCIENCE NOTES.

THE Hon. Walter Rothschild proposes to publish a periodical in connexion with his Museum at Tring, under the title of *Novitates Zoologicae*. It will contain papers on mammals, birds, &c., and also discussions on general questions of zoological or palaeontological interest. Descriptions of new species will be confined almost entirely to those of which the types belong to the Tring Museum; and the other articles will for the most part be founded on work carried on at that Museum, or on specimens sent by Mr. Rothschild's collectors. It is intended to issue the periodical in occasional parts, amounting to about 600 quarto pages in the year, with coloured plates, at a subscription price of one guinea.

THE annual general meeting of the Geological Society is to be held at Burlington House on Friday next at 3 p.m., when the president will deliver his address, and the medals, &c., will be presented to their recipients. The same evening, the fellows and their friends will dine together at the Criterion Restaurant.

AT the London Institution, on Thursday next, at 6 p.m., Dr. E. Klein will deliver an illustrated lecture on "Cholera."

IN *Nature* for February 1, there is an admirable obituary notice of the veteran botanical collector, Dr. Richard Spruce, signed with the initials A. R. W.

THE February number of the *Geographical Journal* (Edward Stanford) contains an introductory paper on "The Geography of Mammals," by Mr. W. L. Sclater, illustrated with a coloured map. He supports the familiar into six regions (as first proposed by the author's father in 1857, with regard to birds), as against the recent theories of American naturalists. At the end is given a useful table, giving the numbers of orders, families, and genera, found in each of the six regions, classified as endemic, quasi-endemic, and wide-spread, with a second table showing the percentages of these classes. The latter table brings out very clearly the relative specialisation of the mammalia of South America.

MR. BERNARD QUARITCH's last "Rough List" consists largely of scientific works, including astronomy, botany, entomology, geology, mathematics, ornithology, and palaeontology.

#### PHILOLOGY NOTES.

MESSRS. ASHER & Co. will publish, for the Royal Society of Literature, the text and translation of an important Syriac work, by Dr. E. A. Wallis Budge, of the British Museum. This is the complete series of Discourses upon Christian Belief, Life, and Character, written by Philoxenus (460-523), Bishop of Mabbogh, and author of the Philoxenian version of the New Testament. Volume I. will contain the text of these discourses, fourteen in number, which is published for the first time from a collation of eight MSS. in the British Museum. In the second volume will be given an English translation, together with extracts from other unpublished writings of Philoxenus.

ON February 3, Dr. Reinhold Rost, late librarian of the India Office, having attained his seventy-second birthday, received from the King of Sweden the insignia of the Order of the North Star, in recognition of his services in the promotion of Oriental studies.

MR. GLADSTONE has made a grant of £300 from public funds to Mr. Herbert A. Giles, late H.B.M.'s Consul at Ningpo, in recognition of the value of the Dictionary of the Chinese language lately compiled by him.

WE quote the following from the *Times* :—

"Prof. Jules Nicole, of Geneva, has just published the texts of the papyrus fragments of Homer, bought in Egypt on behalf of the Geneva Public Library. One of these is of great interest, as it contains a text presenting substantial variations from that hitherto known to us. In the space of seventy lines of the ordinary text (*Iliad* xi. 788—xii. 9), no fewer than thirteen additional lines have been inserted. Of these thirteen, three are preserved intact, and four more can be reconstructed with considerable probability. It will be remembered that among the Petrie Papyri, published by Prof. Mahaffy a few years back, was an early fragment of the *Iliad* (also, curiously enough, of the 11th book), which, in the space of thirty-six lines, had five hitherto unknown lines in addition. If the rate of increase shown in these two fragments were maintained throughout the whole *Iliad*, the poem would be increased by about 2500 verses. Besides these additional lines, Prof. Nicole's fragment shows some notable variants in the rest of the text. His other fragments, four in number, are less sensational in their character. One belongs to a manuscript of the *Cydney*, the others to manuscripts of the *Iliad*, but all substantially confirm the received text."

MESSRS. LUZAC, of Great Russell-street, have issued a sale catalogue of oriental books, consisting of about 1700 lots, classified under no less than fifty-four separate headings. We approve of classification; but subdivision can be carried too far, as when Bugis, Cagataic, and Mikir are treated as languages of the same importance as Sanskrit or Arabic. Sometimes also, as in the case of Cagataic, foreign systems of transliteration have been allowed to stand. But, on the whole, this first instalment of a "Bibliotheca Orientalis" will be useful to scholars, especially for its list of periodicals.

THE last number of the *Babylonian and Oriental Record* (David Nutt) contains another of Prof. Terrien de Lacouperie's articles upon "The Origin of Chinese Civilisation." He here deals with the reign of the first emperor, She Hwang-ti (221-210 B.C.), the builder of the Great Wall, who, it is conjectured, may have been influenced by the fame of Alexander the Great; and with the introduction of Buddhism

into China, which was not effectively accomplished until A.D. 67. There are also continuations of Dr. F. Hirth's Notes on Ancient Porcelain, and of the translation of the Familiar Sayings of Confucius, by Prof. C. de Harlez.

### REPORTS OF SOCIETIES.

CLIFTON SHAKSPEARE SOCIETY.—(Saturday, Dec. 30.)

Miss M. CATHARINE SMITH in the chair.—The consideration of "Love's Labour's Lost" was introduced by the reading of Mr. P. A. Daniel's Time-Analysis of the Play (*Trans. N.S.S.*, 1877-9, Part II.), Mr. S. L. Lee's "New Study of 'Love's Labour's Lost'" (*Gent. Mag.* Oct., 1880), and Section I. of Dr. Landmann's paper on "Shakspere and Euphuism" (*Trans. N.S.S.* 1880-5, Part II.).

(Saturday, Jan. 27.)

Miss M. CATHARINE SMITH in the chair.—Mr. Arthur S. Way read a paper, entitled "Shakspere's Attitude to Two Problems of his Time." It has been alleged that Shakspere shrank from dealing with questions arising out of the practical politics of his day—that he was afraid to touch on dangerous topics. To those who study his plays in the light of the history of his time, the real matter for wonder is of the opposite nature: how, bearing in mind the very precarious and dependent position of playwrights and actors in his day, he could venture to tread so often and so boldly on perilous ground. If there were burning questions in those days, in touching upon which one would have to face the risk of a stern reckoning with the powers that be, they were certainly those of assassination and rebellion. There is, perhaps, no other period in the world's history so crowded with terrible incidents of this sort as that covered by the life of Shakspere. Although his fellow dramatists were rather inclined to avoid these perilous subjects, Shakspere boldly, in the midst of this atmosphere of rebellion, treats of the successive rebellions since the Conquest, showing a marked preference for those which had been successful. It seems like sporting over a volcano. How was he enabled to do it with impunity? Are we to ascribe it to magnanimous indifference on the part of the Queen and her advisers? Yet they could be jealous and vindictive enough on occasion. Was it owing to his having powerful patrons among the courtiers and favourites? Yet in the very year which saw "Julius Caesar" performed the head of Essex rolled on the scaffold; and there is a story of the representation of a drama of successful rebellion—"Richard II."—to prepare the minds of men for the earl's attempt, on the very day before he led the insurrection which cost him his life. There is some mystery here which we cannot fathom. Yet Shakspere wrote on steadily; and "Macbeth," the tale of the murder of a Scottish king, appeared in the year of the Gunpowder Plot. It is interesting to note the difference in Shakspere's attitude towards the two methods of opposing usurpation, tyranny, or misgovernment. While we have four historical plays in which open rebellion is more or less successful, we have two in which resort is had to assassination, and in both the deed is a failure. In "Macbeth" the moral constitution of the murderer is made the instrument of punishing a crime. In "Julius Caesar" the constitution of society and the logic of events bring retribution on a blunder. And Shakspere shows the unlawfulness of the deeds not by preaching a sermon through some declaiming lay figure, but by pointing to the inevitable retribution, which without respect of persons, without regard to motives, overtook all who had borne part therein. Here, as elsewhere, he proves the essential folly and evil of a wrong action, by allowing to the prime mover in it every possible excuse and showing them all unavailing, as though to teach us that no loftiness of aim, no purity of intention, can set aside the eternal laws of right and wrong, can make treachery justifiable, and murder sinless. Does he then invest the despot with a right divine, which must bring inevitable retribution on all who strike at him? No; but his clear-sighted penetration told him that to strike at the effect will not remove the cause; and his unerring instinct of right and honour and manliness, which made him

the noblest representative Englishman, taught him that what is a crime in private life cannot be a merit in public life. All the man in him, all the Englishman in him, revolted from the assassin's dagger, from the conspirator's paths of darkness, from his self-debasement and false dissembling. We find in "Richard II." no condemnation of resistance to abused authority; he could not so have read the lessons of his time. Bollingbroke's measures and their execution are crowned with complete success; but in the heart of this success there is a canker, and it is of his own planting. The steps by which he reached the crown were marked by duplicity, and by duplicity which deceived nobody, and so had but the effect of lowering him in men's eyes. And in the crisis he is saved, not by strength of his own, but by one who is strong in that manliness in which he is deficient; and it is part of his punishment to fear and suspect his deliverer—his son, the embodiment of what he might have been had he risen to the height of his opportunity.

THE FOLKLORE SOCIETY.—(Annual Meeting, Wednesday, Jan. 17.)

G. L. GOMME, Esq., president, in the chair.—In the report of the council it was stated that during the past year the work of collecting the folklore of the different counties had been steadily pushed forward. Lady Camilla Gordon's collection of the Folklore of Suffolk, from printed sources, had been issued to members as Part II. of the series of "County Folklore." The Leicestershire and Rutland collection had also been completed, and it was hoped, would soon be in the printer's hands. The Anthropological Institute had made proposals for an amalgamation of the two societies, but the negotiations entered into for this purpose had fallen through.—Mr. Gomme, in the course of his address as president, said it was one of the fundamental laws of their science that man, until he had reached the academic stage of culture, never invented a new thing. New things developed gradually from old things, but new things were not created by man—not new arts, new customs, new legends, new beliefs, nor new fairy tales. He did not believe that the human brain was capable of absolutely "inventing" anything. It might alter the conception of things already in existence, add together incongruous elements, and produce results that were marvellous or supernatural, according to the frame of mind in which they were looked at. It was one of the satisfactions of scientific inquiry into human thought that outside the knowable the mind was not capable of reaching. It reached back into the past by the effort of memory, tradition, and record; it reached forward into the future by the sublime function of hope. But what it saw in the past and foresaw in the future could not be its own creations, but independent facts. Always, therefore, as it seemed to him, there was a reality at the bottom of all fancy and all tradition. There were two elements in the comparative study of custom and belief: namely, the comparison of like elements in two distinct areas, and the comparison of unlike elements in the same area. The first of these two elements of comparison had been studied very thoroughly, and to some purpose, by the most distinguished philosophers, anthropologists, and folklorists, and we were beginning to see some results. The second of these two elements had scarcely been studied at all. Mr. Gomme afterwards spoke of the relation of folklore to anthropology, incidentally expressing regret that the latter had chosen to look askance—he did not say jealously—at the former. He also dealt at some length with various branches of folklore research.

SOCIETY OF HISTORICAL THEOLOGY.—(Manchester College, Oxford, Thursday, Jan. 25.)

Prof. F. MAX MÜLLER, president, in the chair.—A paper was read by Mr. John Massie, on "ἀπαργμός, Phil. ii. 6: a Criticism and a Defence." After discussion, Mr. F. P. Badham read a paper, entitled "Notes on Posteriority in St. Mark." Synoptic criticism appeared to be standing still, owing to the widespread belief (see article "Gospels" in Smith's *Bible Dictionary*) in the priority of St. Mark to St. Matthew. The writer of the paper offered seven examples of St. Mark's

posteriority. (1) Starting from Matt. ix. 30, 31, he compared Mark v. 43 and i. 43-45, and inferred that behind both the First Gospel and the Second there was a document which contained matter peculiar to each—Matthew omitting the injunction to the leper, and the result of its infraction, and Mark omitting the two blind men. This cure belonged to the group containing the Gadarene demons and the blind beggars of Jericho. These narratives, therefore, must be regarded as prior to those in Mark. (2) Mark xiii. 9-13 is related most closely, not to the corresponding section in Matt. xxiv., but to Matt. x. 17-22; yet Mark xiii. 10 cannot be derived from Matt. x. 23, but from Matt. xxiv. 11. The transference of a portion of the primary charge to the later occasion was further discussed under (3) in connexion with the apostolic mission. In Matt. x. the disciples do not depart, while in Mark vi. 12, 13, there is an actual dismissal. Their return in vi. 30 seemed derivable from Matt. xiv. 12, where there is a certain ambiguity about the persons who "went and told Jesus." The Second Gospel limited the charge to the specific occasion, and consequently postponed the particular portion of Matt. x. In example (4) the writer analysed Mark iii. 7, 8, where the double occurrence of the word "multitude" was explained by comparison with Mark i. 39 and Matt. iv. 23—v. 1. Example (5) was drawn from the stater incident, Matt. xvii. 24-27, compared with Mark ix. 33 ff. The chief reason for the prejudice with which this narrative, together with the kindred one of St. Peter's walking on the sea, is usually regarded, viz., that "it obviously belongs to a late cycle of tradition," is infinitely weak as an argument for the literal priority of a document which omits it. When at last a sudden necessity arose for written gospels, they evidently appeared in tolerably rapid succession, mere accident determining the order. It by no means follows that the least miraculous narratives were the first in the field, and that the earliest writing evangelist was the best informed. (6) In the section containing the narrative of the death of John the Baptist (Matt. xiv. and Mark vi.) the two gospels seemed to be running closely parallel, so that there could be no resort to independent traditions. In that case Mark vi. 19, 20, could not have been the origin of Matt. xiv. 5; but something very like the latter may have been the original of the former. Lastly, example (7) dealt with the request of the Syro-Phœnician woman. The analysis of Matt. xv. 22-28 and Mark vii. 24-30 showed that with set purpose the author of the Second Gospel clipped the First, and explained and excused something that he did not relate.

### FINE ART.

*A History of Aesthetic.* By Bernard Bosanquet. (Sonnenschein.)

A GLANCE at the bibliography, which concludes this volume, will show to how wide a range of reading, to how catholic a sympathy, it owes its completeness; and will prepare the reader for such a critical history of the literature of Europe, from a single point of view, as will console him for the absence of observations on Peru and China. Moreover, the most ardent encomiast of Cathay will grant that, till the Oriental races cease to make the loveliest carpets in the world with the certainty of instinct, and forget the cunning of hand and eye in a zeal for barren discussion, they have no claim to appear in a History of Aesthetic, which is not, be it remembered, a History of Art.

A closer acquaintance with Mr. Bosanquet's book will prove that it is no mere compilation of what has been said before on aesthetic questions; but the original work of a cultivated man, who has not shrunk from the labour of reading the



voluminous aesthetic literature of Germany, nor from recording his own dissent from its methods or results, though with an almost provoking modesty. What charity inspires the remark, that Schasler's *Critical History of Aesthetics* is "an immense, but very fresh and readable work, filling 1200 pages"! And of Visscher's "immense array of volumes" he leniently says: "I cannot help fearing that this colossal monument of real knowledge, capacity, and industry will have little effect on the future course of aesthetic science." He has wisely confined his own work, comprehensive as it is, within the more modest limit of 500 pages. And he is not always coldly impartial, but in sundry parentheses and footnotes lets his readers into the secret of his likes and dislikes. With an evident relief he turns from the "exact" aestheticians of modern Germany, to quote an eloquent page of Mr. Ruskin on the significance of mountain forms, or of Mr. Morris on the craftsman's pleasure in his work as the secret of its excellence. He makes no secret of his enthusiasm for Hegel: indeed, he betrays the influence of the master now and again by a tendency to reconcile "opposites," which were, to all appearances, good friends already, though high praise is due to the prevailing clearness of style and avoidance of technical barbarisms.

It must be admitted, however, that in the opening chapter, which limits the province of the enquiry and defines the subject-matter, Mr. Bosanquet has set such a stumbling-block in the way as may deter all but the courageous or the inquisitive from setting out with him as their guide. He begins by vindicating, on excellent grounds, his preference for the beauty of Fine Art over the beauty of Nature as constituting, together with the aesthetic consciousness of man, the proper subject-matter of his intended history. But his definition of Beauty is amazing. Can he have felt it, won it for himself, or known how to win it from others, we are tempted to ask, when he can define it thus: "That which has characteristic or individual expressiveness for sense-perception or imagination, subject to the conditions of general or abstract expressiveness in the same medium."

It may be considered unfair to detach these words from their context. But, first, a definition, more than any other portion of discourse, needs to be independent and intelligible by itself; and, secondly, a repeated study of the context has failed to show why the awkwardness of the wording should not have been modified by the omission of the entire second half of the definition. The author himself, indeed, makes this concession, with needless caution, on the following page, and reduces beauty to "the characteristic in as far as expressed for sense-perception or for imagination." This is simpler, but it will not bear analysis; for what system of psychology will admit that either sense-perception, or imagination, has the power to recognise the characteristic, when presented to it? We are not quarrelling, for the moment, with the characteristic; but we maintain that it appeals to a higher, a rarer, a more critical faculty than either sense-perception or imagination; and that for either of these,

without the activity of the understanding, it could not be expressed at all. And then, partly for this very reason, is not "the characteristic" too austere, too little sensuous, to be the equivalent of beauty? It is perfectly true, and the truth could not be better stated, that "the highest beauty, whether of nature or of art, is not in many cases pleasant to the normal sensibility even of civilised mankind, and is judged by the consensus, not of average feeling as such, but rather of the tendency of human feeling in proportion as it is developed by education and experience. And what is pleasant at first to the untrained sense—a psychological fact more universal than the educated sensibility—is not as a rule, though it is in some cases, genuinely beautiful." The history of the opera in this century, or of the revolution which the last fifty years have wrought in the appreciation of Italian painting, would form the best commentary on this quotation. "The educated sensibility"—the very phrase we wanted has been vouchsafed to us, though, we fear, unintentionally—has ceased to scoff at Wagner, and has learnt to value the art of the *quattrocento* as it deserves, instead of repeating, parrot-like, the few great names which a shallower age was content to extol; but "the untrained sense" continues to prefer "The Mikado" to "The Meistersinger," and Guido Reni to Pinturicchio. But we show no disrespect for the characteristic, if we still regard it as a quality which appeals more to the intellect than to the senses or the imagination, and require in a definition of beauty some recognition of qualities which act on the senses and the emotions, something akin to the "simple, sensuous, passionate," which Milton required in poetry. Kant and Schiller were right in describing the mental state which appreciates true beauty as one in which the senses and the intellect work harmoniously together, so that the happily balanced mind neither sinks to hedonism nor soars too far in the direction of abstract thought. Saucers and triangles are incapable of beauty. The mind grows enervated if it merely lets the senses play with pleasant, but meaningless, colours, sounds, or curves; while a work of art so intricate or obscure as to puzzle and tire the brain, dulls the sense of beauty and makes disinterested pleasure impossible. Marcus Aurelius, in his anxiety to avoid the former extreme, welcomes the latter with enthusiasm. "Thou wilt despise delightful singing," he says (*Comm. Lib. xi. 2*), "if thou divide the tuneful voice into its several tones, and ask thyself concerning each, Is this thy master?" The Emperor applies the same simple process of annihilation to dancing as a fine art, and, indeed, recommends it for everything in life, except virtue. This amusing specimen of art-criticism quite justifies Mr. Bosanquet in discussing the Stoic contribution to the philosophy of the beautiful in a single page.

From the whole history of thought on this subject during the long period which the author passes in review, three epochs detach themselves as really significant. The first is what we may conveniently, if vaguely, designate Antiquity, from Plato to

Plotinus. The second is the eighteenth century before Kant. The third is the period from Kant to the present day. The six centuries of the first period have a certain continuity, though hardly that of growth. That luckless word, *μίμησις* (imitation), choked every healthy offshoot of speculation on art and its place in the scheme of life with a jungle of fallacies. The Stoic Emperor only speaks as the heir of ages of delusion, when he says (*Lib. xi. 10*):—"Nature is in no case the inferior of Art, for the arts, in fact, imitate the world of nature." The modern paradox, "Nature is the imitation of Art," for one who has faith enough in the idealism implicit in it to carry his premises to logical conclusions, is more consistent and true to fact than the misleading partial truth of Greek philosophy.

It is natural to a simple age, or a simple mind, to find its soul's satisfaction in a clever imitation of Nature. The familiar stories about Zeuxis may be matched by the old Japanese tale of Kanaoka, who painted a horse so life-like that it took to committing nocturnal depredations in the garden, and required to be restrained with a rope. The marvel is that Plato, familiar with the highly intellectual and creative art of the Periclean age, could write as he did in *Rep. X*. But, fortunately, aesthetic has never had much influence on artistic production, and its vagaries are too harmless to provoke much indignation.

The author of the *Enneads*, Platonist as he was, would not submit to Plato's treatment of Art as bound by the limits of ordinary perception. He speaks of it as creative, supplying deficiencies in Nature. But, above all, he views Nature itself as symbolic of the invisible laws or reasons which underlie the visible universe—as in a beautiful passage, where he exults in flames, as the symbol of cleanly, vivid life; and from this it is but a short step to the recognition that Art is the expression of such laws or reasons under forms of sense. But the step was not taken in ancient times. Music might have made the revelation perfect, had it then grown out of its infancy.

Mr. Bosanquet devotes two of his most interesting chapters to the attitude of the Christian world towards beauty, exemplified in St. Augustine, St. Francis, St. Thomas, and Dante. He is able to trace a certain evolution from the germ of modern aesthetic in Plotinus. But the contributions of the middle ages, nay, of the Renaissance itself, to aesthetic were slender. The critical seventeenth and eighteenth centuries collected the materials for a new advance: poetry, tragedy, painting, sculpture were minutely analysed; their forms were defined, and their relation one to another, and their import in the sum of life, were estimated. Winckelmann discovered a lost world, the true Hellas; and in the wonderful last decade of the eighteenth century much new light was seen. Philosophy, on its two diverging paths, had reached the extremes of Hume and Wolff; the *Kritik der reinen Vernunft* had to go back to the point of divergence and start afresh. Then Kant undertook, in the *Kritik der Urtheilskraft*, the reconciliation of the natural with the moral or rational order, of the perceptions

of sense with the ideas of reason; and from that epoch, 1790, modern Aesthetic dates its origin. Metaphysic, through Schiller, the Kantian and Hellenist, gave a speedy impulse to literature. In the marriage of Faust and Helena Goethe symbolised the union of the mediæval and the antique, as judged by a catholic standard of criticism, just as in his youthful essay on German architecture he had defended the cause of Gothic. Then the way was prepared for the colossal work of Hegel, who traced in the history of art, as in every other factor of civilization, the evolution of the World-Spirit.

Such, in the briefest outline, is the history of Aesthetic, down to the commencement of its latest era. We may pursue it, if we will, through the psychology of the aesthetic sense, the analysis of curvos and waves of sound or light, the arbitrary and sometimes absurd classifications of the arts; for these are the chief topics of modern German writers on Aesthetic. If we do so, we shall be grateful chiefly to Schopenhauer, for his treatment of music as the symbol of pure movement, "the quintessence of life and events, without any likeness to any of them;" and to Lotze, for his fascinating but improbable suggestion that there is an "objective beauty" to be considered "not as a bare relation, as a bare form, of which the things to which it belongs are themselves not conscious; since we, the rather, explain it as the pleasure which the objects themselves receive from the happy construction of their forms. They, therefore, do not merely *appear* beautiful, in so far as they make on us a pleasing impression; but we, in the impression, only share with them in their own beautiful feeling of pleasure." Here is a revival of the *anima mundi*; the "great fetish," as Comte called it, has still a devotee. If we forget for a moment our modern, orthodox views on the "pathetic fallacy," and indulge in day-dreams, we may envy the "Hermes" and the "Idolino" their divine felicity, and pity the torments of the particles of bronze, which compose the "mummies" on the Holborn Viaduct.

As "imitation" is the characteristic topic of the Graeco-Roman philosophy of art, so is "the Sublime" that of the eighteenth century, and so, we may add is "the Ugly" that of our own time. These two conceptions have held a quite exaggerated place in modern speculation. The work of Longinus (noteworthy for its citation of the first chapter of Genesis as an example of sublimity) is one of the many classical writings, which have enjoyed a great popularity in more leisurely and scholarly ages than our own, but are now seldom read. In the age, which talked of "the grand style," whosoever would be orthodox (and who would not?) must have sound views concerning the Sublime. It was part of the *Zopf* of the age, which was left behind, when revolutions and romanticism came into fashion, and de Saussure scaled Mont Blanc, that "horrid Alp." And then, having absorbed and digested the Sublime, Aesthetic, in search of new mental food more strengthening still, commenced in more earnest its invasion of the Ugly.

Rosenkranz devotes an entire work to it (*Ästhetik des Hässlichen*). Mr. Bosanquet himself has quite a zeal for the Ugly. He has no patience with those who talk of it as a foil to the Beautiful. He will not be content till the Beautiful, like some voracious, flabby organism of the ocean, shall have engulfed the Ugly in itself and closed round it. There is a hint, indeed, that certain stubborn things will refuse to be treated in this way, doomed to remain hideous and a grief for ever. But these shall be few. Marcus Aurelius drew up a short *Index Expurgatorius*, which consisted of "the lion's jaws, deadly poison, wickedness in general, thistles, and mud." (Lib. vi. 36.) It will be interesting to observe how many of these unappetising things will have been absorbed into the Beautiful, when twentieth-century professors systematise it anew. Thistles are the favourite food of a creature which has been known to masquerade in the lion's skin, and can therefore have no horror of its jaws. Wickedness in general is ignored, for the modern aesthetician has made up his mind, at least, that he has no need to meddle with morals: he expects, but does not receive, a like courtesy from the moralist. With poison, unless it lurk in wall-papers of vivid hue, he is not concerned. Mud remains. It will also be abundant in the next world, if we may judge by the amazing variety of names for it in the vocabulary of Dante.

After all, the movement is a good one. Let us admire all we can in nature, and be thankful for it; narrowness of taste, in scenery or living things, argues a want of culture, and is punished by a poverty of enjoyment. In art, it is the manner, the touch, that redeems. The great artist can work miracles with ugliness. "The ugliest ugliness," Mr. Bosanquet rightly says, "is ugly art." Bad, stupid art is man's own unnecessary invention for the corruption of himself and his fellows, and has no claim to toleration.

CAMPBELL DODGSON.

#### LETTER FROM EGYPT.

Abu-Simbel: Jan. 20, 1894.

I HURRIED up the Nile this winter as rapidly as a long continuance of southerly winds would allow: so that, apart from a visit to the newly-discovered tombs of Saqqarah, the only noteworthy event of my voyage from Cairo to Assuan was the discovery of early quotations from the Gospels in an ancient rock-church about a mile and a half to the north of the ruins of Antinoopolis. The church is in the quarries above a ruined Coptic monastery, and the quotations are from the beginnings of the Gospels of Matthew, Luke, and John. The forms of the letters are of the fourth or fifth century.

While at Assuan, I visited a colossal Osiride figure in the granite quarries about a mile and a half to the north of Shellal, which was discovered by Major Cunningham, and last year was cleared of sand by M. de Morgan. It lies on its back, at a little distance south of a stele, in which Amenophis III. describes the execution of a "great image" of himself. In the neighbourhood both of the stele and of the colossus are huge unfinished sarcophagi, of which I counted eight, of the same size and form as the sarcophagi of the sacred bulls at

Saqqarah. Their unfinished state shows that the death of Amenophis III. interrupted the work of completing them; and we may, therefore, infer that during the reign of his successor, the "heretic-king" Khu-n-Aten, no more Apis-bulls were embalmed. Besides the sarcophagi, balls of diorite are found, especially on the line of the road which was made for conveying the colossus from the quarry. They seem to have had something to do with the means of transport.

At Philæ I went on board Mr. Somers Clarke's dahabiyeh, which had just passed the Cataract, and on the following day we were joined by Prof. Mahaffy. On our way to Wadi Halfa we have halted at many places and copied many inscriptions, while Mr. Somers Clarke has made plans of the various monuments we have seen. At Kalabsheh we spent two days, and discovered there three Greek poems. The longest of these, in thirty-four lines, is specially interesting, as it mentions an otherwise unknown Nubian deity, called Breith (or, as Prof. Mahaffy would read the name, Sebireith), whom it identifies with Mandoulis, the native god of Kalabsheh. The lines in which the name occurs are the following:

ὦς ἡμαρ καὶ νύξ σε σίβει· ὄρα δ' ἅμα πᾶσαι  
καὶ καλέουσί σε Βριθ καὶ Μάνδουλιν συνομήτους,  
ἄστρα θεῶν ἐν σήμα κατ' οὐρανὸν ἀντέλλοντα.

The two gods are apparently identified with the constellation of Kastor and Pollux, and it would seem that an oracle of Mandoulis (Maruli in the hieroglyphs) was established in the temple.

I made a fresh copy of the famous "Meroitic" inscription, and found good reason for concluding that it cannot have anything to do with the Greek inscription of the Nubian king Silko, as has been supposed. Two *proskynēmata* of the age of the Antonines have been written above and below it, the last letters of the first having been cramped into a corner in order to avoid the Meroitic text; it is evident, therefore, that the latter must be long anterior to the inscription of Silko, who lived after the time of Diocletian. No light, consequently, will be thrown from this quarter on the decipherment of the Meroitic inscriptions; but perhaps some help may be obtained from a Meroitic text I discovered, cut in large clear letters on a rock near Sonqari a little to the north of Korosko.

On the south side of the Meroitic text the hieroglyphs of a "Pharaoh" have been engraved over a number of Greek *proskynēmata*, proving that the title of "Pharaoh" might be given to one of the later Roman emperors. In the quarries behind the temple I found two late Greek inscriptions which, for aught I know, may have already been published. They are, however, noticeable on account of the curious mixture of paganism and Christianity which they contain. They begin with the monogram of "Christos," one of them being further flanked by the letters α and ω, and nevertheless they conclude with the expression: "Grieve not; no one is immortal." I ought to add that I made a list of all the Greek inscriptions at present visible on the walls of the temple: they amount in all to ninety-six.

At Dendûr I collated the published hieroglyphic texts with the originals, and found that the god whose name has been read Ar-hem-snefer should really be Ar-hon-snofer; and at Gerf Hossén I discovered some hieroglyphic graffiti on a boulder of rock at a little distance south of the temple. At Dakkeh and Kûbban we spent some time, and I busied myself in copying the texts in the portion of the Temple of Dakkeh erected by the Ethiopian king, Arq-Amon. Mr. Somers Clarke's examination of the structure proved that it had been finished before the buildings

tf Ptolemy Euergetes II. were added to it; his fixes the date of Arq-Amon, and shows that he may easily have been the Eugamenes of Diodoros (iii. 6), who was a later contemporary of Ptolemy Philadelphos. As Arq-Amon is represented in one place offering homage to the deified "Pharaoh" of Senem or Bijeh, it is clear that the supremacy of the Ptolemy was still recognised by the Ethiopian prince as far south at all events as the First Cataract. In the latter part of the reign of Ptolemy Philopator, however, the Ethiopian kings not only made themselves independent, but even claimed dominion over Upper Egypt, and at Debot Azkhal-Amon, a successor of Arq-Amon, appears as an independent monarch. The temple built by Azkhal-Amon at Debot is a close imitation of that of Arq-Amon at Dakkeh; and, as at Dakkeh, it was added to by Euergetes II.

In one of the texts which I copied at Dakkeh, Arq-Amon states that he had presented to Isis of Abaton and Philae "the irrigated land of Talmis (*Dakkeh*) of Nubia (*Thalmo-To-kens*) from Syene (*Sunnut*) to Takhompso (*Ti-qamso*), 12 schoeni (*art*) on the west bank and 12 schoeni on the east bank." Here, therefore, we have a mention of the famous Dodekaschoeni which, according to Herodotos (ii. 29), extended from Elephantine to the island of Takhompso.

Herodotos makes the schoenos equivalent to two Persian parasanga; 12 schoeni, consequently, would be about 82½ miles. According to Murray's Handbook, the distance from Assuan to Qorti, a little to the south of Dakkeh, is about 80½ miles. At Qorti we accordingly landed; and after visiting the foundations of a temple, where Lepsius still saw the cartouches of Thothmes III., we found, a little to the west of it, the site of a large city, which is strewn with potsherds and lamps of the Roman period. The natives also brought us beads of the same epoch, which they had disinterred on the spot. The city stood on what must have been at the time a very large island, some five miles in length; the old channel of the Nile on the west side of it is still very visible, and may possibly be filled with water during an exceptionally high Nile. To the south the channel passes under the temple of Maharraqa, the ancient Hiera Sykamios. There seems little doubt, therefore, that in Qorti we must see Takhompso.

At Kubbān we found some tombs cut in the rock on the north side of the old fortress, and to the south of the ruins of the temple a large circular basin also cut in the rock, the object of which it is difficult to divine. The temple of Maharraqa is rapidly disappearing. Since I last saw it, fourteen years ago, a considerable portion of the wall has fallen, and the natives are busily at work chipping away the fallen stone on which Greek *proskynēmata* have been painted.

Our next stopping-place was Wadies-Sebū'a. Here I found the name of Bent-Anat, the daughter of Ramses II., on the back of one of the fallen Osiride figures, which does not appear to have been noticed before. Then we went on to Amada, where Prof. Mahaffy and myself occupied ourselves in copying the graffiti on the roof of the temple. The results are interesting, as the alphabet and language of them prove to be the same as those of an inscription discovered by Lepsius at Qasr Ibrim, and supposed by him to represent the language of the "Christian Ethiopians." We subsequently corrected his copy of the latter inscription, which has suffered since he saw it by the fall of a portion

of the rock on which it is engraved. Half a mile to the north of Qasr Ibrim we examined the ruins of an early Christian church, on the walls of which we discovered other inscriptions of a similar kind, as well as Greek and Coptic texts. One of these mentions "Stephen, the Bishop of Timék," of Timéis. Immediately above the church I found on the rock a representation of the Hathor-cow, a table of offerings, and a number of persons in long robes and of the most non-Egyptian appearance, as they were all of disproportionate height and had the same deformity at the back as the queen of Pun in the famous picture at Dér el-Bāhari. To this representation was attached the name of Mentuhotep, in hieroglyphs of the same early form as those which distinguish the graffiti of the VIth and XIth Dynasties at Silsilis. The tableau, therefore, which is accompanied by a drawing of an early Egyptian ship, points to the visit of an Egyptian official to this region in the time of the XIth or XIIth Dynasty, as well as to the fact that the spot was considered sacred to Hathor. Its ancient sanctity doubtless led to the erection of the church in Christian times.

Before reaching Qasr Ibrim we stopped to examine a large ruined fortress of brick, which lies to the west of the Gezirat Qati. We found that it was of late Ptolemaic or early Roman origin, the brickwork being built on a basement of finely-cut stone. On the bank of the river, eastward of the fortress, the natives have recently opened a number of crude brick tombs, and the sand was strewn with fragments of pottery. We picked up pieces of light blue porcelain, as well as a curious plaque, with holes for suspension, on which is painted the full-length figure of a fisherman.

A few miles to the south of the fortress is the beautiful tomb of Pennut, who lived in the reign of Ramses VI. Murray's Handbook calls him "Poeri," and makes the king under whom he lived Ramses V., a mistake which has led Prof. Wiedemann in his *Aegyptische Geschichte* (p. 515) to duplicate the tomb and its occupant. On the way to the tomb, we made an interesting discovery. To the south-east of it lies a necropolis of considerable size, the tombs consisting partly of Egyptian structures of brick, partly of Nubian cairns of stone. Eight of the Egyptian tombs are mastabas, with pyramidal roofs resting upon square chambers about four feet in height, which were again supported on a basement of stone. One of the tombs is still in an almost perfect state; others are more or less broken down, and show that they were arched within. The interior walls of the chambers were covered with white plaster and then painted; in one case we removed the sand which covered them, and found boats painted on one side, and on the other a reaping scene. Five men were cutting the corn, behind them came two superintendents, then the master leaning upon a staff, and finally his son. All alike were red-skinned Egyptians in white kilts; the master alone wore sandals, which were white and of the simplest form. The painting and scenes resembled those of the tombs at Kom el-Ahmar, opened by Messrs. Tylor and Somers Clarke last year, and doubtless belong to the same age. They cannot be later than the time of the XIIth Dynasty, and may even belong to the VIth.

A. H. SAYCE.

#### OBITUARY.

WE have to record another blank in the ranks of Royal Scottish Academicians by the death of Mr. Gourlay Steell, which occurred at Edinburgh, on January 31.

Mr. Steell, a younger brother of the late Sir John Steell, the sculptor, was born at Edin-

burgh in 1819, a son of John Steell, a well-known wood carver. He studied, under Sir William Allan, in the schools of the Board of Manufactures, that historic "Trustees' Academy" which has furnished instruction to most of the eminent Scottish artists; and for a time he worked in the studio of Robert Scott Lauder, the teacher of Orchardson and Pettie, of McTaggart and Paul Chalmers. At the early age of thirteen he began to exhibit in the Royal Scottish Academy; and from that period he was seldom unrepresented in the annual displays of this body, of which he became an Associate in 1846 and a full Academician in 1859. In his earlier years he devoted himself a good deal to modelling, which he taught for several years in the Watt Institute, in succession to his father; and he executed many book illustrations for the publishers. But he soon devoted himself to animal-painting, and in this department he secured aristocratic patrons, working both in oils and in tempera. He was best known by his renderings of Highland cattle; but he also frequently executed equestrian portraits, such as that of Colonel Carrick Buchanan, of Drumpellier, with his huntsmen and foxhounds, and a similar picture of the late Earl of Wemyss, both of which have been engraved. In 1865 his "Cottage Bedside at Osborne," representing the Queen visiting one of her sick tenants, attracted much attention; and in 1872 he was appointed Her Majesty's Animal Painter for Scotland. He also held a similar appointment in connexion with the Highland and Agricultural Society; and in 1882, on the election of Sir William Fettes Douglas as president of the Royal Scottish Academy, he succeeded him as curator of the National Gallery of Scotland. Many of his recent productions were large charcoal studies of animals, a class of work in which his vigorous and facile draughtsmanship was seen to advantage.

#### CORRESPONDENCE.

BOTTICELLI'S "SPRING."

King's College, Cambridge: Feb. 5, 1894.

It seems to me certain that Botticelli's "Primavera" is a translation into painting of the well-known lines of Lucretius, Book v. 737-740:—

"It ver et Venus et veris prænuntians ante  
Psmatus graditur Zephyrus vestigia propter  
Flora quibus mater præspargens ante vias  
Cuncta coloribus egregiis et odoribus opplet."

Venus stands in the centre of the picture with Cupid above her head. Flora is scattering flowers in the manner described by Lucretius. Spring is represented by a female figure producing flowers from her mouth under the generative influence of the winged Zephyr. This, of course, only accounts for half the picture; but the three Graces, "segnes solvere nodum" (Horace, Odes III. 21, 22), and Mercury are fit companions for Venus and Spring.

OSCAR BROWNING.

Eastbourne: Feb 5, 1894.

Judging from the character of Mr. Grant Allen's communication, I infer that it covers the whole ground of his information on the subject of Botticelli's "Primavera," and that he does not happen to be aware of the connexion that has been traced—first by Prof. J. Cavallucci—between that picture and the Stanzas written by Politian to commemorate Giuliano de Medici's triumph in the lists of the tournament of 1475, and his attachment to the bella Simonetta Vespucci. The face of the youth on the left of the picture is said to bear an idealised resemblance to Giuliano, but the associated origin of the two compositions is

\* *Isou*, "Jesus," has in the Amada inscriptions the title of *ourou*, which is evidently the Nubian *uru*, "lord" (Old Egyptian *ur*, Coptic *ouro*).



based upon the following description of the heroine in the poem:—

"Candida è ella e candida la vesta  
Ma pur di rose e fior dipinta e d'erba;  
Lo fiancillato crin dell' aurea testa  
Scende in la fronte umilmente superba.  
Ridele intorno tutta la foresta  
E quante può sue curo disacerba.  
Nell'atto regalmente è mansueta  
E pur col ciglio le tempeste acqueta.

Ella era assisa sopra la verdura  
Allegria e ghirlandetta avea contestata  
Di quanti fior creasse mai natura,  
De' quali era dipinta la sua vesta.  
E come prima al giovin pose cura  
Alquanto paurosa alzò la testa,  
Poi con la bianca man riprese il lembo,  
Levorsì in piè con di fior pieno un grembo.

Mosse sovra l'erbetta i passi lenti  
Con atto d'amorosa grazia adorno.

Ma l'erba verde sotto i dolci passi  
Bianca, gialla, vermiglia, azzurra fassi."

It is possible that an examination of the Stanze might lead to a confirmation or modification of Mr. Grant Allen's theory of the significance of the several figures.

G. T. CLOUGH.

#### NOTES ON ART AND ARCHAEOLOGY.

JUST as Mr. Walter Besant is agitating, with his usual enthusiasm for the interests of his brethren, for an English "legion of honour" for literary men—a distinction they will never get till, with some better spirit of camaraderie, they cease to make light of the importance of their own art—there comes the announcement of further distinctions bestowed or offered to certain approved followers of the art of painting. Mr. G. F. Watts has declined a baronetcy, and Mr. Edward Burne Jones has accepted one. We regret, for our own part, that one of the most admirable painters of portrait and of imaginative subject that the English school has ever produced has only felt himself able to respectfully decline the honours he has so entirely merited and would have so appropriately worn. And, while sincerely congratulating Mr. Burne Jones on the social advance won for him by what many consider to be unique achievements in the art of design—for certainly it is in design rather than in brush-work, in weird invention rather than in masculine character-drawing, that resides the attraction of his canvases—we cannot but feel that an honour not less marked might have been bestowed on at least one really great exponent of the painting of landscape and marine. We think, of course, of such a man as Mr. Hook. Nor would it have been inappropriate to have conferred that which can scarcely in every case be regarded as the lesser distinction of knighthood upon the only president of an important art society who is still without any title. Not only the individuality of Mr. Wyke Bayliss's painting, but more especially the loyalty and pertinacity of his efforts to advance the fortunes of the Royal Society of British Artists, point him out a fitting recipient of an honour not likely, as we suspect, to be long delayed. Sir Frederic Leighton, Sir Everett Millais, Sir Edward Burne Jones, Sir James Linton, Sir John Gilbert, Sir John Tenniel, Sir George Reid, Sir Francis Powell—this is the list of painters (and by no means an unworthy one) upon whom titular distinctions have within the last few years been bestowed.

AN exhibition of water colours by members of the Dudley Gallery Art Society will open next week, at the Egyptian Hall, Piccadilly.

THE spring exhibition of pictures in oil and water colours at the Walker Art Gallery, in Liverpool, will also open next week. On this occasion, as already announced in the ACADEMY, decorative art and photography are included in the exhibition.

IN continuation of former exhibitions of deceased Nottingham artists, Mr. G. H. Wallis has now brought together in the Castle Museum a loan collection of the work of Reuben Bussey, consisting of ninety-five works in oil, water-colour, and black and white, besides 125 original sketches in pencil, &c. Bussey, who was born in 1818 and died only last year, specially devoted himself to illustrating the old street architecture and mediæval history of Nottingham, and scenes from the plays of Shakspeare. The catalogue of the exhibition contains an interesting portrait.

THE Ex Libris Society will hold its third annual meeting in St. Martin's Town Hall, on Wednesday next, at 8 p.m., when Mr. J. R. Brown is to deliver an address as chairman of council. As on former occasions, there will be an exhibition of book-plates and heraldic curiosities, open in the afternoon and also later in the evening. Among the objects exhibited will be: original designs for book-plates, special collections, books containing interesting plates or heraldic devices stamped on the cover, and literature relating to the subject.

THE *Revue Critique* for February 5 contains a review of Dr. A. Furtwaengler's recent work on the Masterpieces of Greek Sculpture. It is written by M. Salomon Reinach, and extends to no less than twenty pages.

*Repertorium für Kunstwissenschaft* (Band xvi. Heft, 5, 6). With this double number ends the series of volumes of a valuable periodical, edited up to the time of his death by Dr. Janitschek. The publishers have been well advised to make of this number a memorial, as it were, to the late editor and a useful summary of his work, by filling it with a complete general index to the magazine from its commencement. The index has an independent value, and should find a place in the library of every student of art history; for there are few subjects which have, during the last decade or more, attracted the attention of students that are not discussed in the learned pages of the *Repertorium* by writers of weight. So far as we have been able to test it, the index appears to be well made and complete.

#### MUSIC.

##### MUSICAL PUBLICATIONS.

MESSRS. ASCHERBERG & Co. publish two songs by Leoncavallo, entitled *Déclaration* and *To-Night and To-Morrow*. The composer of "Pagliacci" is pretty sure to obtain a hearing, and besides, there are touches in these songs which recall music in that opera. Of the two we prefer the second. *Mignon*, by Guy d'Hardelot is a graceful little ballad dedicated to Mlle. Calvé. The *Danza Album of Six Songs* will please all who like soft, sentimental music; of their kind the songs are very good.

MESSRS. METZLER & Co. send us new songs by Frederic H. Cowen:—*My Lady Sleeps*; Two Songs: No. 1, *Sundown*; No. 2, *Eyes so Tristful*; and *The Sea hath its Pearls*. The music of all is smooth and tasteful. The setting of Longfellow's serenade is very pleasing, and there are plaintive harmonies in *Sundown*. Metzler's *Christmas Album of Dance Music*, containing many popular pieces, will be welcome at this season of the year.

*Gabriella*, by Emilio Pizzi. (Cocks.) This is a lyric drama in one act, composed for and dedicated to Mme. Adelina Patti-Nicolini.

The Italian libretto, by C. A. Byrne and F. Fulgonio (English version by Mowbray Marras) tells of a young heiress, Gabriella, of a wicked Duke who covets her wealth, and shuts her up in a convent, of a lover who secretly releases her, and of a good Queen who exposes the villainy of the Duke, and brings about a happy ending. The plot is simple and moral: justice triumphs and true love is rewarded. The music is of light character: it is practically a drawing-room opera. The part of Gabriella, intended for Mme. Patti, is showy, and the Queen's song (contralto) is effective. To be properly judged, the work must of course be heard with orchestra.

*Shakespeare's Flowers*, by Isabel Hearne. This is a set of three short pianoforte pieces particularly fresh and pleasing. There is no mistaking the influence of Schumann; but the composer has talent and taste, and in time will become independent.

#### MUSIC NOTES.

BRAMH'S fine Quintet (Op. 111), led by Lady Hallé, was repeated at the Saturday Popular Concert, and made a deep impression. The programme included four Irish pieces for violin, with pianoforte accompaniment by Dr. Stanford. The first, "A Lament," has a characteristic first theme, with a plaintive second theme in good contrast; the Jig, with variations, is clever, though somewhat formal; the "Hush Song" is a short movement full of refinement and charm; the "Reel" is bright and bustling. Of the four, the third is the best; and next to it, in our opinion, comes the first. The pieces were all interpreted to perfection by Lady Hallé, and Mr. Bird had plenty to do—and did it well—on the pianoforte. Mr. Leonard Borwick gave a highly poetical rendering of Schubert's great Sonata in B flat. It is full of wonderful music, but yet one cannot help kicking slightly against the "heavenly" length of the work.

ON the Monday, Herr Joachim made his first appearance this season at the Popular Concerts, and with him came the usual "Rasoumofsky" Quartet—the particular one selected being No. 1 in F. The eminent violinist celebrates this year his jubilee: on March 28, 1844, he first appeared in this country, and a few months later, when only thirteen years of age, he performed Beethoven's Violin Concerto at a Philharmonic Concert. Herr Joachim is still a great player, though he has passed his prime; his earnest reading of the Beethoven music on Monday made one forget a few notes of which the intonation was not absolutely pure. He was well supported by Messrs. Ries, Gibson, and Piatti. He gave a very delicate reading of a Spohr Adagio, and added a Bach Movement by way of encore. Miss Fanny Davies displayed vigour in Beethoven's Polonaise in C and Rondo a Capriccio—two short pieces characteristic of the composer, but not of him at his greatest. Mme. Bertha Moore was very successful as the vocalist.

HERR KORBAY, the celebrated composer of Hungarian folk-songs, has accepted a professorship of singing at the Royal Academy of Music. Two prizes, also, have been instituted—one for vocalists, by Mr. Norman Salmond; and one for pianists, by Miss Zimmerman.

AT the Wagner Concert, under the directorship of Herr Félix Mottl, at the Queen's-hall, on April 17, Mr. W. Hess will be leader of the orchestra. A bass trumpet and tenor tubas will be used, and not, as usual, replaced by a trombone and horns. Mr. Andrew Black will sing Wotan's "Abschied" from the "Walküre."

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*Samuel Taylor Coleridge: a Narrative of the Events of his Life.* By James Dykes Campbell. (Macmillans.)

It is now some ten months ago since there appeared the latest of the series known as Macmillan's "Complete Editions of the Poets," namely, *The Poetical Works of Samuel Taylor Coleridge*: edited, with a Biographical Introduction, by James Dykes Campbell. The book proved a success, as legitimate and well-earned as it was instantaneous and complete. It contained by far the fullest collection of the poems that had ever appeared (including a number of poems and fragments—some of them artistically important, such as "The Three Graves," Parts I. and II., and all of them personally interesting—which, hitherto, had remained in manuscript); and Appendices and Notes to the extent of some 180 pages, containing everything needful to explain and illustrate in the fullest manner the origin, history, and meaning of every piece in the book—enough, in short, to satisfy the requirements of the most exacting student.

It is, however, neither in the diligent assemblage of the *disiecta membra*, nor in the ample scope and full measure of his notes, that the chief merit of Mr. Campbell's editorial work consists. That which renders his book of such exceptional value, and raises it in importance far beyond every other volume of the *multum-in-parvo* class, is the fact that in the biographical introduction prefixed to the Poems the student finds—not, as is customary and indeed proper with books of this compendious character, merely a brief epitome of some standard and recognised biography, but—an absolutely original and independent narrative of the events of Coleridge's life, based upon the editor's personal researches among autograph letters and other authentic contemporary records. Mr. Campbell has not been content to take his facts on trust from preceding biographers of the poet: he is resolved to have as little as possible to do with biography at second-hand. Accordingly, at the expense of enormous pains in delving and blasting, he has worked his way down to the bed rock, and fetched up thence into the light a number of pure, native, unsophisticated facts, of the genuineness of which at least, whether they harmonise with our preconceived notions or not, it is impossible for us to entertain the faintest shadow of a doubt.

In his preface to the reprint of the Introduction (the book now under review), Mr. Campbell writes:

"As no authoritative biography of Coleridge

existed, I was obliged to construct a narrative for my own purpose. With this view I carefully sifted all the old biographical materials, and, as far as possible, collated them with the original documents. I searched all books of memoirs, &c., likely to contain incidental information regarding Coleridge; and, further, I was privileged by being permitted to make use of much important matter, either absolutely new or previously unavailable."

Of the protracted labour involved in the work of comparing and verifying; of the vexation caused by finding—as must often happen—one's generous self-expenditure in research crowned with results ludicrously disproportionate; of the baffling sense of frustration, when, after starting in full cry upon a false trail, one finds oneself presently lost in the wood or buried chin-deep in bog, but in either case farther than ever off the true scent—in a word, of the endless perplexity and bewilderment which form the inevitable concomitants of such a task as that undertaken by Mr. Campbell, no one can form anything like an adequate conception who has not, at some time or other, been caught in the toils of a similar quest.

The present writer, while earnestly disclaiming any pretension to be thus fully qualified, may yet be allowed to mention that having set to work, some time before the appearance of Mr. Campbell's edition of the Poems, to construct for his own use a complete and accurate chronological table of the events of Coleridge's life, and having for this purpose thoroughly ransacked the *Memorials of Coleorton*, *The Letters of Charles Lamb* (Ainger), *The Estlin Letters*, *Thomas Poole and his Friends*, *A Group of Englishmen*, *Letters from the Lake Poets*, and *Alisop's Letters, Conversations, and Recollections of S. T. Coleridge*, together with the various *Lives of Wordsworth*, *Southey*, and *Cole-ridge* that had up to that time appeared in print (including H. N. Coleridge's "Biographical Supplement" to the *Biographia Literaria*, ed. 1847), he may perhaps be in a position to frame some conjecture—however partial and inadequate—of the gigantic dimensions and herculean severity of Mr. Campbell's labours. Only with regard to one, and that probably the most arduous as it was certainly the most indispensable branch of the work, he must confess himself absolutely without experience: he has never attempted—having neither the courage nor the means requisite—either to unravel the mingled web of truth and falsehood so cunningly woven by Joseph Cottle, or to ascertain and correct that Artful Dodger's innumerable tamperings with the letters and other documents quoted by him in his *Early Recollections*. On this point there is no need to enlarge; suffice it to say that Hercules at work in the stable of Augeas is not in it with Mr. Campbell at work on the *Reminiscences of Cottle*. The task must have been indeed an odious one, enough to make an honest man's gorge rise again and again with amazed disgust. All the greater should be our gratitude to Mr. Campbell, who for our advantage tackled the nasty job like a man, and worked with such good will and to such good purpose that Mr. Joseph Cottle now stands securely pilloried for the pharisaical

hypocrite and self-righteous rogue he most assuredly was:

"Breathing like sanctified and pious bawds,  
The better to beguile,"

though unluckily beyond the reach of "ovarious" oblations or of anything more damaging than a few drops of Walkden's Writing Fluid.

It was not likely that a biography of the class we have endeavoured to describe would be suffered to remain very long in the subordinate position to which the modesty of its author had originally consigned it. When the new edition of the Poems had been a week or two in their hands, the critics began, with one accord, to express their surprise that a piece of work of sterling and unquestionable value should have been sent for the first time before the public in such humble guise, and to demand that the Introduction should be reprinted as a substantive work, and in a style worthy of the high excellence of the matter. Of these demands the result is now before us. Mr. Campbell tells us—and tells us truly—that he has

"spared no effort towards making it worthy of separate publication, and of its new title. It has been carefully revised; and though neither form nor scale has been materially altered, the author has not hesitated to expand the narrative wherever a fuller or clearer statement appeared to be desirable, or new facts which had come to light in the interval required to be mentioned."

We have thought it worth our while to go systematically through the new Memoir, comparing it carefully as we advanced with the original Introduction. Of the result of our examination the following is a brief account.

Within the narrow interval that has elapsed since the publication of Mr. Campbell's edition of the Poems, the one really important addition to our knowledge of Coleridge has been the series of letters written by him, eighteen in number, which his grandson, Mr. Ernest Hartley Coleridge, edited last year for the *Illustrated London News* (April 1—July 8, 1893). From these letters Mr. Campbell quotes freely in the Memoir before us, especially from the first four of the series, which were written from Christ's Hospital to the poet's mother and brothers George and Luke. Writing to the latter, Coleridge, then in his fifteenth year, says: "But above all, I can never sufficiently express my gratitude to my brother George. He is father, brother, and everything to me." This, we remember, puzzled us last year, as we had been under the impression that George was at this date (May, 1787) already resident at Ottery, where he ultimately succeeded to the Grammar School and to the private boarding school which his father had carried on. Mr. Campbell clears up the point by telling us that

"About two years before this George had taken a situation as master in Newcome's Academy at Hackney, where he remained until he took up his permanent residence at Ottery in 1794. He was probably the 'Dear Brother' to whom the following request was addressed in a letter described as 'undated,' from Christ's Hospital, before 1790:—'You will excuse me for reminding you that, as our holidays commence next week,

and I shall go out a good deal, a good pair of breeches will be no inconsiderable accession to my appearance," his present pair being "not altogether well adapted for a female eye."

In the letter to Luke already quoted, Coleridge says: "Miss Calerica [?] and my cousin Bowdon behave more kindly to me than I can express. I dine there every Saturday." On this Mr. Campbell comments:

"The many acknowledgments of kindnesses received from the Bowdons incline one to believe that there is a touch of artistic exaggeration in Lamb's description of Coleridge as 'a poor friendless boy, whose few acquaintances in the great city, after a little forced notice which they had the grace to take of him on his first arrival in town, soon grew tired of his holiday visits.'"

And, in truth, with his brother George hard by at Hackney, ready, on demand, to supply good counsel or new breeches; with a hearty welcome from his Bowdon "uncle, aunt, and cousins" in Threadneedle-street always awaiting him; and, later on, with the house of Mrs. Evans and her daughters ever open to receive him, Coleridge must have been an object of envy to many a less lucky schoolmate.

Of the letters written by Coleridge from Cambridge to the Evans family no less than seven have been preserved. One of these, addressed to Mrs. Evans immediately after the Craven Scholarship award had been announced, Mr. Campbell now prints for the first time. It has been alleged that his failure to obtain this distinction seriously affected Coleridge's spirits, and thus contributed to bring about the disaster of November, 1793, when the poet disappeared from his college, and, after a fruitless attempt to re-establish his credit by means of a share in the Irish Lottery, enlisted, as Silas Tompkins Comberbacke, in the Fifteenth or King's Light Dragoons. But this view receives no confirmation from Coleridge's letter, which runs as follows:

"The event of our examination was such as surpassed my expectation, and perfectly accorded with my wishes. After a very severe trial of six days' continuance, the number of the competitors was reduced from 17 to 4, and, after a further process of ordeal, we the survivors, were declared equal each to the other, and the Scholarship, according to the will of the Founder, awarded to the youngest of us, who was found to be a Mr. Butler of St. John's College [afterwards Headmaster of Shrewsbury and Bishop of Lichfield]. I am just two months older than he is; and, though I would doubtless have rather had it myself, I am not yet at all sorry at his success, for he is sensible and unassuming," &c.

On this Mr. Campbell comments: "I should be afraid to guarantee the strict accuracy of this account of the award; but it shows clearly enough that Coleridge did not take his loss of the scholarship very much to heart." Accordingly, Mr. Campbell attributes the wine-bibbing and debt-incurring and general "wretchlessness of living" which ensued, not to despondency arising from disappointed ambition, but rather to the circumstance that, Middleton being gone, the University no longer held a steadying influence for Coleridge. Writing to his wife from Göttingen in March, 1799,

Coleridge recalls "the wild bacchanalian sympathy with which I had formerly joined" the wine-parties at Cambridge; and on this his biographer remarks: "I have an assured faith in the accuracy of the Cambridge reminiscence." Of the flight to London and its immediate causes Mr. Campbell says:

"I think the Mary Evans affair is only to be understood by assuming that soon before his enlistment Coleridge had become convinced that, while Mary Evans continued to look upon him as merely a clever boy whose companionship was pleasant, she was giving her affections to 'Mr. —'; and that, thereupon, and without a word of declaration or explanation, he had suddenly broken off all relations with the family." "Cottle ascribes to Coleridge the statement that he ran away in a fit of disgust arising from Mary Evans's rejection of his addresses. It is not improbable that debts and disappointed love combined to drive him out of his course. Debts, however contracted, were evidently weighing upon him at the time."

Of a long and important paragraph on the "Mary Evans affair," which now appears for the first time (pp. 40, 41), we cannot afford space for more than the final sentence: "The whole episode, so far as we know it, appears to have been highly creditable to Mary Evans, and in no respect discreditable to Coleridge."

Mr. Campbell's purpose, as he tells us in the preface to his edition of the Poems, was to make the Introduction "a plain narrative of the events of Coleridge's life." "Comment, especially moralising, has been studiously avoided." The rule was a wise though difficult one, and was observed by Mr. Campbell with a fidelity that deserved, and won, the widest and warmest acknowledgment. Naturally enough the gratitude of his critics seems to have stimulated him to fresh efforts: he has revised his pages and has ruthlessly struck out thence everything in the shape of "an aside": whatever could be by the exercise of the perversest ingenuity be construed into an expression of the author's feeling or judgment regarding the act related. Thus, in a note on the passage (*Introduction*, p. xvi.; *Memoir*, p. 13) where he speaks of Coleridge having "invaded the murky caves of the third-century Neo-Platonists with his boyish rush-light," Mr. Campbell says: "He *unblushingly* asserts that he had translated the eight hymns of Synesius from the Greek into English Anacreontics before his fifteenth year!" In the *Memoir* the adverb is omitted. Again, where he describes the tour in South Wales on which the poet accompanied Thomas Wedgwood, a metaphysical hypochondriac and amateur in narcotics—his particular "wanity" being Bang, "the Nephenthe of the Ancients," according to Coleridge—Mr. Campbell (*Introduction*, p. lxiii.) speaks of the pair as *Arcades ambo*. This epithet has disappeared from the reprint (p. 136), probably because it seemed to convey a suspicion that the two men were bound to each other through a common voluptuousness. Again, when telling the story of *The Friend*, Mr. Campbell has omitted from the *Memoir* certain passages of the Introduction, which seem to indirectly charge Coleridge with persistent

obstinacy in neglecting the suggestions of men experienced in journalism; and whereas in the Introduction he says of the stamped paper on which *The Friend* was to be printed that "it was sent, of course, by the wrong route" (a suggestion that the miscarriage was to be regarded as the natural and inevitable result of the arrangements for the conveyance of the paper being made by Coleridge), in the *Memoir* he has substituted the word "unfortunately," thus reducing the sentence to a bare statement of the fact. But by far the most important example of this class occurs on pp. lvi.-lvii. of the Introduction. After describing the serious pecuniary straits and the lamentable habit of unproductiveness into which Coleridge had allowed himself to drift after his settlement at Greta Hall in 1800, Mr. Campbell writes: "With the best will in the world to extend nothing but sympathy towards a man of genius beating his wings against the realities of life, one finds it difficult to be quite patient with his perplexities. Even Poole's patience gave way." Here, at last, we have something like a word of comment. But the passage is altered in the *Memoir*. "One finds it difficult" is struck out, and the sentence runs: "Even Poole found it difficult to be quite patient with Coleridge's perplexities."

As to the date of the first meeting between Wordsworth and Coleridge, Mr. Campbell has found cause to abandon the opinion, expressed by him in a note on p. xxxii. of the Introduction, that it took place in either September or October, 1796. He now believes that the two men may have met as early as in September, 1795. Into this question the narrow limits of our space forbid us to enter fully, as we had intended doing; but, in expressing our entire concurrence with Mr. Campbell's present opinion, we may point out that it is that which is supported by the testimony of contemporary letters: as, for example, Lamb's second letter to Coleridge (Ainger's ed.), written probably on May 31, 1796, and Coleridge's letter of May 13, 1796, to "Citizen Thelwall," where he speaks of "a very dear friend of mine, who is, in my opinion, the best poet of the age," and whom, notwithstanding that Coleridge goes on to describe him as "a Republican and at least a semi-Atheist," we are fully persuaded to have been none other than William Wordsworth. There is, in fine, no solid reason whatsoever why we should not accept as the true account of the matter what H. N. Coleridge tells us: namely, that the poets met each other for the first time in the year 1795 at the house of Mr. Pinney, the Bristol merchant of whose country house, Racedown in Dorsetshire, Wordsworth shortly afterwards became the occupant.

On the Dedication of Coleridge's second edition of his poems to his brother George (from which, by the way, he introduces two lengthy passages into the *Memoir*) Mr. Campbell has added a paragraph of just and felicitously expressed criticism, from which we quote the following sentences:

"The style moves in easy accord with the thought, gravity and pensive gaiety alternating



and mingling with unfailing sweetness and grace. But withal, the deficiency of the poem, from one point of view, is more notable than its achievement: it gives no hint—nothing in the volume to which it is a prelude gives the least hint—that Coleridge's hand was already on the latch of the magic casements which were to open on the perilous seas sailed by the 'Ancient Mariner,' and the fairy lands of 'Christabel' and 'Kubla Khan.'"

For this curious deficiency Mr. Campbell refrains from suggesting any reason. To us it appears to be simply due to the fact that the Dedication was written before the recently begun habit of laudanum had had time to produce any permanent effect upon the poet's mental constitution. Coleridge's first experience of laudanum seems to have been on November 3, 1796, when (he tells Poole) his medical attendant prescribed it for the relief of an acute attack of neuralgia. He instantly experienced its positive, as well as its negative effects: "I take twenty-five drops of laudanum every five hours, the ease and spirits gained by which have enabled me to write you this flighty, but not exaggerating account." On December 17 following, he tells Thelwall that neuralgia had made "the frequent use of laudanum absolutely necessary." The Dedication was probably written in May 1797. As the poet's body became habituated to the "angelic poison," there ensued, doubtless, a rapid expansion and exaltation of his imaginative faculty, due to those "drops distilled from the well of life," whose power can pierce "even to the inmost seat of mental sight." For we must recollect that, as De Quincey says, "it is in the faculty of mental vision, it is in the increased power of dealing with the shadowy and the dark, that the characteristic virtue of opium lies." Of "Kubla Khan," we know from Coleridge himself that it was the outcome of an opium-dream; and, for our part, we do not doubt that some at least of the vast and fantastic imagery of "The Ancient Mariner" was produced by the same agency. Thus, if it be true that opium killed the poet in Coleridge, it is also no less true that opium developed and elicited the poet in him. The same drug which, when used occasionally and in moderation (as no doubt Coleridge at first used it), served to quicken "the vision and the faculty divine," when taken incessantly and in excessive quantity (as after the settlement at Greta Hall) bred a film which was fated never thoroughly to be purged from the poet's mental eye.

In the Memoir we have noticed but one error. "Seventeen months" (p. 241) should be "thirty-one months."

T. HUTCHINSON.

*Keynotes.* By George Egerton. (Elkin Mathews & John Lane.)

In his essay on Balzac, Sainte-Beuve speaks of the "topsy-turveydom of human worthlessness." The sentiment underlying this phrase is common to many writers, of all periods and of all nations. But there is a sense in which it is intensely modern; and it is significant that the keenest literary realisation of it is on the part of women. That life is "topsy-turvy"—in other words

that—as Théophile Gautier, I think, says somewhere—chance is a treasure-house of atrocious combinations; that the lords of misadventure seem paramount; that the unexpected is, so to say, all that we can safely depend upon—all this is part of that universal worldly wisdom sung by the Omars and demonstrated by the Schopenhauers of every age. But that there is a radical topsy-turveydom, a blind struggling, a confused array of baffled forces, below the mere general mischance of circumstance, is a fact which, though foreshadowed by Hamlet and all his kin, is only now being realised with that poignancy of apprehension which is certainly the most characteristic note of our *fin-de-siècle* imaginative literature. At no time has the inner life of woman been so clearly, some will say so ruthlessly revealed. There are, for those whose eyes are opened, signals of profound import along the advancing line of humanity; and the most eager, the most intent, the most determined of the standard-bearers of the army of the coming generation are seen to be women. It is difficult for those who have not pondered the literary expression of the problems which are now still further dividing, and at the same time drawing to a closer union, men and women—for those who are ignorant of the conclusions of such iconoclasts as Strindberg, Nietzsche, and other dreamers of salvation through anarchy, as well as of the more disguised but not less significant writings of women throughout Europe and the Americas: a Matilde Serao in Italy, an Emilia Pardo Bazan in Spain, a "Rachilde" in France, a "George Egerton" (among others) in England—it is difficult for those unobservers to realise that we are not only on the possible verge of a conflict of utmost moment, but that the frontiers of "What is" have been already crossed at a hundred places, and that the pioneers of "What is to be" are fighting and falling, slaying stealthily, encroaching steadily, a score hurrying in the steps of every "faithful failure."

This New Spirit, as it is vaguely called, demonstrates itself seriously, even in fiction. Certainly no more significant book of its kind than *Keynotes* has appeared recently. In the clever work of John Oliver Hobbes, of Sarah Grand, of Mrs. W. K. Clifford, and of other women novelists of the new dispensation, this spirit is conspicuous, though not with the same absolute unreserve, the same straightforward frankness of both thought and expression, as in the book now under review. For there can be no question as to the sex of "George Egerton." The touch of a woman is recognisable throughout. The time is, of course, past when a statement of this kind would convey a breath of condescension, if not of actual disparagement. The very qualities that are commonly taken to distinguish the work of a man from that of a woman—logical directness of thought, firmness of handling, conciseness, and a vigorous individuality in either the use or the voluntary renunciation of verbal graces—are the qualities pre-eminently possessed by "George Egerton." With the exception of Mr. George Meredith, there is no writer of our day who is more masculine in the

quality of her wit, in her peculiar insight and directness of style, than John Oliver Hobbes; yet in *Some Emotions and a Moral*, in *The Sinner's Comedy*, in *A Bundle of Life*, there is the unmistakable suggestion, breath, atmosphere, call it what one will, which reveals the sex of the author. I read somewhere the other day that, while the first of the stories in *Keynotes*, "A Cross Line," is much more like the work of a woman than of a man, the three grouped under the general title "Under the Northern Sky," could not possibly be written by anyone but a man, and a man of exceptional, almost brutal vigour. This reminds one of the remarks made some fifty years ago, when the dramatic conception and the still more dramatically vigorous exposition of Mr. Rochester in *Jane Eyre* was held to be conclusive evidence as to the male sex of the author. If "George Egerton" is not a woman's woman, still less is she a man's woman. Not only does she go as far in outspokenness as is within reason; but in the matter of cynical recognition of what to her seem plain facts and obvious deductions, "goes one further," in this fashion: "The qualities that go to make a Napoleon—superstition, want of honour, disregard of opinion, and the eternal I—are oftener to be found in a woman than a man." It is only fair to add that this bitter saying is to a great extent redeemed by the rider: "Lucky for the world that all these attributes weigh as nothing in the balance with the need to love if she be a good woman, to be loved if she is of a coarser fibre." The story in which these words occur is the first, "A Cross Line." It is, on the whole, the most representative in the book: in its delicate literary art, its suggestiveness, its cynicism, its exaggeration of general deductions from the particular instance, and also in its obliquity of moral vision, by which the writer (unless I apprehend her meaning wrongly) conveys the suggestion that spiritual redemption is merely the outcome of a fortuitous happening of circumstances. In this story the realisation of the mystery of maternity and the instinctive stability of womanhood, though triumphant in the person of the heroine, are called into actuality by the merest hazard. Had a physical warning happily not intervened, had a serving-maid not been confidential, "the something white on the lilac-bush near the gate" might never have been flaunted in farewell, with the result that two lives would have been ruined, and one depraved. For the real truth of the matter is that the heroine of "A Cross Line" acts worthily and beautifully at the last, not so much out of womanly dignity and duty as from a sudden diversion of her mind from *ennui* to a new and engrossing interest. This may be a true deduction from the particular instance: as a typical generalisation, it is obviously false.

Of the first five stories, "A Cross Line" and "Now Spring has Come" are the most carefully wrought. Their insight, their nimble movement, their surety of touch convince one that in this writer's work we may confidently look for the charm of creative art—the spell that no dexterity, no mere technical excellence can simulate.

The "White Elf," the "Grey Glove," the "Empty Frame" are slighter; but the alightness of the third is as of flexible steel, and of the first as of the flawless ware of Murano. The "Grey Glove" is the least satisfactory study in this book of studies: not only on account of its inadequately fulfilled motive, technically speaking, but because of something lacking in the perfect wholeness of the primary conception. The three remarkable closing sketches, for they are sketches rather than stories, collectively called "Under Northern Sky," have a vigour that is almost brutal, an intensity that has in it something barbaric. The whole series of stories in *Keynotes* might have been grouped under the same epithet, for the pervading sentiment is "northern" to an exceptional degree. "George Egerton" has not only been influenced by Björnsterne Björnson and other Scandinavian writers, but has herself been won by the witchery of the North—a witchery that is like none other, whose appeal, when felt at all, is irresistible, and which to those who love it seems the most beautiful, the most alluring thing in literature. *Keynotes* has something of this spell brooding over its pages. But, after all, the volume is of the nature of an introduction. After so remarkable a prelude, we must all expect in due time an ampler and complete, a really notable book from the pen of "George Egerton." Experience, of course, suggests doubt, but I find it impossible not to be sanguine of high achievement on the part of this new writer.

WILLIAM SHARP.

"THE STORY OF THE NATIONS."—*Spain*: being a Summary of Spanish History from the Moorish Conquest to the Fall of Granada (711-1492, A.D.). By H. E. Watts. (Fisher Unwin.)

THE biographer of Cervantes and translator of the *Quijote* has here given us a sketch of a portion of the history of Spain, which is not unworthy of his previous writings. Mr. Watts has studied the Spanish chronicles and historical documents in the original, and has used the best commentaries and translations of the Arabic sources; hence this volume is very different from the compilation of a mere book-maker. We fully agree with his estimate of the older authorities in the Preface. Dunham, with all his merits—exaggerated as these were by Buckle—is truly said to be now entirely out of date. Mariana can only rank in Spanish history like the earlier editions of Hume do in English; nor is Lafuente much more satisfactory. Mr. Watts sees too that a vast and yearly increasing amount of material for Spanish history still needs sifting and sorting; and until this has been done, it is impossible to write any history of Spain that can be either complete or wholly trustworthy. The best Spanish scholars have been, and are now, engaged in the collection of this material: they are acting most wisely in this; much that is irrecoverable has indeed already disappeared, but much has been recovered that would be lost but for their labours. Mr. Watts is, I believe, the first

English writer on Spanish history that has clearly seen this, and hence his sketch of this period is far in advance of anything that has been written by his predecessors. We may here remark, in dealing with the Preface, that the *España Sagrada* has now reached its fifty-first, instead of its forty-seventh, tome.

It follows from this condition of Spanish history that at present hardly any students will come to the same conclusions on all points: some will give more weight to one line of evidence, some to another. This difference of opinion is inevitable, and one can hardly divine which view may eventually be found most in accordance with historical truth. Hence the criticisms which I venture to offer—except as regards some unfortunate slips—are to be considered only as differences of opinion, or differing deductions from the same data.

In a history like that of Spain, throughout which the ecclesiastical element has a larger share than in that of almost any other European country, it is no small merit to have seen how independent of Rome in early medieval times the Church in Spain really was; pp. 158-160 should be carefully read in connexion with this. But while rightly stating the general fact, our author apparently does not perceive or take into consideration that the influence of Rome, penetrating into Spain by way of France in the eleventh century, and superseding the Mozarabic (or rather the Isidorian) rite, was a part only of the great advance in the claims of Rome put forth by Hildebrand, and felt as much in Germany, France, and England, as in Spain. Nor does he seem aware of the counter-miracle (*cf.* Boletín de la Real Academia de la Historia, tomo xv. p. 179 seq.) which balanced that in favour of the Mozarabic ritual. In chap. vi. p. 146 the *Fuero Viejo de Castilla*, and the *Fuero Real* should have been mentioned between the *Fuero Juzgo* and *Las Siete Partidas*.

Sometimes Mr. Watts departs a little from the principles which he has so well laid down in his Preface, as when he writes, p. 164: "It is the ballads which are the basis of all Spanish history; and in Spain at least there are no literary documents so trustworthy." It would be more correct to say that the ballads have been the bane of almost all Spanish history as hitherto written. They have been far too readily accepted as contemporary evidence. There is hardly a better test of an accurate knowledge of Spanish history and literature than to be able to take up a *Romancero* and to assign approximately the real instead of the assumed or professed date of the several romances. It is a very bold statement to affirm that any existing Spanish ballad is "at least as old as (the eleventh century) *Chanson de Roland*"; and, though this is more a matter of taste, to say that the *Poema del Cid* is of "a quality vastly higher than the *Song of Roland*"; vastly superior, I grant, it is in historical authority, but—in poetic quality?

The book falls off somewhat towards the end. There is an occasional obscurity or confusion in the narrative, which we do not observe in the earlier portions. It will be

difficult, I think, for one who approaches the subject for the first time to disentangle the narrative on p. 220 and the following pages. "The village of Aljubarrota," south of Leiria and not far from the Atlantic, is hardly "a little way within the Portuguese frontier." In the concluding reign of the Catholic kings, Mr. Watts does not sufficiently bring into evidence the vast increase which the fall of Granada, the possession of an army, and the masterships of the Military Orders gave to the royal power in Spain. The fatal wound to Spanish liberties, though it became apparent only after the war of the Comuneros, was really inflicted then. Isabel's son Juan has surely a better right to be called the Marcellus of Spain than her brother Alfonso. There is no evidence that Alfonso would have made a better ruler than his sister; while the death of her son Juan opened the way for the Austrian dynasty, and for all the subsequent national misfortunes.

These minor drawbacks to the enjoyment of the last pages of the work do not arise from any lack, but from almost too great fulness of knowledge. Endeavouring to compress too much into his story, the writer does not sufficiently consider how it would read to one who approaches it with no special preparation. Still there need be no hesitation in saying that Mr. Watts's summary of Spanish history from 711 to 1492 is the best that has yet appeared in English, and that this volume will take very high rank among the best of those which have appeared in the series of "The Story of the Nations."

WENTWORTH WEBSTER.

#### TWO BOOKS ON HORSES.

*Horse Racing in England*: a Synoptical Review. By Robert Black. (Bentley.)

*Xenophon's Art of Horsemanship*. Translated by M. Morgan, Assistant Professor at Harvard University. (Boston: Little, Brown & Co.)

MR. BLACK is a very industrious compiler, and any number of old Calendars must have been ransacked to bring together the detailed information which his book affords. I fear that he will be mistaken in thinking that his "single volume, neither ponderous nor unduly expensive," will meet a public want; for little interest can be taken by anyone in lists of names of horses and owners going back for two hundred years. And, unfortunately, Mr. Black's very intricate style, with his love for parentheses, which often makes his long sentences riddles, the meaning of which it is hardly possible to discover, mars greatly the interest of what might be curious information.

Mr. Black is full of prejudices. He seems to be of opinion that what he calls "common fellers" have no right to achieve success on the Turf; and his righteous contempt is poured out without stint against ex-prize fighters, ex-saddlers, ex-grooms, and ex-journeymen carpenters, who at various periods have blossomed into celebrated winners. He indulges also in moral remarks on the enormities of Bookmakers, as a class, whom he seems to regard as the

disgrace of modern racing. I confess I am myself more inclined to accept the view of the young gentleman at Eton, who when the Turf was under discussion at the school debating society, remarked that its destruction would be particularly hard on the Bookmakers, who were a most respectable class and worthy of all encouragement. Perhaps when we reach the millennium racing may be carried on without betting, without Bookmakers, by millionaire owners for the benefit of the Hospitals and the pleasure of the public.

Meanwhile, until that blessed era is reached, sport is conducted under less happy conditions; and Mr. Black, as its faithful chronicler, has a fine nose for the various scandals which, unfortunately, mark its career. There were probably none when the Merry Monarch himself rode in matches and for twenty pound plates at Newmarket. But they were numerous enough when, a century later, the then Prince of Wales followed the sport of kings; and, according to Mr. Black, they flourish like funguses in the Victorian era.

Mr. Black's synoptical review of horse racing is divided into four periods—the first, from Charles II. to George II.; the second, in the time of George III.; the third, for the reigns of George IV. and William IV.; and the last, for that of the present Queen, when, according to our author, the introduction of Mammoth Stakes, the apotheosis of jockeys and trainers, and the malign influence of "bookies," have cast a deadly shadow on our national pastime.

Our second book is a scholarly translation of Xenophon's tract on Horsemanship, which, written some centuries before the Christian era, remains to this day what it was at the first, an admirable practical treatise on the subject. This American edition is a beautiful specimen of modern printing, and is adorned with illustrations selected from the sculptures of Phidias and from vase paintings. The translation, so far as I have compared it with the original, appears to be accurate, and the notes afford all necessary assistance to a modern reader.

I think that Mr. Morgan is in error in a note (17), in which he states that by γνῶμονες, Xenophon means the milk teeth, and is therefore advising against the purchase of a horse over five years old. The word surely means, what to this day we call the marks in the permanent teeth, which tell the age of a horse to the age of eight.

Mr. Morgan explains in a note, what Xenophon calls the Persian fashion of putting a rider on his horse, as identical with that "leg up" by which to the present day a jockey is thrown into his seat. A light racing saddle would not stand the strain of mounting by the stirrup, and there is no easier method for either the rider or his assistant. Xenophon specially recommends it for men advanced in years, whose joints are stiff.

There is an admirably practical description in Xenophon of what we call a horse's canon bones, and their defects, which Mr. Morgan has translated as follows:—

"The shank bones ought to be stout, for they

are the supporters of the body; but they should not be thickly coated with flesh or veins; if they are, in riding over hard ground, the veins would fill with blood, and become varicose, the legs would swell, and the flesh recede. With this slackening of the flesh, the back sinew often gives way, and makes the horse lame" (pp. 15, 16).

In a note the translator claims originality for taking περόνη as the back sinew, which is, of course, right, and no other interpretation is permissible. I do not consider his rendering of the Greek passage, however, a happy one, or even quite correct. Xenophon's words are:

Εἰ δὲ μὴ, ὅταν ἐν σκληροῖς ἐλαύνηται, ἀνάγκη αἱματος ταῦτα πληροῦσθαι, καὶ κρισσοὺς γίγνεσθαι, καὶ παχύνεσθαι μὲν τὰ σκέλη, ἀφίστασθαι δὲ τὸ δέρμα (*De Re Equestri*, i., 5).

κρισσοὺς is simply what we call a windgall, and the following version exactly represents Xenophon's description. "If they were, in riding on hard ground, the veins would fill with blood, windgalls be formed, the legs swell, and the skin be puffy." I never saw varicose veins in a horse, nor do I understand what can be meant by the flesh receding, which is not to be found in the Greek. The skin separating from the bone is what we call a puffy leg.

Everyone who has been in India will feel that the best type of the Pegu pony answers exactly to the model adopted by Phidias for the horses on the frieze of the Parthenon. On pp. 41 and 68 are full-page illustrations, taken from sixth-century Attic monuments. The first is of the type of an Indian country pony, the last of a Persian horse of the present day.

JAMES INNES MINCHIN.

#### NEW NOVELS.

*Mr. Bailey-Martin.* By Percy White. (Heinemann.)

*How they loved at Grimpat.* By E. Rentoul Esler. (Sampson Low.)

*The Burden of Isabel.* By J. McLaren Cobban. In 3 vols. (Chatto & Windus.)

*Worthington Junior.* By Edith Sichel. In 3 vols. (Sonnenschein.)

*Broken Fortunes.* By Henry Creswell. In 3 vols. (Hurst & Blackett.)

*Her Portrait.* By C. J. Wills. (Griffith, Farran & Co.)

*Richard Escott.* By E. H. Cooper. (Macmillans.)

THERE is only one fault (setting aside quite minor defects of style and manner) which we can conceive a competent critic finding with *Mr. Bailey-Martin*. This fault is not that Mr. Percy White has inspired himself (as he certainly has) at the founts of *Barry Lyndon* and *The Fatal Boots*; or that his hero is a sort of compromise between the heroes of these two masterpieces—a more timid and modern scoundrel than Barry, and a slightly more splendid though not intrinsically less base rascal than the victim of the monster Stiffelkind. Mr. White could have drunk at no fairer fount; and it is one of his chief merits that he does not do discredit to his nourishment. Mr. Bailey-Martin is the second son of an

enriched grocer, who determines to make a gentleman of him by the authentic and well-tried road that leads through a "preparatory establishment for the sons of the nobility," a public school and a university. The young man (though there is a time when his parent is dissatisfied with him) treads this primrose path with a sure and seldom straying foot. He makes friends in youth with a future peer, and ultimately succeeds in marrying the future peer's sister, who, though neither young, nor lovely, nor amiable, has a fortune of her own. In order to do this he jilts a pretty girl who loves him, with, it must be confessed, some better reason than, in the case of his predecessor, Stubbs was loved. For Mr. Bailey-Martin is a handsome fellow, accomplished, well-spoken, well-mannered, and, it would seem, no coward in some ways. He even gets into Parliament by an excessively audacious use, not so much of his wife's family interest, as of sympathy excited by his father-in-law's outrageous treatment, which he provokes and bears. All his world looks rosy, when a combination of one human and pardonable weakness and divers unpardonable crimes ruins him. His human nature cannot resist the temptations of a pretty American; and his diabolic nature cannot resist the temptation of not merely slighting and neglecting, but playing mean and cruel tricks upon his jealous, ugly, elderly wife. His goings-on are detected; and the reader may be left to find out how he is just saved from utterly hopeless social downfall at the cost of his seat and his wife's fortune, and left in a sort of refuge for the unscrupulous after all. Mr. White has drawn the character extremely well, and has arranged the story with remarkable success, especially in regard of that one amiable weakness of the rascal's which ruins, or nearly ruins him, and which a tiro would probably have rejected as out of character. The fault, and, so far as we can see, the only fault (that Lord Righton, Mr. Bailey-Martin's brother-in-law, is a little too much like Lord Cinqbars modernised is again venial), is that Mr. White has not yet fully acquired the great secret of ironic handling of the kind. This is rather to run the risk of not driving a point quite home than that of driving it too hard and too far. The general scheme of his autobiographic scoundrel's apologetic confession is sound enough; but the book is overweighted as a whole. There are many pages which had better have been paragraphs, and many paragraphs which had better have been sentences. But this art of not saying too much is about the last art learnt: even Swift, even Fielding, had it not at first. And *Mr. Bailey-Martin* is the best first appearance made by any practitioner of the bitter kind of true humour that we remember since Mr. Traill's first signed prose made its appearance in the *Dark Blue* several hundred years (or at least months) ago.

No two books could in certain obvious and apparent ways be more different than *Mr. Bailey-Martin* and *How they Loved at Grimpat*. But they are alike in being exceptionally good; and perhaps they are



not quite so unlike in their general way of looking at the world as may seem to the careless. Mrs. Esler's Village Idylls, though for the most part very homely in subject (in only one does the heroine "proceed a marchioness"), are conceived entirely in the Romantic style. They mostly have happy endings; their morals are as sound as the Catechism; and in point of poetical justice there is hardly one of their decisions which would be reversed by a court of appeal composed of Shakspeare, Dante, and Sir Matthew Hale. Yet there is, as there must be in all work that is really good and not merely burlesque, a very strong undercurrent of melancholy, and even of satire, in the book, which saves it entirely from the dangers of mawkishness and rose-pink. "Naomi" is perhaps the best of the less cheerful tales: and "Betty's Luck" the best of the lighter. But they are all good, even the faintly improbable marchionessing of Daisy Wynn; and one of the best compliments we can pay them is to confess that, except sheer, precise, and hearty recommendation to read, we can say very little about them. They have hardly any faults—which is monstrously unfair to the critic.

Mr. Cobban's *The Burden of Isabel* gives us the idea of a book with which a good deal of pains has been taken. Nor can it be said that these pains have been by any means always or altogether lost. It is, perhaps, scarcely generous to dwell much on a certain want of assimilation and incorporation of materials, which are, on the whole, good materials, and which have, as has been said, been prepared with evident care. But we are conscious, we admit, of a sense of this want. We are no Puritans of the "classical" theory, as against underplots and episodes and digressions; on the contrary, we rather like a freely branching story. But then the main trunk should always be in evidence. We are not quite sure that it is so in *The Burden of Isabel*. The heroine, with her puzzlements between a homeless though not unlovable opium-eating father, a pair of uncles, one of them provided with an aunt, and a pair of suitors, one of whom is her cousin, a prosperous, though rash, young Lancashire merchant and manufacturer, and the other a rising journalist; the accompanying fortunes of the Suffield family and of the "corner" in cotton on which, much to his father's horror, George Suffield embarks, are by no means inartificially blended and connected. But the reader is never quite sure on which to fix his chief attention. So, too, the other or travelling uncle and his rascally Indian servant, Daniel Trichinopoly (whose lingo, by the way, is not unamusing); Suffield the elder's "Tame Philosopher" or secretary; the pair of scoundrels who, with Daniel's help, nearly ruin the Suffields; Alexander Doughty, Isabel's father's henchman and rather unangelic guardian angel; and, lastly, the second pair of lovers, the *capitèle* Euphemia Suffield, and the burly Briton, Lord Clitheroe—are all rather above the average in interest. Indeed, the only character of the novel who is distinctly "below par" is the journalist Ainsworth, who is a prig and a poor creature. But the

whole book seems to want more "stirring together."

The same perhaps ungracious criticism is not wholly out of place in regard to Miss Sichel's *Worthington Junior*, which the author has called "a story of contrasts," and which she might have called, if she had chosen, "a story of East and West." *Worthington Junior* and his philanderings with his two loves, Diana and Fanny; Loo of the East End and her philanderings (if that mild word befits such robustious proceedings) with her two lovers Jim and Algy—these are the two pillars of the novel; and, though it would not be fair to say that they are unconnected pillars, they have little connexion except the author's decision that they shall do duty together. A third interest concerns *Worthington Junior's* friend, Thornleigh, who in his turn also comes to be interested in Diana, but has entanglements with a widow-woman. Here, also, as in *The Burden of Isabel*, we may say that the ingredients are rather better than the manipulation. Miss Sichel's hand is a little uncertain. We trust, we humbly trust, that no three undergraduates either at Oxford or Cambridge ever talked as *Worthington*, *Thornleigh*, and a friend of theirs talk in almost the opening chapter; and elsewhere, also, we find the author seemingly attempting things with which she is not familiar. But the East-End and hospital scenes are decidedly good; there is sureness and success in the portrait of Fanny Sinclair; and the whole book is readable above the average.

If the complaint just made of two novels seems captious, the comparison of a third shall explain it. *Broken Fortunes* does not, in detail, contain better things than either *The Burden of Isabel* or *Worthington Junior*. In fact, there is perhaps a little less freshness and power in its separate parts than in theirs. But as a whole it is infinitely better *charpenté*, and such interest as it has is not in the least frittered away. Indeed, we have no complaint to make of Mr. Cresswell, except that he drowns the person whom we like the most of all his characters. However, the nicest people do get drowned sometimes, no doubt. And so, as with a well-constructed novel it is very undesirable to tell anything about the story, we shall only recommend *Broken Fortunes* to readers, who will find it quite a success of its kind.

The kind of Dr. Wills's *Her Portrait* is so odd that it could not fail to be best (or for that matter worst) thereof, seeing that we do not know another example. Mr. G. A. Storey has accompanied the letter-press (if Dr. Wills will pardon that profane word) of the history of Phillida Fano with a perpetual commentary in the other kind of black and white, which is always interesting, and sometimes, as in the portrait of "Adelaide," full of charm. The story itself is largely busied with studio talk and, perhaps, a few studio personalities, though none of an offensive kind.

Against *Richard Escott* we have little but the fact that the writer, though he does not seem to live west of the Atlantic, divides "knowledge" after the *l.* Now the edge of a knowl or knoll is, no doubt, some-

thing conceivable (though knolls are usually rounded); but it is not the same as *savoir*, or *connaissance*, or *scientia*, or *Kenntniss*. This is probably not Mr. Cooper's fault; and his history of an unmitigated scoundrel, who had an interesting and estimable family, is itself by no means unworthy both of esteem and interest. Indeed, it speaks well for Mr. Cooper that he has contrived to insinuate doubts, whether the scoundrel was after all unmitigated or the family amiable and interesting. There is a sort of outside frame to the story which is rather superfluous; there is some very stale and not very strong satire about matrimony and honeymoons and so forth; and the only two characters which are developed at all, those of Escott and his son-in-law the Socialist Alford, are not developed enough. But apparently they might have been if the author had liked, while too many novel characters have no capabilities of development in them.

GEORGE SAINTSBURY.

#### CURRENT THEOLOGY.

*Biblical Essays.* By the late J. B. Lightfoot, Lord Bishop of Durham. Published by the Trustees of the Lightfoot Fund. (Macmillans.) This volume, of which about one-third has already appeared in print, contains the late Bishop Lightfoot's well-known lecture on the internal evidence for the authenticity and genuineness of St. John's Gospel, originally published in the *Expositor*, and now supplemented by two essays printed from lecture notes, one on the external, the other on the internal evidence. Of these the most important is the second on the external evidence, which is set forth with unusual fulness and completeness. It was the Bishop's opinion that this branch of the evidence had been unduly disparaged even by conservative critics; and believing the authenticity of St. John to be "the centre of the position of those who uphold the historical truth of the record of our Lord Jesus Christ given us in the New Testament," he has brought together from every quarter of Christendom a host of witnesses, orthodox and heretical, to the early and scarcely disputed reception of the Fourth Gospel, the only exception being the small sect of heretics nick-named Alogi by Epiphanius. His case would, of course, have been even stronger had he been able to make use of the discovery, since the latest date appended to these lecture notes (1867-1872), of the Arabic text of Tatian's Harmony. But, after all, the comparatively early date of the Gospel (A.D. 100-130) is no longer in dispute; and it is possible to admit that it even came from the school of John and contained genuine reminiscences of the beloved disciple, without accepting as historical all the details in which it is so conspicuously opposed to the Synoptics. The Bishop, it may be remarked, is only half right in classing Unitarians, as distinguished from Rationalists, among the assailants of this Gospel. The older Unitarians maintained its authenticity, but explained away its doctrine of the Incarnation. The remaining contents of the volume include essays on some of the Pauline Epistles, which would have had their place in the series of Commentaries projected by the Bishop had he lived to carry out his intention.

*The Apostolic Age of the Christian Church.* By Carl von Weizsäcker. Translated from the Second and Revised Edition by James Millar. Vol. I. (Williams & Norgate.) This is the

first instalment of the new series of translations projected by Messrs. Williams & Norgate; and it will be generally agreed that a better choice could not have been made than of a work "which," remarks the editor, Prof. A. B. Bruce,

"has the merit of being not only able and masterly, but extremely interesting, discussing a multitude of questions relating to the origin of the Christian Church in a manner fitted to engage the attention of general readers not less than of professional theologians."

Prof. Weizsäcker, it is perhaps unnecessary to say, is one of the most prominent of the German Rationalist school, and follows the traditions of Tübingen, where he is professor, in regard to the historical value of the Acts and the accounts of the Resurrection. Nevertheless, it is pleasant to find that Prof. Bruce does not shrink from crediting him with "a moderation and soundness of judgment which are by no means common either in Germany or anywhere else." Prof. Weizsäcker's style, fortunately, presents few difficulties to the translator, and this seems to be throughout a correct and readable version. Another volume will complete the work.

*Explanatory Analysis of St. Paul's Epistle to the Romans.* By H. P. Liddon. (Longmans.) The late Canon Liddon was best known as an eloquent preacher, but this posthumous work shows that he was also an accurate scholar and a painstaking student of Scripture. It is a very thorough and minute analysis of Paul's great Epistle, accompanied by numerous observations calculated to elucidate the text, which themselves constitute a complete commentary on the Epistle. The author acknowledges large indebtedness to Meyer, with whom, however, he sometimes comes into conflict, notably, e.g., in his reading of the famous verse, Rom. ix. 5; and it shows his anxiety to commit himself to nothing which he had not thoroughly tested that he withheld the publication of his work for many years, partly at least because he was not satisfied with the explanation he had given of Rom. vii., 14-25. The analysis was originally prepared for the students attending the lectures which Dr. Liddon gave as Ireland Professor of Exegesis at Oxford. It is satisfactory to know that the book, as it now appears, had been prepared by its author for publication.

*The Epistles of St. Peter.* By J. Rawson Lumby, D.D. (Hodder & Stoughton.) This is the latest addition to the Expositor's Bible. Prof. Lumby's exposition is, perhaps, a little prolix, but is, on the whole, clear and to the purpose. He accepts, of course, both the Epistles as Peter's, and appeals in support of the Second to the authority of the Council of Laodicea, with the remark that "no doubt there was evidence then before the assembled Fathers which time has now destroyed." This, we should say, is extremely unlikely; and, besides, the sixtieth canon of the Council of Laodicea is itself of doubtful authenticity.

PROF. A. SABATIER, of the Ecole Pratique des Hautes Etudes, has published (Paris: Imprimerie Nationale) an examination of the Gospel of Peter in relation to the Canonical Gospels. His conclusion is that the new Gospel contributes nothing of historical fact to our knowledge of the last scenes in the life of Jesus; but that, nevertheless, it is of great importance as verifying and correcting the results of modern criticism. He would date it in the reign of Hadrian (117-138), and regard it as representing an intermediate stage between the Canonical and the Apocryphal Gospels. It enables us to discriminate the various stages by which the story of the life and death of Jesus passed, from oral tradition, through anonymous *logia*, to the final redactions as we now have

them. He dwells particularly upon the evidence now afforded to show that there were once two distinct traditions with regard to the appearances of Jesus after His Resurrection: (1) That of Mark, Matthew (?), and Peter—that these took place only in Galilee; (2) that of Luke—that they took place in or near Jerusalem. John knows of both traditions, which he harmonises and spiritualises.

PROF. PERCY GARDNER has been bold enough to publish (Macmillans) a pamphlet propounding a novel theory upon the origin of the Lord's Supper. First, comparing the accounts given in the Gospels with each other and with that given by St. Paul (1 Cor. xi. 24), he infers that the formula of institution, "This do in remembrance of Me" (found only in Luke), and also the comparison of bread and wine to Jesus's body and blood (found in Matthew, Mark, and Luke), were borrowed from St. Paul. Then, arguing from the words with which St. Paul introduces his account, "I myself received from the Lord," he concludes that St. Paul intended to imply that it was revealed to him personally in a vision, and not derived from any tradition or document. In other words, the Sacrament (as distinguished from the Agape) is based, not upon an historical fact recorded by an eye-witness, but upon the inspired imagination of St. Paul. Prof. Gardner takes pains to show that such a theory is consistent with St. Paul's special system of teaching, and also with the general development of religious thought. Finally, he makes one more most ingenious suggestion: that St. Paul possibly derived the idea of a commemorative repast from the central feature in the Eleusinian mysteries, with which he must have become acquainted during his residence at Corinth. No evidence, however, is adduced to prove that such a commemorative repast did form the central feature in the Eleusinian mysteries. If any should be shocked by the propositions here baldly summarised, we can assure them that they will not find anything irreverent in Prof. Gardner's statement of them. He goes so far as to say that he should himself regard them with horror, if they did not seem to him to be fully reconcileable with the Christian faith.

READERS of Dr. Dillon's article in the *Contemporary Review*, in which the researches of Prof. Bickell, of Vienna, on the origin of Ecclesiastes (but not on Buddhism) are popularised, will be glad to learn that for two shillings they can obtain this clever critic's German translation of the Book of Job "in its original form," according to the indications of the strophes, the metre, and the Septuagint (with the help of the Sahidic version). The translation is in the metre of the original text, and addresses itself to the educated reader. We have already an English version in the "rhythm" of the original (*The Poetry of Job*, by Prof. Gilbert, of Chicago, 1889), so that both the rival theories on the verse-form of the original can be to some extent appreciated by the English reader. The title of Prof. Bickell's new work is *Das Buch Job* (Wien: Carl Gerold's Sohn). His corresponding edition of the Hebrew text was noticed in the ACADEMY for January 27.

#### NOTES AND NEWS.

MR. GEORGE ALLEN will publish in the course of next month a new book by Mr. Ruskin, entitled *Verona and other Lectures*, delivered principally at the Royal and London Institutions between 1870 and 1883. It will be illustrated with a frontispiece in colour, and ten photogravure plates from drawings by the author.

THE next volume in the series of "Rulers of India," which the Clarendon Press announce for immediate publication, will be *Sir Thomas Munro: and the British Settlement of the Madras Presidency*. The author is Mr. John Bradshaw, editor of Milton, Gray, and Goldsmith in the Aldine edition of the British Poets.

MESSRS. BLISS, SANDS & FOSTER have made arrangements with the editor of "A Son of the Marshes" and Prof. Boulger for the joint production of twelve monthly volumes, to be entitled *The Country Month by Month*. Mr. Lockwood Kipling has supplied a design for the cover. The first number will appear on March 1, and will be descriptive of that month.

MESSRS. W. H. ALLEN & Co. will publish in the spring a new work by Mr. W. McCullagh Torrens, on the History, Origin and Growth of Government by Cabinets, from the Union with Scotland to the Acquisition of Canada and Bengal.

MR. T. FISHER UNWIN will publish immediately, in connexion with the Irish Literary Society, a volume of addresses under the title of *The Revival of Irish Literature*. These will include two lectures by Sir Charles Gavan Duffy, delivered within the last two years; one by Mr. George Sigerson, on "Irish Literature: Its Origin and Environment"; and one by Dr. Douglas Hyde, on "The Necessity for de-Anglicising Ireland."

MESSRS. W. & R. CHAMBERS have in the press a handy and popular Gazetteer of the World, Topographical, Statistical, and Historical.

MR. ELLIOT STOCK will publish immediately, uniform with the "Book-Lover's Library," *First Editions of American Authors*, a manual for book-lovers, edited by Mr. H. Stuart Stone.

TO-DAY will be published the late Mr. Wolcott Balestier's posthumous novel, entitled "Benefits Forgiven," which has recently been running in the *Century Magazine*.

MESSRS. F. V. WHITE & Co., will publish, this month the following novels: *A Great Temptation*, by Dora Russell, in three volumes; *An Unsatisfactory Lover*, by Mrs. Hungerford; and a cheap edition of *Interference*, by B. M. Croker, in picture boards.

MR. HEINEMANN will bring out immediately a one-volume edition of Mr. Charles Godfrey Leland's *Memoirs*.

MR. WILMOT HARRISON's book on *Memorable Edinburgh Houses*, published last autumn, is already out of print. It will probably be issued in a popular form during the spring.

MESSRS. W. & R. CHAMBERS announce a modernised edition of their *Elocution*, the readings and recitations for which have been selected by Mr. R. C. H. Morison. While the standard passages from the older writers have been retained, many pieces by living authors which have not before appeared in similar collections have been added. Among the new names are those of T. B. Aldrich, Alexander Anderson, J. M. Barrie, R. J. Burdette, Austin Dobson, Bret Harte, Jerome, Rudyard Kipling, Q., George Macdonald, E. F. Turner, Mark Twain, &c.

MESSRS. HUTCHINSON & Co. have in the press a second edition, in three volumes, of the novel by "Iota," entitled *A Yellow Aster*.

At the London Institution, on Monday next, at 5 p.m., Mr. I. Gollancz will give a lecture on "English Bards of the Welsh Marches."

THE *Indian Magazine* for February (Constable) gives a list of natives of India at present sojourning in Great Britain. The total is 306, as compared with 207 three years ago. There is a notable increase among Muhammadans, who now number 93; and also in those from

the Punjab and Burma. Bengal (101) and Bombay (99) are almost equally represented; but we are surprised to learn that there are 49 from the Punjab, as compared with only 17 from the North-West; and that Burma (11) has almost as many as Madras (13). Of course, the great majority are living in London, and studying law. Medicine, however, is fairly well represented; and we are pleased to find a good many studying engineering. It seems that Cambridge has 45 Indian students, while Oxford has only 3. The number returned as preparing for the I.C.S. Examination is 24, fairly distributed between the several provinces. There are also 7 Indian boys at English public schools, such as Harrow and Rugby. The number of Christians among the total seems to be 19.

#### UNIVERSITY JOTTINGS.

PROF. AUGUST WEISMANN has been appointed by the Vice-Chancellor to be Romanes Lecturer at Oxford this year. The lecture will be delivered in the Sheldonian Theatre on Wednesday, May 2. His two predecessors, it will be remembered, were Mr. Gladstone and Prof. Huxley.

BISHOP BARRY has been appointed Hulsean Lecturer at Cambridge for the year 1894-5.

IN Convocation at Oxford next Tuesday, a new statute will be promulgated, conferring upon demonstrators and other assistants in laboratories a right of appeal to the vice-chancellor, in the event of their dismissal by the professor who appoints them.

IT appears that the income of the Indian Institute at Oxford is inadequate to meet the necessary expenditure. It is therefore proposed to apply £50 a year out of the surplus income of the Boden Fund towards the general expenses, and further to defray the cost of fabric repairs out of the General Fund of the University. In this connexion it may be worth mentioning that this year no candidate has been found of sufficient merit to qualify for the Boden scholarship in Sanskrit.

PROF. H. H. TURNER will deliver his inaugural lecture as Savilian professor of astronomy at Oxford on Friday, February 23. His subject is "The International Photographic Chart of the Heavens"; and the lecture will be illustrated by lantern slides.

DR. H. GOUDY, the new regius professor of civil law, will also deliver his inaugural lecture on the following day (Saturday), his subject being "The Fate of the Roman Law North and South of the Tweed."

MR. T. H. RICHES, of Caius, has been appointed by the special board for biology at Cambridge to occupy a table at the Zoological Station at Naples for five months.

THE list of pictures bequeathed by Mrs. Combe to the University of Oxford is printed at length in the *University Gazette*, and their value is described by H. G. W. in the *Oxford Magazine*. By Holman Hunt, there are no less than nine works, ranging over a period of forty years. These include "A Family of Converted Britons succouring Christian Priests in their Escape from the Druids" (1850), and "London Bridge on the Night of the Marriage of the Prince of Wales" (1863), which contains several portraits among the crowd. By Millais, there are three, of which the most notable is "The Return of the Dove to the Ark" (1851); by Rossetti, only one, "Dante's Celebration of Beatrice's Birthday"; and two by another less known member of the pre-Raphaelite Brotherhood, C. A. Collins. There are also two oil-paintings by Bonington, two water-colour drawings by David Cox, two by William Hunt

(both landscapes), and a bust of Mr. Combe, by Woolner. By the terms of the bequest, the collection must be kept together in one room in the University Galleries, where it is hoped they will be placed on view by the end of the present week.

THE Archbishop of Canterbury has conferred the degree of D.D. upon the Rev. John Julian, author of the *Dictionary of Hymnology*, and the degree of M.A. upon the Rev. Alexander James Harrison, in recognition of his lectures on "The Evidences of the Christian Faith."

#### ORIGINAL VERSE.

PRECIPICE, SEA, AND SKY.

(Inscription on a Mountain at the furthest accessible point.)

*Terror dwells here, unneighbour'd and alone!*

Thus on the swart rock's face,  
With lifted arm by upward currents blown,  
My signature I trace.

Terror dwells here, and from this barrier's height,  
This giant shadowy form  
Peers thro' the clear and golden evening light,  
More sinister in sunshine than in storm,  
And shouts to earth and heaven, to sea and shore,  
No further, and no more!

GEORGE DOUGLAS.

#### OBITUARY.

ROBERT MICHAEL BALLANTYNE.

LAST week we briefly recorded the death of Mr. R. M. Ballantyne, the most popular writer of stories for boys of our time. In October he went abroad to spend the winter at Tivoli; but it was at Rome that he died, having gone thither a few days before, in company with his daughter.

He was a son of Alexander Ballantyne, the youngest of the brothers who formed the firm of printers at Edinburgh, so unfortunately associated with Sir Walter Scott. He used himself to tell how his father was employed to copy for the press the early novels of the Waverley series, because his handwriting was least known to the compositors. His eldest brother, James Robert, has left a name honoured among Orientalists as principal of the Sanskrit College at Benares, and afterwards librarian to the India Office. Another brother, John, who won distinction as an artist, is still living.

R. M. Ballantyne was born at Edinburgh in April, 1825, so that he had nearly reached his sixty-ninth year. When a boy of sixteen, he entered the service of the Hudson Bay Company, in which he remained for about six years. His first two books were both based upon personal experiences among the fur-traders and Indians of the North West; and some of his later stories go back to the same region. The total number of volumes that bear his name must be little short of one hundred. In the last, which was published just before Christmas, he gives an account of the pains he took to verify his facts, when describing adventures by land or sea. He was an active supporter of the volunteer movement in its early days, and he possessed no mean skill with his pencil. His death is greatly mourned by a large circle of friends at Harrow-on-the-Hill, where he had made his home.

J. S. C.

#### HENRY GOLDSMITH.

AN accomplished expert in a province of legal archaeology now little cultivated has recently passed away in the person of Mr. Henry Goldsmith. After an education at University College School, he became at an early age the assistant of the late Sir William Hardy, who united with his functions as Keeper of the Records of the

Duchy of Lancaster an extensive practice as a legal antiquary, and stood at the head of his profession as an authority upon peerage law. Under his guidance Mr. Goldsmith became thoroughly conversant with that recondite and technical branch of study. There have been few disputed claims to the dignity of a peer tried within the last thirty years in which his services were not required. When Sir William Hardy abandoned private practice, Mr. Goldsmith commenced working upon his own account. The natural modesty of his character, however, and the extreme deference which he paid to the claims of others, prevented his attaining that professional rank to which his acumen and scholarship justly entitled him. His humility only endeared him the more to the friends who knew his worth. He was further commended to their sympathy by the patient fortitude with which, during the last fifteen years of his life, he withstood the assaults of a painful and probably incurable malady. There are none of his intimates who will not feel, with the writer of these lines, that their limited circle of trusted associates is sensibly narrowed now that he has left it.

H. G. H.

#### MAGAZINES AND REVIEWS.

THE first number of the *Revue de Paris* (London: Asher) may be said to satisfy the high anticipations which the prospectus had aroused. It opens with an instalment of hitherto unpublished letters, addressed by Balzac to the Russian countess who ultimately became his wife. Next follows the picturesque description of a visit to the convent of Loyola among the Basque mountains, by Pierre Loti. The novelists are the Parisian Gyp, and the Italian Gabriel d'Annunzio. The personal sketch is of the very newest Academician, M. Ferdinand Brunetière. But what will most attract English readers is the advance chapter from Renan's posthumous volume on Philo the Jew. First, we have an inimitable sketch of the philosopher and his theology, with this comment on the contradictions involved:

"L'histoire de l'esprit humain est pleine de ces pieux contresens. Ce que faisait Philon il y a dix-neuf cents ans, c'est ce que font de nos jours tant d'esprits honnêtes, dominés par le parti pris de ne pas abdiquer les croyances qui se présentent à eux comme ayant un caractère ancestral. On risque les tours de prestidigitation les plus périlleux pour concilier la raison et la foi. Après avoir obstinément nié les résultats de la science, quand on est forcé par l'évidence, on fait volte-face et l'on dit avec désinvolture: Nous le savions avant vous."

We must not omit to mention a graceful article, telling the romantic story of the poet king of Scotland, James I., by M. Jusserand.

IN the *Boletín* of the Real Academia de la Historia for January, F. Coelho continues his study of the Roman road from Chincilla to Zaragoza: studies which will be most useful to future explorers, showing the many points which still remain to be examined. Padre Fita prints and discusses Roman inscriptions and Hebrew epitaphs, remarking how many of these latter are in verse. Ribeiro de Vasconcellos gives, in Portuguese, a pleasant account of the life of Suarez in the university of Coimbra (1597-1617). Mention is made of his controversy with James I., and of the burning of his book at St. Paul's, London. Fernandez y Gonzalez describes an Arabic MS., and gives a quotation from it, showing that Count Julian was governor of Ceuta and of Algeciras. Fernandez Duro fixes by a contemporary record, compared with other notices, the death of Columbus at Valladolid, on the eve of the Ascension, May 20, 1506. The same document mentions the landing (June 8, 1512) of 10,000 English at Fontarabia to help against the King of France.



## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- AUBLET, Ed. *La Guerre au Dahomey, 1888-1893.* Paris: Berger-Levrault. 7 fr. 50 c.
- BERTHIER, G. *Da divina commedia con commenti secondo la scolastica.* Vol. I. fasc. vii. Freiburg: Beth. 2 fr.
- BOUCHAUD, P. de. *Claudius Popelin: peintre, émailleur et poète.* Paris: Lemerre. 3 fr. 50 c.
- D'EYLLAC, La Bibliophilie en 1893. Paris: Rouquette. 10 fr.
- FERRY, Jules. *Discours et opinions de, p.p. P. Robiquet.* T. 2. Paris: Colin. 10 fr.
- FOURNIER DE FLAUX, E. *Pendant une mission en Russie.* 1<sup>re</sup> série. Paris: Guillaumin. 10 fr.
- LAHONNÈS, Jules de. *L'Eglise Saint-Etienne, Cathédrale de Toulouse.* Toulouse: Privat. 7 fr. 50 c.
- MEYER, A. O. *Studien zur Geschichte der plastischen Darstellungsformen. I. Zur Geschichte der Renaissance-Hermes.* Leipzig: Engelmann. 2 M. 40 Pf.
- NOACK, F. *Die Geburt Christi in der bildenden Kunst bis zur Renaissance.* Darmstadt: Bergsträsser. 4 M.
- RENNET, A. *L'existence du rentier.* Paris: Guillaumin. 3 fr. 50 c.
- OESCHLEBÄUSER, W. *Shakespeareana.* Berlin: Springer. 6 M.
- RÉUNION des Sociétés des Beaux-Arts des départements: 17<sup>e</sup> Session, 1893. Paris: Plon. 10 fr.
- ROD, E. *La secorde Vie de Michel Teissier.* Paris: Perrin. 3 fr. 50 c.
- SCHLIEREN, A. *Der Esel u. der Mensch. Ein Beitrag zur Kulturgeschichte.* Wiesbaden: Bechhold. 1 M.

## HISTORY, ETC.

- ABHANDLUNGEN, historische. 4. Hft. *Das Ceremoniell der Kaiserkrönungen von Otto I. bis Friedrich II.* Von A. Diemand. München: Lüneburg. 5 M.
- BLONDEL, J. E. *Histoire économique de la conjuration de Catilina.* Paris: Guillaumin. 6 fr.
- BUEHL, M. *De provincialium romanorum quaestoribus, qui fuerunt ab a. n. c. 672 usque ad 710.* Chemnitz: Bühl. 1 M. 50 Pf.
- CATHERINE II. *Instruction de, pour la Commission chargée de dresser le projet d'un nouveau code de loi.* St. Pétersbourg: Zinserling. 10 fr.
- FAGNIEZ, Gustave. *Le Père Joseph et Richelieu (1577-1638).* Paris: Hachette. 20 fr.
- GRISER, K. *Geschichte d. Armenwesens im Kanton Bern von der Reformation bis auf die neuere Zeit.* Bern: Schmid & Francke. 4 M. 50 Pf.
- HAENDLER, B., u. A. MÜLLER. *Das Münster in Bern.* Bern: Schmid & Francke. 24 M.
- PARDELLAN, P. de. 1870-71. *Chevauchées prussiennes. Du Rhin à la Manche.* Paris: Dentu. 3 fr. 50 c.
- RENAN, Ernest. *Histoire du peuple d'Israël.* T. Ve et dernier. Paris: Calmann Lévy. 7 fr. 50 c.
- SOBEL, Albert. *Lectures historiques.* Paris: Plon. 3 fr. 50 c.
- URKUNDBUCH der Stadt Basel. 2. Bd. Bearb. durch R. Wackernagel u. R. Thommen. Basel: Reich. 27 M. 60 Pf.
- URKUNDBUCH, Dortmunder. Bearb. v. K. Rübel. 2. Bd. 2. Hälfte. Dortmund: Köppen. 10 M.
- WAHL, Maurice. *Les premières années de la Révolution à Lyon (1788-1792).* Paris: Colin. 10 fr.
- WEISS, K. Fr. *Die kirchlichen Exemtionen der Klöster von ihrer Entstehung bis zur gregorianisch-clunienischen Zeit.* Leipzig: Fock. 2 M. 60 Pf.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- DARY, G. *L'Electricité et la défense des côtes.* Paris: Grelot. 5 fr.
- BÜHN, F. *Die paläarktischen Grossschmetterlinge u. ihre Naturgeschichte.* 9. Lfg. Leipzig: Heyne. 1 M. 20 Pf.
- SCHIFF, M. *Gesammelte Beiträge zur Physiologie.* Lausanne: Benda. 48 M.
- SCHLEICHER, F. *Das diastatische Ferment der Pflanzen.* Leipzig: Engelmann. 3 M. 50 Pf.
- VERNOY, C. *Blumen u. Insekten der Insel Norderney u. ihre Wechselbeziehungen.* Leipzig: Engelmann. 9 M.
- WETTM, Th. B. van. *Researches on Matrices and Quaternions.* Leiden: Brill. 2 M.
- ZAPALOWICZ, H. *Das Rio Negro-Gebiet in Patagonien.* Leipzig: Freytag. 3 M. 60 Pf.

## PHILOLOGY, ETC.

- GOETZLER, L. *Animadversiones in Dionysii Halicarnassensis antiquitates romanas.* Pars II. München: Ackermann. 2 M. 40 Pf.
- HEINZEL, R. *Ueb. Wolframs v. Eschenbach Parzival.* Leipzig: Freytag. 2 M. 30 Pf.
- SCHÖNE, A. *Coniectanea critica.* Kiel: Toeche. 1 M.
- TOMASCHKE, W. *Die alten Thraker. II. Die Sprachreste.* 1. Hälfte. Glossen aller Art u. Götternamen. Leipzig: Freytag. 1 M. 40 Pf.

## CORRESPONDENCE.

## THE SEPTUAGINT versus THE HEBREW TEXT OF THE BIBLE.

## IV.

Athenaeum Club.

In my preceding letter I brought together the views of some of the most competent scholars of modern times, who have specially examined the respective merits of the Masoretic and the Greek texts of the Book of Jeremiah, and who agree that the Greek text is much to be preferred and that the Hebrew is marked by numerous alterations, interpolations, &c.

I should now like to prosecute the inquiry somewhat further. The last chapter of Jeremiah has been a puzzle to most of the commentators. It has nothing to do with the earlier part of the Book, and is merely a transfer of a long passage from the Book of Kings, or from the original authority of the Book of Kings, and is appended to the prophecies apparently *à propos* of nothing. The text of Jeremiah concludes with the last verse of the previous chapter, which reads "So far the words of Jeremiah," proving not only that this was the terminus of the particular narrative, but that the whole Book was a compilation. We cannot explain the presence of this apparently inconsequent chapter from the Hebrew text of the Bible. If we turn to the Septuagint, however, we have a very promising clue. In that version the Book of Lamentations does not begin in the abrupt way in which it does in the Hebrew Bible, but with the following exordium:—

"And it came to pass after Israel had been carried away captive, and Jerusalem made desolate, Jeremiah sat weeping, and lamented this lamentation over Jerusalem, and said."

In regard to this initial clause, which is the only material variation between the Hebrew and Greek texts of the book. Dr. Payne Smith speaks as follows:

"It is scarcely possible that the LXX., in a matter like this, can have made a mistake, and the tradition, which they have embodied in this verse, was apparently received also by the Jews of Palestine: for Josephus says (*Antiq.* x. 5) that Jeremiah composed a dirge for Josiah's funeral, 'which remains unto this day.' These last words go far to prove that Josephus identified the Lamentation spoken of in 2 Chronicles xxxv. 25, with our present book. So, too, the book is attributed to Jeremiah in the Targum of Jonathan, in the Talmud (*Baba Bathra* xv. 1), and in the Syriac version (at the beginning and end of ch. v.)."

The same view is also held by Wellhausen.

But this is not all. If the verse be, as these authorities affirm, perfectly trustworthy on these grounds, it becomes much more interesting when we find that it in fact continues and completes the narrative in the last chapter of Jeremiah; and that the whole forms a very proper and a very interesting preface to the Lamentations which follow.

It is true that in many—nay, in most—of the Greek codices, the Book of Baruch intervenes between the text of Jeremiah and that of Lamentations; but this is only another proof of the fact referred to more than once in these letters, that the codices in question, instead of representing the Septuagint, represent in many cases one of the later Greek versions on the eclectic text of Origen. The true order in this case has, however, been preserved in some Greek MSS.; in the Vulgate, which derived it doubtless from the ante-Hieronymian Itala; and in our own English Bibles.

This explanation of the occurrence of the last chapter of Jeremiah where it is found, and of its contents, seems so reasonable that it is strange it has not been generally adopted, although pointed out long ago. It is another case of the tendency of microscopic criticism sometimes to displace the criticism derived from everyday wisdom. So far as we can gather, the Fathers who wrote before Origen and who quote Lamentations quote it as the work of Jeremiah, and make no distinction at all; and it seems to me plain that in the original Septuagint it ran continuously on after Jeremiah, and was only separated by the Rabbis at a later time and transferred to the Hagiographa.

The evidence is also very strong that originally Lamentations was directly and continuously followed by the Book of Baruch. Jerome rejected Baruch because, as he says, it no longer existed in Hebrew. This is, how-

ever, a misleading statement. We are expressly told in the Apostolical Constitutions, written in the third century, that the Book of Baruch was read in the synagogues. It will be remembered that in ch. i., v. 14, it is expressly said that the Book was to be read in the Temple. Jerome's statement probably refers to the practice of his day in Palestine. It is quoted and used by the fathers who wrote before Origen, and apparently always treated as an integral part of Jeremiah. Athenagoras, who died in A.D. 177, cites Baruch without hesitation as a prophet (see *Legat. pro Christ.* 9. Irenaeus, who died in 202, cites Baruch under the name of Jeremiah (see *Adv. Har.* v. 35, 1). Clement, who died in 200, also quotes Baruch (see *Pædag.* II. 3); so does Dionysius of Alexandria. Origen certainly treated Baruch as an integral part of Jeremiah.

Again, there can be no doubt that the Greek Baruch is a translation from the Hebrew. In his article on "Baruch" in the *Encyclopædia Britannica*, Dr. Davidson urges that the number of Hebraisms it contains (which are sometimes so peculiar that they cannot be resolved into the authorship of a Greek-speaking Jew) point to the Book having had a Hebrew original, which had gone into disuse and been supplanted by the Greek version in Jerome's day. He also urges certain features in the Book as pointing to its Palestinian origin. He further points out that in the Hexaplar Syriac version there are continual references in the margin to the Hebrew, showing that, in Theodoton's time, the Hebrew text was still extant. The Septuagint version agrees so entirely in construction, phrases, and words with that of Jeremiah that there cannot be very much doubt that, as Dr. Davidson says, it was made by the same person who translated the latter.

Appended to Baruch in many MSS. and forming the 6th chapter of the Book is the so-called Epistle of Jeremiah. Although Dr. Davidson denies its Hebrew origin, Welte (see *Herb's Einleitung*, 1st part, 14 and 15) and Reusch produce arguments to show it was originally written in Hebrew. The 4th verse of the letter is supposed to have been the origin of the allusions in Maccabees ii. 3-5. The letter, like the rest of the Book of Baruch, was treated in the Septuagint as an integral part of the work of Jeremiah, and it is specially named by Origen when he reports the Hebrew Canon of his time. The arguments are cumulative, and they seem to converge upon one conclusion: namely, that when the Septuagint translation was made, the so-called Book of Jeremiah included Lamentations, Baruch, and the Epistle of Jeremy, that the disintegration of the text and the distributing of its contents among sections of the Bible to which different authority attached was the work of the refining and Rabbinical criticism of the latter part of the second century; and that here (as in the cases cited in previous letters) we shall do well to return to the Greek text as nearly as we can, instead of tying ourselves to the text preserved by the Masorets as the revisers of the Old Testament did, and as Protestant Theology has so persistently done since it championed the views of Jerome against those of Augustine on the subject of the Canon. This view is not new: it is an old view, and it has the supreme advantage of having been the matured view of, perhaps, the most learned and acute textual critic of modern times, Lagarde.

I have not yet finished my subject, but my present letter is long enough.

HENRY H. HOWORTH.

SIR THOMAS MORGAN.

Oxford: Feb. 3, 1894.

The following letter from Sir Thomas Morgan to Dr. Samuel Barrow settles a question which has been much discussed—viz., the authenticity



clay may, after all, have had a sub-glacial origin.

On all the controversial points referred to above, the author's views were already fully known to geologists. With regard to the doctrine of Uniformitarianism, his attitude, as might have been anticipated, is that of most moderate men at the present day. They accept the fundamental principles of the Hutton-Lyell creed, but have widened their views in accordance with the advance of modern science. It is pleasing to note the respectful terms in which Prof. Bonney refers to our great masters, contrasting as his language does with the half-suppressed sneers occasionally heard in certain quarters. Much of the early part of the professor's volume is devoted to those subjects with which Lyell fascinated us in his *Principles*—the operation of natural agencies which are at play on the surface of the earth at the present day, in illustration of geological changes which have occurred in the past history of the earth. At the same time it cannot for a moment be held, as might possibly be inferred from certain remarks in the preface, that the present volume in any sense takes the place of that classical work.

With reference to the illustrations in *The Story of our Planet*, it may be pointed out that a notable feature is the introduction of a few chromolithographs, which—though perhaps a trifle too highly coloured—remind us of the style of illustration used in certain German works of kindred character, notably in Neumayr's *Erdgeschichte* and in Kirchhoff's *Unser Wissen von der Erde*.

F. W. RUDLER.

## CORRESPONDENCE.

### THE FABLES OF AVIANUS.

Trinity College, Oxford: Feb. 11, 1891.

The complete sentence of Avianus' preface is as follows: "*De his ego ad quadraginta et duas in unum redactas fabulas dedi, quas rudis latinitate compositas elegis sum explicare conatus.*" Mr. Jenkinson, with Hervieux and several others, explains this to mean that the forty-two fables of the Aesopian collection, which Avianus versified, were till then only known in a rough (perhaps a prose) Latin version, and that Avianus gave them artistic form by drawing them up in elegiacs. This view he thinks the only possible one. I deliberately rejected it, explaining the words to mean that Avianus drew up his forty-two fables in an unpolished style and in elegiacs. My reasons for this view were (1) the correspondence of the previous clause in *in unum redactas dedi = in unum redegei et dedi*, with *rudi l. compositas elegis explicare sum conatus = rudi l. composui et elegis explicare sum c.* (2) If the antithesis which Mr. Jenkinson finds were intended, it would, I think, have been expressed more distinctly, either by inserting *ego* before *elegis*, or possibly by adding *ante* before *compositas*. (3) The *rudi latinitas*, in spite of the Virgilian cast of Avianus' version, is, after all, perfectly palpable, and in some ways even obtrusive: "words are admitted which belong to the decadent diction of the epoch, and the grammatical construction is allowed to follow the increasingly lax usage of popular speech" (Prolegomena to my edition, p. xxxv). I doubt whether anyone who reads these fables would not find them sufficiently "rude" to justify such a description as *ruditatis*.

*itate compositas*. Compare them, for instance, with the elegiacs of Orientius' *Commonitorium*, or with Maximianus' elegiacs: the difference is very marked, and is just such as might be expected in a poet who, writing on a popular subject, designedly introduced popular constructions and uses of words.

ROBINSON ELLIS.

P.S.—In my second notice of Hervieux' Avianus (ACADEMY, February 10), the words *de duabus ollis* are wrongly printed *de duabus ouis*.

## THE S-PLURALS IN ENGLISH.

Oxford Feb. 8, 1894.

As Prof. Earle's two last letters consist entirely of vague generalities and unsupported assertions unaccompanied by any corroborating fact, I may be excused from discussing them. He has not disproved a single one of my statements, nor shown that my conclusions are not valid; while, on the other hand, he has not produced the slightest evidence in support of the notion of French influence on our s-plurals, which I was surprised to find that he held. Until some proof of it is forthcoming, scholars must continue to regard it as an "ancient and baseless superstition."

A. S. NAPIER.

## SCIENCE NOTES.

THE Bakerian Lecture will be delivered before the Royal Society on Thursday next, by Prof. T. E. Thorpe, his subject being a research carried out by Mr. J. W. Rodger and himself on the relations between the viscosity (internal friction) of liquids and their chemical nature.

THE gold medal of the Royal Astronomical Society has been awarded to Mr. S. W. Burnham, for his discoveries of binary stars and his researches in connexion therewith.

THE Order of St. Maurice and Lazarus has been conferred by the King of Italy upon Sir Joseph Lister, M. Pasteur, and Prof. Virchow.

THE name of the Guilds Central Institution, at South Kensington, has been changed to that of the Guilds Central Technical College.

THE fourth annual general meeting of the London Amateur Scientific Society will be held on Friday next at the Memorial Hall, Farringdon-street, when Mr. J. D. Hardy will deliver his presidential address, and Mr. W. H. Davis will be proposed as his successor in the chair. There will also be the usual exhibition of objects of interest.

MESSRS. FREDERICK WARNE & Co. have sent us the first quarterly volume of *The Royal Natural History*, edited by Richard Lydekker, which they are also issuing in monthly parts. The scale of the work may be inferred from the fact that about 230 pages are devoted to the order Primates (Man, however, being excluded), and that Chiroptera, or Bats, are not yet completed. There are four coloured plates, and six others of full-page size, besides more than a hundred interspersed in the text. Most of these are admirable examples both of drawing and of engraving.

## PHILOLOGY NOTES.

THE *Classical Review* (David Nutt) for February is a double number, and also contains the index for 1894. A prominent feature is the proportion of space devoted to works of theological interest. Prof. T. K. Abbott reviews Chase on "The Old Syriac Element in the text of Codex Bezae," arguing that the theory of the author is by no means made out to the full extent claimed; Mr. M. R. James criticises Charles on "The Book of Enoch,"

to which the author has already replied in the ACADEMY; Mr. J. Rendell Harris reviews the fifth part of Zahn's "History of the New Testament Canon," drawing special attention to the arguments adduced for the superiority of the Syriac version of the text of the Apology of Aristides; Mr. H. M. Gwatkin briefly notices the new part of Harnack's "History of Early Christian Literature"; and Dr. C. Taylor examines various theories as to the Gospel of Mark, in view of the light thrown on them by the discovery of Tatian's Diatessaron. Of the other reviews, perhaps the most important is that of Kenyon's "Greek Papyri in the British Museum," by Mr. J. Rendell Harris who is even able to extract some instruction from the jargon of the magical formulæ. Among the original articles, Prof. Henry Sidgwick prints a paper (read recently before the Cambridge Philological Society) on the trial scene in Homer, maintaining the old interpretation against the theory of J. H. Lipsius; Mr. F. W. Walker continues his Philological Notes, explaining how certain anomalous forms ( $\beta\delta\eta$ ,  $\eta\alpha$ , and  $\eta$ ) do not contravene his position, that the Greek  $\sigma$  aorist is an indicative, formed with the personal suffixes of the perfect from the  $\sigma$  subjunctive of an unthematic stem; as Mr. R. J. Walker contends for the existence in Aristophanes of a Doric future, that is to say of a future at once sigmatic and circumflexed. Finally we may mention that Prof. R. Ellis continues his collation of the Madrid MS. of Manilius, and also reviews two new editions of Catullus.

M. THEODORE REINACH has reprinted from the *Revue des Etudes Juives* (Paris: Durlacher), a paper entitled "Juifs et Grecs devant un Empereur Romain." In the course of his researches for a work he has nearly completed on the gentile sources of Jewish history, his attention was drawn to a fragmentary papyrus in the Louvre, relating to the Jews of Alexandria and a Roman Emperor. This papyrus has been published more than once, by far the best edition being that of Wilcken (*Hermes*, 1892). M. Reinach, however, claims to have amended Wilcken's text in several points. He argues that it is an appeal brought, not by Jews alone, but by two rival deputations of Greeks and Jews, about a religious disturbance that had taken place in Alexandria some little while before. The Roman Emperor is unnamed. Wilcken would identify him with Trajan; but M. Reinach gives some reasons for thinking that he may be as late as Commodus. In any case, we have here the first historical record of a ghetto, or region of a city exclusively set apart for Jews. Another curious feature is the mention of a pantomime "King of the Jews." M. Reinach prints all the Greek text that is decipherable, together with a French translation. It appears that two small fragments of the same papyrus are now in the British Museum (No. xliii., Forshall).

## REPORTS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Annual Meeting, Thursday, Jan. 25.)

PROF. JEBB, president, in the chair.—The following new officers were elected for the ensuing year:—president: Dr. Postgate; vice-president: Prof. Jebb; members of council: Prof. Skeat, Mr. Edwards, Mr. Hicks, and Mr. Neil; secretary: Mr. Giles. The following resolutions were unanimously passed: (1) "That a sum not exceeding £30 be voted for the purpose of printing and publishing the unpublished philological MSS. of the late Mr. H. D. Darbishire in a memorial volume, it being understood that each member of the society receive a copy of the volume." (2) "That the society authorise the republication in the same volume of the late Mr. Darbishire's papers already published by the society."—Dr.



Fennell criticised Dr. Brugmann's account of the suffixes *-dhro-*, *-dhra-*, *-dhlo-*, *-dhli-* (*Grundz.* ii. § 77). Of the three instances adduced to show that "isolated examples may date from early times," he argued that one had very little weight, viz., Czech *stadlo* by Latin *stabulum*, there being a Czech *stado* of the same meaning as *stadlo*, while Latin showed nothing parallel to *stado*, and *stabulum*, meaning "herd, drove," was late and poetic; that another had no weight, viz., *λύθρον* by Lat. *delubrum*, *pollubrum*, as the *b* was for the *s* seen in *lustrum*. To the instances of *b* for earlier *s* might be added *labrusca* for *lav-rusca* (cf. *lascivus hederæ*): *salebra* for *sal-es-ra*; *probrum* for *prosur-*, akin to Skt. *prish* "sprinkle," as if "a bespotting"; *nubrare* for *g'is-rare*, akin to Eng. *queasy* "shaking, trembling," *gaesum* (Keltic) as if "a quiverer," Skt. *jishati* "moves"; *ebrius* for *ē-yis-riō-*, adj. stem from *ē-yis-ro-m* neut. = "strong ebullience," from adj. *ē-yis-ro-s* "strongly ebullient," fr. *e* and *yes-ro*, adj. stem = "ebullient," akin to *ξῖω*; *sōbrius* assimilated to *cōbrius*, fr. *sōb-ro-s* for *sōb-ro-s* from *sē-yis-ro-s*. The setting of the remaining instance, Czech *sidlo*, by Lat. *sabula* would be beyond criticism if it were certain that Lat. *-bulo*, *-bulā* were from *-dhlo-*, *-dhli-*. There is not sufficient evidence for the allegation that these suffixes arise from a determinative *dh* + the suffixes *-ro-*, *-rū-*, *-lo-*, *-li-* respectively. The only early Greek instance of an early *-dho-*, κ.τ.λ. form, by a kindred form in *-dho-* or *-dho-* is *ἐπιδόμων* by *ἀναδόμος* (Brugmann only gives the late *δομός*). The meaning of *ἐπιδόμων* connects it with *ἀπορία*, *ἀπός*, rather than with *δομός*. The *θ* of *ἐπιδόμων* may belong to the root, if we derive the word from *είδομαι* (cf. *τέρας*, *βέβαιος*, *βέβηλος*) from *√sedh*, cf. Skt. *sādhu* "excellent"; while *ἐχθρός* may be from *ἐχθ + op + o* (cf. *ἐχθαίρω*). If *faber* is to be set by *τετός*, the *-dh-* is reduplicative, not a determinative. Brugmann has confused two if not three distinct cases, besides offering some questionable etymologies. Is the source of *-dhro-* in some cases (when it is not composite, as in *ἐπιδόμων* and *ἐχθρός*) the root *dhr* "hold, contain, support"? Note the Old Pers. *taf-e-dhra*, "a melting," not noticed by Brugmann.

MANCHESTER GOETHE SOCIETY.—(Wednesday, Jan. 31.)

THE REV. F. F. CORNISH, president, in the chair.—Mr. T. A. Stephens read a paper on "The Date, Form, and Sources of Goethe's 'Clavigo,'" in which he arrived at the following conclusions. There is no reason to doubt Goethe's statement in *Dichtung und Wahrheit*, and elsewhere, that he wrote "Clavigo" in eight days, after reading Beaumarchais's *Mémoires* at a party of friends, at the suggestion of a lady, who is believed to have been Anna Sybilla Münch. It can be proved from Goethe's contemporary letters that this happened between May 6 and June 1, 1774; and Düntzer even tries, with some plausibility, to fix the date as the week from May 13 to 20. In form "Clavigo" is a return from the irregularity of "Goetz" to the conventional rules of the drama, and as an acting play it is a decided improvement upon the earlier work. While in Beaumarchais's narrative of the Clavigo episode the scene changes seventeen times, there is in Goethe's play no change of scenery in three acts, and but one change in each of the other two. The influence of Lessing's "Emilia Galotti" can be recognised both in the language and in the treatment of the dialogue. Like Lessing, Goethe throughout pays due regard to the necessities of the stage, and the action flows directly from the characters. There is further a certain resemblance between the characters of Marinelli and Carlos, as well as several minor resemblances. Goethe's chief sources are the *Mémoires* of Pierre Augustin Caron de Beaumarchais (1732-1799), and more especially the "Quatrième Mémoire contre Goetzmann," published in February, 1774, which contains as an episode Beaumarchais's action against the Spanish author and court official, José Clavigo y Fajardo (1730-1806). The story is briefly: that Clavigo (or Clavigo), having broken his promise to marry Beaumarchais's sister, the brother came to Madrid, forced Clavigo to sign a declaration acknowledging his guilt and re-establishing the reputation of the lady, and with its help finally obtained Clavigo's expulsion from his office. The

sister, far from dying of a broken heart, like Goethe's heroine, returned to France, and was there married to a M. Durand; nor was Clavigo killed by the avenging brother, but was again received in favour at court and died full of honours in 1806. Beaumarchais's narrative is in the main borne out by the documentary researches of Loménie in *Beaumarchais et son temps*. Goethe's indebtedness to Beaumarchais's *Mémoire* is considerable, not only in the main conception, but also in the details of the story. Thus, the account of Beaumarchais's first arrival and reception at his sister's house is mainly taken from the *Mémoire*, but Goethe's alterations are worthy of note. With Beaumarchais, everybody, after the first excitement, is calm and businesslike; while in Goethe's play the whole of the scene is steeped in an atmosphere of high-strung emotion. The most obvious resemblance of the two versions is, however, in the second act of Goethe's play, containing the first interview between Beaumarchais and Clavigo, the greater part of which is a literal translation from the *Mémoire*. The main incidents are the same: viz., (1) The pretext on which Beaumarchais visits Clavigo, accompanied by a friend; (2) Clavigo's question as to what has brought Beaumarchais to Madrid, and his offer of assistance; (3) Beaumarchais's ambiguous reply, with the special reference to his friend; (4) Beaumarchais's narrative; (5) The revelation and the signing of the declaration in the presence of the servants; (6) Clavigo's bold request to Beaumarchais to act as mediator between Marie and himself, and Beaumarchais's refusal. The points of difference in the whole treatment of the subject are, however, very significant. In the *Mémoire* the main interest is not in the sister, who is scarcely mentioned, nor in Clavigo, who is portrayed as a poltroon, but in the personality of Beaumarchais, who places his own doings in the most favourable light with all the ability of a skilful special pleader. This could not of itself supply a sufficient dramatic interest. To obtain this Goethe had to set Beaumarchais somewhat in the background: he had to transform the character of Clavigo from that of a farcical coward to a man not unworthy of Marie's love, and that love itself had to be presented with a depth and intensity unknown to the original. To gain these effects, Goethe could not present the story of Clavigo's second desertion in the way in which it appeared in the *Mémoire*. With him Clavigo's return and repentance are sincere, and the final declension is due not to his own heart, but to the influence of Carlos. The difference in treatment between Beaumarchais's narrative and Goethe's drama are typically shown in the reconciliation scene. Neither the elder sister nor her husband are mentioned in Beaumarchais's *Mémoire*; nor, of course, is Clavigo's friend Carlos. One of the friends by whom Beaumarchais found his sister surrounded is brought into the play in the person of Bueneo. The letter from the French Ambassador produced in the fourth act is almost a literal translation of a letter in the *Mémoire*. The lecturer passed over the sources of the fifth act (which has, of course, no counterpart in the *Mémoire*) consisting mainly of a ballad—not yet positively identified—which suggested the idea of the final scene, as he had discussed these at a previous meeting of the society.

VIKING CLUB.—(Friday, Feb. 2.)

PROF. WATSON CHESYNE, Jarl, is the chair.—Mr. H. L. Brækstad gave a lecture on "Norway and its People," illustrated by lantern views. The early history of the country was briefly traced, beginning with the settlement by the Northmen, a branch of the Teutonic or Gothic race, the ancestors of the Norwegians of to-day. The aboriginal Lapps had been driven further and further north, till they were at last left in peace at the northern extremity of the country, where, however, they are now fast dying out. The characteristic independence of these Northmen, or hardy Norsemen, was fully illustrated, Norway being one of the few countries, if not the only one, in Europe where the peasantry have never been serfs. Their udal laws trained them in the management of their own affairs, and produced that feeling of self-respect and independence which the possession of property, and land in particular, gives. The

early Northmen, not being able to wring sufficient out of the barren soil for their livelihood, had to resort to Viking raids for the necessities and luxuries of life, harassing the coasts of their own country, as well as Scotland, England, and France. Mr. Paul du Chaillu's work, *The Viking Age*, was briefly noticed, particularly the assertion that the English race must look to the Scandinavians for their ancestors, and that the old Saxons were, indeed, nothing but Norwegian, Swedish, and Danish invaders, who drove the Celts into Wales and other outlying parts of the country. The lecturer, while acknowledging the well-known Norwegian and Danish settlements in Orkney, Shetland, the East Coast of Scotland, Yorkshire, and Ireland, pointed out that England had already been settled by Saxons and Angles for hundreds of years before the invasions of the Norsemen, and that there was no evidence whatever that the early Saxons came from Norway or Denmark. The Saxons, another branch of the Teutonic race, came, according to the best authorities, from the Elbe and the North of Germany, while the Angles, also Teutons, came from Angel in the South of Denmark. Norway was divided into numerous small kingdoms until 870, when Harold the Fair-haired united the whole under one crown. In 1450 Norway was joined to Denmark, and so continued for nearly four hundred years, being treated like a conquered province, producing the most disastrous results to Norway; but nevertheless the peasants maintained their personal rights. In 1814, Norway regained its independence, and was eventually united with Sweden under one king, but declared a free, independent, and indivisible kingdom, retaining its own parliament, government, army, and navy. Norway has for the last fifty years had a most perfect system of local government. Norwegians of to-day consist of two classes—Bönder or peasants, and townspeople, the latter to a great extent of foreign origin. The peasantry are still the kernel of the nation. They have always been the freeholders of the land on which they live, on which, as a rule, their forefathers have lived for centuries before them. From the earliest times the peasantry have been the absolute owners of the land. During many political difficulties the Norwegian peasants have been the saviours of the country; and from their ranks have sprung some of the most celebrated men of our day, such as Björnson, Ivar Aasen, Skredsvig, a great number of their best painters, and nearly all their sculptors. Norway ranks high among European countries in education: all the peasants and working classes can read and write; they all know the constitution and the history of their country. In speaking of the modern literature of the country, reference was made to Wergeland, Welhaven, Björnson—the latter has been well called "the political conscience of the Norwegian people," Ed. Grieg, the musician, and lastly Ibsen, who has been described as a pessimist and realist of the first water, but whom the lecturer preferred to regard as the Shakespeare of the nineteenth century.—In the discussion which followed, Dr. Karl Blind said that Mr. Brækstad had given his hearers a good idea of the people of a country which, on account of its free institutions, has been called the "Northern Switzerland," and an equally good glimpse of the modern literature of Norway, as represented by Björnson, Ibsen, and others. In the translation of Ibsen's dramas, Mr. Brækstad has had a hand, and a very efficient hand it was. He (Dr. Blind) understood that the lecturer was engaged now on the translation of a work of Jonas Lie, another of his eminent literary countrymen. Impressive as some of Ibsen's plays are held to be, it was to be hoped that the Norse race would not allow itself to be influenced by their pervading tone of gloomy pessimism, or else life would not be worth living for them. He was glad to find that Mr. Brækstad had taken a proper estimate of Mr. du Chaillu's work, *The Viking Age*. That book was valuable for its illustrations, and for its extracts from the Edda and the Sagas; but the same could not be said of some of the arguments of its author, who actually disputed the fact of the Anglo-Saxon settlement of England. Referring, in the course of his remarks, to an attempt which has been made to explain the names of England from the Scandinavian word *eng*, which means a meadow—so that this country would bear its appellation from being a grassy

land, of flat or undulating appearance, Dr. Karl Blind said that the Angles, or Engles, had, after all, clearly left their trace in Englefield, Anglesey, and other place-names. The Angles and Saxons were well recorded in the title of the early English kings. In the Saxon Chronicle, this country is spoken of as *Engla-lande*. In Germany, to this day, it is still practically referred to as *Engel-land*. Mr. Brækstad (the speaker continued) had dwelt on some differences between separate branches of the Teutonic race—namely, the Norwegians and the Swedes. Differences no doubt exist. At the same time the similarities are much greater. An Orkney man or a Shetlander might often pass, in outward appearance, for a Norwegian, a Swede, a Dane, or even a German, and *vice versa*. Norway, though its population is so small, has one of the largest commercial fleets. This same maritime bent is mentioned by Tacitus of the *Svions*, the forefathers of the Swedes, in the *Germania*. The Germans, on their part, were the great maritime and naval power in the middle ages; and love of the sea is again strongly coming up among them now. So in this respect, as in many others, the Teutonic nations have very much the same characteristics.

ANGLIO-RUSSIAN LITERARY SOCIETY—(*Imperial Institute, Tuesday, Feb. 6*)

E. A. CAZALET, Esq., president, in the chair.—The president informed the members that correspondence had been opened with Russian painters and musicians, with the object of promoting their interests in this country. Several of them had joined the society.—Major-General Tyrrell then read a paper entitled "Russians in Oriental Warfare," in which he observed that, according to Macaulay, "the national existence of the Spaniard was one long crusade," and the same might be said of the national existence of the Russian. He was the first to roll back the waves of Mongolian barbarism, and to follow up its receding tide till he imposed his own yoke on the neck of his former oppressor. The lecturer called this a long Panorama of War, but he proposed to dwell only on the later scenes. He expatiated on the prominent position which foreign officers occupied in the Russian army, especially after Peter the Great, who on making a European tour confided the command of his army to the distinguished Scotch adventurer, Patrick Gordon. In all these wars the Russians proved victorious, with the exception of two; one, the Crimean war, when Turkey had France and England for allies; the other the war in 1711, when Peter the Great was forced to conclude a disadvantageous peace on the banks of the Pruth, with the Turkish sabre at his throat. The peculiarities of the various armies and their modes of fighting were explained. The military vigour and ruthless slaughter of Münnich and Suvorov were graphically illustrated. The latter said, "Stab the Turk with the bayonet and then stab him again: even when he is nearly dead, he may still tumble you over with his sabre." Suvorov was the first inventor of the bayonet exercise in European armies, teaching his soldiers to thrust at fascines dressed up in robes and turbans to represent Turks. At Ismail the body of the Turkish Saraskier was pierced by sixteen bayonet thrusts. Religious fanaticism on both sides lent peculiar fury to the contest. A German major attached to the staff of Field Marshal Count Diebitsch Zabalkowsky (also a German by origin) declared that no one but a Russian could undergo the fatigues and privations that accompany a protracted campaign in Turkey. And we may add that none but Russians would have shown such utter negligence of sanitary precautions, and such callous insensibility to the wants and comforts of their men. The Earl of Albemarle, then Major Keppel, writes:—"The common answer of the Russian officers, to our expressions of regret at the great loss they had sustained, was, that is of no consequence, Russia does not want for soldiers." The Russo-Turkish war of 1827-29 was noteworthy as being the first time that a Russian army crossed the Balkans. This war is also notable for the campaigns of Paskievitch in Asia, which are masterpieces of Oriental warfare. His first laurels were won against the Persians.—A discussion followed, in which Mr. Marval dwelt upon the advantages of peace and of a friendly understanding with Russia. In his opinion, if ill

feeling existed, it was on the side of the English and not of the Russians. The frontiers of great powers should be contiguous: barbarous buffer-states were a fallacy.—Mr. Marchant referred to Pushkin's Journey to Erzeroum, which contained beautiful descriptions of Transcaucasia and awful scenes of Turkish cruelty.—Captain Townshend described from personal knowledge the restless desire of all orientals for fighting, and the eager enquiries of various tribes on the Indian frontier as to the probability of war between Russia and England.—The president expressed the opinion that England and Russia ought to influence the minds of their less civilised neighbours in the East, and show them that fighting was not the only object for which human beings had been created.—Mr. E. Delmar Morgan, in supporting a vote of thanks to General Tyrrell, said that when travelling in Central Asia he had been told by General Kaufmann, that there was security for life and property in all the places which before the Russian advance had been noted for brigandage.

## FINE ART.

### EGYPT EXPLORATION FUND.

#### THE EXCAVATION OF THE TEMPLE OF QUEEN HATASU AT DEIR-EL-BAHARI.

Luxor: Jan. 10, 1894.

THOSE who revisit Luxor this winter will see a great change in progress at Deir-el-Bahari. Ever since Mariette opened out the now famous bas-relief of Queen Hatasu's expedition to the incense-land of Punt, her singular temple has attracted all lovers of the best Egyptian art. Nothing more exquisite has survived from the great period of the XVIIIth Dynasty than these wall-pictures of ships bringing apes and incense, tusks and skins and precious metals for the queen; and the view of the terrace which is backed by this relief is alone worth a much longer pilgrimage than the visitor must make to Deir-el-Bahari. It has been long known that this Terrace and the south end of that above it (which alone used to be accessible) constitute only one corner of the whole temple: vast mounds of rubbish, in certain places between thirty and forty feet high, rose over all the northern part of the terraces, burying far more than Mariette had disclosed, while smaller heaps buried less deeply also the eastern side. Fragments of sculpture, projecting here and there from the mounds, proved that many bas-reliefs must exist beside those laid bare by Mariette, and excited for many years vain regrets that so much of the work of Hatasu's sculptors should remain unseen. The necessity of banking up the sliding mountain side and cutting through forty feet of earth and stones had been sufficient to deter all explorers until a year ago, when, at last, the committee of the Egypt Exploration Fund determined to carry through what no private excavator could undertake, and made application to the Director-General of Antiquities in Egypt. The concession was accorded readily, accompanied by the offer of the gratuitous loan of plant necessary for excavation on a large scale; but it was stipulated that the temple must be completely *débarrassé*, and it was on that understanding that M. Naville began work in January 1893.

The remarkable results of the first short season have been made public already. Beginning with the uppermost terrace, the excavators found under the *débris* of the cliff an unsuspected group of chambers. Against the western rock was a Hall of Offerings built by the Queen, whose portrait appears there, as elsewhere on the temple, in male guise, accompanied by Thothmes II. and III. Adjoining on the east was found a chamber with vestibule, containing a High Altar, built of white stone,

and dedicated by the queen to Harmachis. In its possession of this altar, perfectly preserved, with its graduated incline ascending to the platform, Hatasu's Temple is unique among all the Temples of Egypt. Leading into the northern cliff is also a little chapel, a veritable gem of Egyptian painting, dedicated to Thothmes I., his wife, and his mother, Senseneb. The painted reliefs in this shrine, which vie in interest with the Punt sculptures, are being reproduced in colour by Mr. H. Carter, one of the artists attached this year to the expedition. A little space was cleared also above the colonnade of the second terrace, and other remarkable objects brought to light—namely, two ebony panels, one the side of a shrine about six feet high, dedicated to Amen by Thothmes II., the other part of one of the doors. Both are now at Ghizeh.

The labours of the first season and of the three weeks which have elapsed since work was recommenced in the second have produced an astonishing change in the appearance of the temple. It is literally being cut out of the mountain. When the vast mounds upon the middle terrace have been cleared away—a labour which cannot proceed very fast—the brilliantly-white colonnade round its north-western end will become a landmark visible for miles. The clearance of this part of the temple will have a double interest: firstly, architectural, for Mariette's plan has been found to bear very little relation to fact, and the present appearance of the walls promises unusual features of construction; secondly, artistic, for we have found that a wall of unknown painted reliefs exists below the accumulated rubbish. These will be laid bare during the next fortnight; but the main mass of the mounds will hardly disappear this season. Already upon the upper terrace are piled more than 300 sculptured blocks, taken by the Copts from all parts of the Temple to build their convent walls. In the mounds of the middle terrace we shall recover nearly as many more, of which some show already. When all is cleared, and the possibilities of further discovery exhausted, these blocks will be sorted, and, if possible, built up again in their original places. This work, which will be supervised by Mr. J. Newberry, the architect attached to the expedition, will be of the first importance both on artistic and historical grounds; for it will result in the reconstruction of several scenes hardly inferior, either in interest or workmanship, to the famous Punt reliefs. For example, much has been recovered of the decoration of the third or lowest terrace, showing that there was represented another nautical scene—the transportation of two obelisks from Elephantine, at the bidding of the Queen. Either in the mounds, or by the demolition of the Coptic walls left standing on the upper terrace, it is hoped that the rest of this scene may be found. Every effort is being made to preserve all evidence as to the subsequent history of the temple, and to find the small objects of antiquity scattered among the *débris*. So far, the main finds of the latter class have been beads, scarabs, and figurines, made of the famous blue-glazed ware. Good Demotic and Coptic *ostraka* are frequent, and there is much refuse from rifled mummy pits of the XXIInd Dynasty. Some coffins and mummies have been found lying loose among the upper layers of *débris*: one fine case belonged to Namen-Menkhet-amen, a relative of Osorkhon II. and Takelothis; another contains a very finely rolled mummy, for whose reception it was not originally intended; a third is early Coptic, and shows on the front of the outer cloth representations of wine and corn in the hands, while below is the sacred boat of Osiris, and over the heart a *suastika*.

The uppermost layer of the mounds consists

entirely of the *débris* of previous excavators, who searched either in the temple precinct or immediately above on the hillside for mummy-pits. It contains mummy refuse and many sculptured blocks, but naturally no small objects, except those broken or despised by earlier diggers. Several scraps of newspaper, French and German, have been found in it. Below this lies a layer from three to six feet deep of Coptic rubbish, left by the monks of the convent. Here are found *ostraka* and large quantities of broken blue glaze ware. Immediately below, in the only place on the middle terrace where we have sounded to the bottom, we have found the original pavement. Only, therefore, if we come upon untouched mummy-pits below this pavement, can we hope for any considerable find of small antiquities; for, so far as we have yet seen, there is no *débris* older than Coptic. It is possible that towards the centre of the terrace we may find accumulations left untouched by the monks. But, unless such proves to be case, the same methods of excavation need not be resorted to, nor can the same finds be expected as on sites covered with the slowly gathered silt of ages, or in cemeteries lost in the sand.

While the upper stratum of the mounds is being cut away, progress can be made in the copying of the inscriptions, a large number of which, having been pretty thoroughly erased, present great difficulties. The reconstruction of the Great Altar is to be begun as soon as the masons, now at work on the house which is being built for the excavators, are free. When the whole site has been cleared, the very costly and difficult work of reconstruction must be begun. That of the western-most wall will present peculiar difficulties, but, from the point of view of artistic effect, will best repay labour and cost. If the stone-slide of the cliff can be banked up, and the present Coptic constructions demolished, a large number of sculptured blocks, belonging to other parts of the temple, will be recovered, and the niches restored to their former beauty. The immense task of cutting away the mounds on the middle terrace will take two seasons at least, and the more shallow accumulation on the lowest terrace will still remain. No excavation of the same magnitude is being conducted at present in Egypt; and it is satisfactory that, where so much labour and money must be expended, the monument to be laid bare should be of such exceptional interest. Architecturally, Hatsheut Temple has no parallel: in the quality and preservation of its painted reliefs, it vies with any of the best known tombs; it is placed in a grander situation than any other building in Egypt. The boon which its clearance will confer on lovers of art and the picturesque can hardly be overstated; and science will gain not less by the exploration of a monument of the great XVIIIth Dynasty, the finest existing memorial of Egypt's most famous queen.

D. G. HOGARTH.

#### ENGLISH DRAWINGS AT MESSRS. AGNEW'S.

THE Messrs. Agnew's is one of the few dealer's exhibitions which is really worth notice. It is not a chance collection: doubtful drawings do not mingle with the genuine; and though the Messrs. Agnew are tolerant of the popular, they have more especially encouraged the sterling and, as we may now say, the classical. Other dealers of the better sort have no doubt done their share towards increasing that taste for fine and early English drawings—the drawings of Girtin, Turner, De Wint, Cotman, and David Cox—which was created for the most part by an enlightened literary criticism; but for the reputation of, at least, several of these

masters, the Messrs. Agnew have certainly done more than anybody else in the "trade." Nor is their present exhibition inferior as a whole to those previous ones, in which they have confirmed the delight of the connoisseur in the most excellent of English work. In their gallery, as of old, are noble Turners of various periods, and wrought with very different aims; and by the side of them are De Wint's, such as Mr. Vokins has been wont to love and to gather together—"Cumberland Hills," for instance, and again a "Lincoln"—the city which De Wint drew the most. Of the David Coxs, the earlier are pleasant and craftsmanlike; the later are really powerful examples. The great period of this artist dates, it has been maintained, only from 1844, and thus embraces the time of his old age; for he was about sixty when his "great period" began. The Messrs. Agnew show, as usual, admirable examples of George Barret, an undisturbed and imperturbable classicist, the serenity of whose art is well perceived in the composition entitled "Morning." Not a few good moderns have been admitted by the Messrs. Agnew to the distinguished companionship of the long-deceased masters of English landscape drawing; and among them is Mr. Hine, who is fortunately still with us, and Mr. Thomas Collier, whom we have but lately lost. Mr. Hine's "Down drawings" are executed exactly in the fashion in which the scenery he is wont to depict most of all demands to be treated; while the more obviously masculine manner of Dr. Thomas Collier is, for economy of means and truth and vividness of effect, entitled to take rank as almost *le dernier mot* of landscape painting. As time passes, Mr. Thomas Collier's reputation can but increase.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. HUBERT HERKOMER, Mr. Ernest A. Waterlow, and Mr. Lionel Smythe have been elected members, and Mr. J. R. Weguelin an associate, of the Royal Society of Painters in Water Colours.

THERE will open next week, at the Fine Art Society's in New Bond-street, an exhibition of drawings by Mr. Harry Furniss, described as "political and pictorial."

WE may also mention that an exhibition of works by amateur and other members of the Royal Water-Colour Society Art Club will be on view, in Pall Mall East, from Thursday of this week to next Wednesday.

MR. A. S. MURRAY, of the British Museum, will deliver a course of three lectures on "Greek Sculpture" at the Royal Academy, beginning on Monday next. He proposes to deal particularly with sarcophagi (including those recently found near Sidon), with stelae, and with reliefs on pedestals and throne. On Thursday of the following week, Mr. W. B. Richmond will commence a course, also of three lectures, on "The Evolution of Sculpture."

THE general meeting of the Society for the Preservation of the Monuments of Ancient Egypt will be held on Friday next, at 3 p.m., in the rooms of the Society of Antiquaries, Burlington House, when the question of the proposed dam across the Nile at Assuan, involving the submersion of the Temple of Philae, will be discussed.

THE second general meeting of the Hellenic Society for the present session will be held on Monday next, at 5 p.m., at 22, Albemarle-street, when Mr. H. Stuart Jones will read a paper entitled, "A Reconstruction of the Chest of Kypselos."

MESSRS. A. & C. BLACK have sent us the first yearly issue of the *Book-Plate Annual* and

*Armorial Year Book*. It is described as "edited by John Leighton," but we are convinced that we shall not err in assigning both the letter-press and the illustrations to the (almost unaided) pen and pencil of the editor. Every page—not excluding the cover—is replete with curious lore and honest idiosyncrasy.

#### THE STAGE.

##### PAILLERON'S "CABOTINS."

Paris: Feb. 13, 1894.

"CABOTINS," M. Pailleron's comedy in four acts, full of literary reminiscences, was brought out last night at the Théâtre Français. It is a satire on the political, artistic, and literary charlatans so numerous in modern society: whose success is not due to their intrinsic merits, but rather to their ability in passing themselves off as men of talent, who pander to the worst tastes of the day, who are always singing their own praises to the detriment of others.

M. Pailleron's Cabotins hail from the South, from Daudet's "Midi." They are redolent of garlic and vulgarity, and have formed a mutual admiration and assistance society, known as "La Tomate." The first act takes place in the atelier of Pierre Cardevent (M. Worms), a young sculptor, the only man of real talent among the *ratés* who surround him. He is giving the finishing touch to the bust of a beautiful girl with whom he has fallen in love at first sight, when in walks his friend and adviser Grigneux (M. Got), who in many points reminds one of Murger's Schaunard, a broken-down idealist who earns a precarious living by copying "La Joconde" for American amateurs. The old man recognises in Pierre the heaven-born genius, the true artist who creates a chef-d'œuvre almost unconsciously, by inspiration alone; and he watches over him with anxious care, lest he should fall into the clutches of the enemy Woman, who has been the cause of his own downfall. While the two are discussing art, enters Caracul, the Cabotin of art, who has founded the group of Apartistes painters and hit on the original idea of holding their Salon amid the ruins of the Cour des Comptes; thanks to the abuse heaped on this new evolution of art by the critics, all Paris has rushed to see the Apartistes Exhibition and their 240 "abominations" are selling at unhoped for prices. "Ah! success purifies everything," exclaims Larvejob, a Cabotin of literature, whose pornographic novel, *Vierge et Nourrice*, has just reached its fifth edition. The next to appear is handsome, fashionably-attired Dr. Saint-Marion, the Cabotin of medicine, whose good looks and honeyed words have won the good graces of his lady patients. But the life and soul of "La Tomate" is Pégomas, the Cabotin journalist and politician, an up-to-date combination of Giboyer, Rabagas, and Numa Roumestan, an exuberant Toulousian, blessed with an easy conscience, ready wit, and a sharp pen, who, by dint of bluster and impudence, is making his way to the fore, and, at the same time, is able to assist his friends of "La Tomate" in getting their share of cakes and alo. The part is admirably portrayed by M. de Féraudy, who has scored a popular success.

While Pierre is quietly working at his clay, Pégomas and his comrades are cracking jokes at Grigneux and his theory as to the mission of the true artist. The old man, disgusted with their empty talk and paradoxes, ends by calling them a set of worthless Cabotins, which only adds to their merriment, until a sensation is produced by the entrance of la belle Mme. Laversac (Mlle. Brandès), the wife of the eminent art critic. She has come, attended by a small court of admirers, to tell Pierre that the médaille d'honneur has just been awarded



to him, and to invite him and his comrades to a grand entertainment given in their honour at her house. This first act, full of wit, life, and movement, is worthy of the author of "Le monde ou l'on s'ennuie," and the first part of the second is equally good.

At the *soirée* given in the artistic abode of Laversée, who owes his reputation to the fact that he is the nephew of a director of the Beaux Arts, and is writing a voluminous work on Murillo, we come across other Cabotins beside the master of the house: for instance, Hugon, of the Institut, who smokes his pipe in the drawing-room, and is loud in his praise of "Les Jeunes," in order to curry favour with the rising stars, and escape their criticisms; then there is Brasecommié, the lawyer and judge, and other distinguished members of the Cabotin clan. Some of these characters are, however, a little overdrawn, and savour too much of the *charge d'atelier*. Unfortunately, the "comédie de mœurs" suddenly turns to drama: the love of Pierre for the beautiful Valentine (Mlle. Marsy), an orphan adopted, spoilt, and finally neglected by Mme. Laversée, who is jealous of her, gives rise to a series of badly connected incidents, which belong to the most old-fashioned stage conventionalities, which neither the talent nor the beauty of the actors can render attractive or really interesting. Fortunately, Pégomas, who is the hero of the evening, makes his appearance every now and again to give fresh life and interest to the play. By the way, the *clou* of the second act is the appearance of Coquelin Cadet at the Laversée's *soirée* in his own part of Cadet; he brings down the house with the monologue: "Le pauvre sculpteur," which will probably become the fashion and the plague of this season's private entertainments.

"Cabotins" is an amusing comedy, but an indifferent drama. CECIL NICHOLSON.

## MUSIC.

### OBITUARY.

DR. HANS VON BÜLOW.

THE death on Monday of this great pianist will not cause any sudden void to be felt, since, during the last few years, his mental powers were on the decline. If he had been nothing more than a distinguished pianist, his quickly-earned fame, already a thing of the past, would be scarcely worth recording. He devoted his gifts, however, to the advancement of his art. Born in 1830, he went, in 1848, to Leipzig, in order to study jurisprudence; but he became attracted to music, and threw himself, heart and soul, into the new school of Berlioz, Liszt, and Wagner. By deed and word he fought for the new cause—for romance *versus* routine, for liberty *versus* the fetters of tradition. Bülow, though an enthusiastic champion of the new ideas, was not, like many shallow minds, so carried away by them as to ignore the great masters of the past. His love and admiration for Bach and Beethoven were boundless; and so anxious was he that, with the full-toned instruments and large public halls of the present day, their music should not sound old, that at times he suggested alterations which not only rabid purists but liberal-minded musicians hesitated or refused to accept. His edition of the later pianoforte works of Beethoven aroused considerable opposition; sticklers for the text resented any change. And yet, without accepting all Bülow's suggestions, it may be said that no more earnest and intelligent effort had ever been made to read, through the letter, into the composer's spirit. Bülow's *Beethoven* is a work that will always be valued by earnest students.

As a pianist Bülow took, and deservedly, high rank. He had enormous technique, was a most careful and finished player, and his memory, too, was prodigious. Playing for mere playing's sake was, however, never his aim; his recitals were educational. His repertoire included the best works of the classic masters, and his readings, though perhaps intellectual rather than emotional, were most striking. He did much to encourage the rising composers of his day, and in the matter of novelty, his influence in London, some years ago, was most marked. In Bülow, as in Liszt, Wagner found, indeed, a powerful champion; for the master he reduced orchestral to pianoforte scores, he made and played transcriptions, conducted music-dramas, and, besides, often wielded in his cause a sharply-pointed pen. His pen, and also, on occasions, his tongue, often stirred up anger; for he was of too excitable a nature, of too artistic a temperament to be satisfied either with soft questions or soft answers. Like all great men, he had his faults, but he was a genuine artist. J. S. S.

### MUSIC NOTES.

THE "In Memoriam" Wagner Concert, given by Mr. Henschel on Thursday, Feb. 8,

was a brilliant success. The programme, including Wagner excerpts and the "Eroica" Symphony, calls for no detailed notice. Band and conductor were at their best. One is tempted to compare past with present—the indifference, or opposition, to Wagner with the enthusiasm now displayed in his favour. At some future day the same process will be repeated with regard to the successor of Wagner, who, however, has not as yet appeared above the horizon.

Mr. RICHARD GOMPERTZ's second chamber concert took place at the Prince's Hall on Tuesday evening. A Quartet in A minor for strings, by Dr. C. V. Stanford, proved an interesting novelty. The opening movement, with its contrasted sections, combines skill with feeling. The Prestissimo is short, crisp, and effective. The quiet Andante, with its dramatic section, seems almost to belong to the category of programme music. The Finale is clever and brilliant. The work ought to be heard again soon. The performers—Messrs. Gompertz, Inwards, Kreux, and Ould—deserve high praise. In Brahms's Sonata for violin and pianoforte (Op. 78), Mme. Haas played in a quiet, expressive manner. Beethoven's great Quartet in C minor was finely rendered. Mr. W. Shakespeare was successful as the vocalist.

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## LITERATURE.

*My Arctic Journal: A Year among Icefields and Eskimos.* By Josephine Diebitsch-Peary. With an Account of the Great White Journey across Greenland. By Robert E. Peary. (Longmans.)

WHEN Mr. Peary returned from his winter-quarters at McCormick Bay, it was hoped that, before he set out on a second expedition, he would be able to prepare a full narrative of an exploration which was unquestionably the most important ever made in Greenland. In many respects, indeed, the doubling of the Northern termination of that huge trapezoid of ice and snow, and returning from east to west the same season was, considering the slender resources which he had at his command, the most meritorious made in the Arctic Regions for many years past. Unfortunately, however, Mr. Peary could not find time to complete the book which he began. His first venture was made for the most part at the expense of the Philadelphia Academy of Natural Sciences. The cost of his second, which is on a larger scale, is entirely defrayed by himself; and it says much for the enthusiasm of his countrymen that, by lectures and contributions to the periodical press, he was enabled to accumulate £6000 in the nine months which intervened between his arrival home and his departure for Bowdoin Bay, where he intends to winter not far from his old quarters. Mrs. Peary's modest volume must therefore, with a few scattered papers by her husband, serve to gratify public curiosity until he again appears among us, a happy event which we may hope is due next September or October. It is not intended to be more than a stop-gap—a *memoire pour servir*—until Mr. Peary's own account of his labours is published.

A brief narrative of the sledge journey across Greenland from the explorer's own pen, and some account of the proceedings of the second expedition up to the date when the vessel which took it out left last autumn, give completeness to the history. It does not, however, contain one word about Mr. Peary's experimental journey on the inland ice in 1886 from Pakitsokfjord, where, in 1867, Mr Edward Whymper and I made an attempt to penetrate the interior, though too late in an exceptionally warm summer to accomplish a great deal. But Peary's journey, in spite of Nansen's belittling of it, was with those of Nordenskjöld, scientifically more important than the young Norwegian's two years later. For the Swede and the American settled, as it afterwards appeared, for good and all,

the accuracy of the conclusions theoretically arrived at regarding the interior of Greenland. Nansen added nothing whatever to these observations, so far as they altered the inferences in question. Indeed if Peary's and Nordenskjöld's journeys, outward and back again, are taken in the aggregate, they actually travelled quite as far on the inland ice as their successor. He crossed a comparatively narrow portion of the country by going from east to west. Had not the explorers mentioned been certain of meeting death by starvation on the uninhabited east coast, where they would have arrived at the beginning of winter without provisions enough to return, they would have had little difficulty in crossing Greenland six degrees north of where Nansen and his companions did. But, however admirable as was Peary's experimental journey in 1886—of which no adequate account has been published—it, and all other explorations of a like character, sink into insignificance beside that of 1892, just as that of 1892 will, we all believe, be dwarfed by that of 1894, when Cape Bismarck may be reached, and the outline of Greenland completed in a rough way. Mr. Peary even hints at "a dash for the Pole." But that is the least important part of his work: no contribution to geography can be gained by going a few degrees beyond Markham's or Lockwood's furthest.

Mrs. Peary can only tell of life in and about the hut at McCormick Bay, of a few sledge journeys in the neighbourhood, and of the voyages out and home. But though her narrative cannot possess much novelty, so many expeditions having wintered in the northern parts of Baffin's Bay and the entrance to Smith's Sound, it is unique in so far that it is the story of a wife who shared the hardships of her husband and his five comrades in so high a latitude. Danish ladies pass years at a stretch on the southern side of Melville Bay, and at least one whaler's wife has wintered with her husband in Cumberland Sound. But, unless there were Dutch vrouwen at Smeerenberg, that strange Spitzbergen hamlet of two centuries ago, Mrs. Peary is the first civilised woman who has passed a winter in latitude 77° 43'. This distinction the devoted wife must now share with the female attendant who accompanied her to Bowdoin Bay last autumn. Nor does it seem that the courageous lady was in any way a hindrance to the expedition. Her deft hands, domestic accomplishments, and joyous temperament cheered the party. As Mr. Peary had the ill-luck to fracture his leg just before he landed, his wife's care was doubly necessary. Under her hands "Redcliffe House," the turf-padded plank shanty the men erected, soon became homelike, and a never-failing centre of attraction for the Eskimo, with whom Kane and Hayes have familiarised us. It would appear that the stories circulated in the summer of 1891 about the expedition being insufficiently "found" were partially true. For Mr. Peary depended on supplying the meat for the expedition by hunting in the vicinity of his quarters. In this, as in other respects, his plans were fortunate in the result being equal to the anticipation. All the winter they were well supplied with rein-

deer venison; and with fresh meat and fresh bread every day they had no fear of the scurvy which played havoc with most of the earlier Smith Sound expeditions. The winter, in spite of 53° below zero, did not hang heavy on their hands. For it was spent in preparing clothing, provisions, and sledges for the spring work, and in collecting dogs to drag the sledges across the great "inland ice"—the glacier-covered interior of Greenland.

Mr. Peary started on this expedition in May with one companion (Astrup, a Norwegian), and in three months was back again at Redcliffe House, after reaching the northern termination of the Greenland mainland in about lat. 82° N., and the east coast in lat. 81° 37' 5" N., and long. 34° 5' W. Actually only forty working days were consumed in this remarkable journey, mainly owing to the better quality of the glacier ice in high latitudes than further south where previous journeys had been made, though the unexpected trend of the eastern coast north-westward materially shortened the distance to be traversed. The journey from Independence Bay to McCormick Bay occupied thirty-one days, including three spent in camp during a severe storm. Fog also embarrassed the explorers. But with the exception of two musk-oxen and a calf killed on the ice-bare strip of land which there, as elsewhere in Greenland, skirts the coast, every ounce of food had to be carried; for not a sight or sound of living thing can be expected on the inland ice. Except where the great interior sheet discharges itself at the coastline, crevasses were not encountered; and as none of the "nunataks" or bits of land peering above the ice, which are so common close to the coast in South Greenland, were seen, not a scrap of moraine relieved the monotony of the white sheet. The ice-bare land around the northern and eastern shores was, however, covered with "big and little boulders," and with a kind of breccia formed by the enormous pressure of the superincumbent ice which had covered the ground ages ago. We see something similar in South Greenland—everything showing that those who regard ice-worn boulders as a *moraine profonde* are on the right track. On these "outskirts," as the Danes call the ice-free "selvage" of coast-land, many musk-oxen, snow-buntings, sand-pipers, a gerfalcon, and a pair of ravens were observed, besides bees, butterflies, and numerous flowers, among others the yellow poppy, which is perhaps the hardiest of the Arctic Flora.

These discoveries are to me of peculiar personal interest. For as early as 1867, and still later, in 1875, when preparing a digest of the physical geography of Greenland for the "Arctic Papers of the Royal Geographical Society," I came to the conclusion that the interior of Greenland was covered with a vast glacial sheet, as any land must necessarily have revealed itself in the shape of the moraines, which, however, are markedly absent from any portion of the inland ice. In addition to a number of geological conclusions which time has done nothing to invalidate—the connexion of the fjords with glaciers, the identity of the old brick clays with

the clays of the infra-glacial stream, &c.—I ventured to form certain inferences regarding the northern termination of Greenland, which Mr. Peary has so strikingly confirmed. Reasoning from the fact that there was no great extent of land to the east or west, that the tides and currents from the Spitzbergen Sea (with occasional pieces of Siberian driftwood) find an outlet through Smith's Sound, and that the Spitzbergen ice-stream was not deflected far eastward, I suggested the termination of Greenland in a comparatively narrow point, composed of broken islets, in about 82° or 83° N. latitude. That the northern coast was ice-bare was certain, from the distribution of the musk-ox, ermine, and lemming, which, with the Eskimo, I concluded must have doubled the northern end of the country to reach the east coast, these three animals being unable to subsist on the inland ice; and, moreover, they are, to this day, limited in their southern extension by the glacier extensions and fjords dividing the coast line. It was, therefore, specially pleasing to me that a "theoretical discovery" made so many years ago should have been confirmed to the letter by Mr. Peary, who, from not mentioning this, as, indeed, he does not the work of any of his predecessors, was in all likelihood not acquainted with the memoir in question, which was printed mainly for the members of Sir George Nares's expedition. At the time it was written we knew much less about Greenland than at present. But in 1875 quite enough had been ascertained to make the conclusions noted all but inevitable to the dozen or so people possessed of any scientific acquaintance with Greenland. Yet it is curious—perhaps amusing—to recall that, thirteen years after I had tried to show the interior of Greenland to be ice-covered, Baron Nordenskjöld actually undertook an expedition to prove that it was ice-bare, but returned after demonstrating the accuracy of what he was so confident in being able to disprove. Still later, General Greeley was confident, because he had found part of Grant's Land snow-bare, that inner Greenland would be in a like condition, and even went so far as to apportion the due credit which the originator of this astounding piece of nonsense deserved. Greeley—who, however, knew nothing about Greenland—also doubted (if one can make out the meaning of a rather involved passage in his book) Greenland terminating where I inferred it would (and does), though he erroneously makes Col. Feilden responsible for what it is quite possible that excellent naturalist might not have cared to father in 1875. Indeed, at that time, maps still appeared with Petermann's hypothetical extension of Greenland right across the Pole, a prolongation of the "Land of Desolation," only credible on the assumption that a great many things existed which we know do not exist. Finally, it is with no desire to play the prophet, if the reviewer recalls the fact that these theories—which are no longer theories, but prosaic pieces of school-book geography—were offered to a world bent on believing something very different, at the time when Dr. Nansen was in the nursery and Mr. Peary

still at Bowdoin College. Even now I should not have referred to their confirmation of what was once in the same category as the proverbial German's camel, had it not been noticed, it would seem, in the Scandinavian and American journals. A Norwegian correspondent, who is both distinguished and facetious, is, indeed, good enough to ask whether the writers of the passages in the Geographical Society's *Proceedings*, 1891 (p. 294), and *Journal*, September, 1893 (p. 252), are of Balzac's opinion, that "life demands a great deal of forgetting."

Mr. Peary's longitude of Independence Bay demands the most careful scrutiny. For on its accuracy depends, of course, the actual breadth of Northern Greenland, and, indeed, the certainty that he did reach the east coast, and not simply a point on the northern shore. We are not altogether confident in its absolute correctness. Few longitudes by the sextant are worth very much. In Africa, in spite of their being obtained by occultations and eclipses, there are not half a dozen on which geographers depend. If this is the case where lunars and other observations, for which night is necessary, can be taken, how much more prone to error must be circum-meridian altitudes of the sun during the long Arctic day, even when the chronometer rate is checked by means of dead reckoning kept by an odometer? Mr. Peary is, however, quite convinced that his longitude is good; and considering that on nearing McCormick Bay he was only five miles out in his dead reckoning, his faith is not without foundation. The scientific observations which would have been most desirable are those on the nature of the inland ice and on the ice-bare land, from a geologist's point of view. These we cannot learn were made. For the only member of the party capable of examining such questions to any purpose—the naturalist, Mr. Verhoeff—was lost in crossing a glacier at the head of Robertson Bay. His friends believed that he would be found living among the Eskimo. But on Mr. Peary's second expedition returning to Inglefield Gulf last autumn, the Eskimo declared they had not seen anything of him. He fell, most likely, into a crevasse. It appears, however, from an excellent paper contributed to the *Geographical Journal*, by Mr. Cyrus Adams (October, 1893), that many other observations were accumulated, and will no doubt be published either in a report communicated to the Philadelphia Academy of Natural Sciences, or in this narrative of all his journeys, which we trust Mr. Peary may live to prepare.

Meantime, this brief, lively, well-illustrated, and entirely unpretentious tale of a remarkable expedition will be widely read and warmly appreciated.

ROBERT BROWN.

*Verses.* By Christina G. Rossetti. (S. P. C. K.) If the past year has been mainly one of silence among the Muses, if Mr. Swinburne and Mr. Morris have said no word, if the babble of lesser singers has too often only reminded us of the great voices that are hushed in Westminster Abbey, it will still

be memorable for two gracious things. It has found a new poet in Mr. Francis Thompson, and it has given us a singularly beautiful volume from the hands of Miss Rossetti. Miss Rossetti's gifts, unfairly, as I think, obscured for some time by the marvellous genius of her brother, have none the less won recognition in the hearts of many men. Her poetry has always been reticent and unassuming, but always stamped with a rare distinction, a perfection of form, and an elevation of spirit which are as welcome as flowers in May. It is with a pride of possession that one puts her new volume upon the shelf, to return to again and again for refreshment of the appropriate mood. The verses here gathered together have been in a sense published before, and are now reprinted from the three volumes of devotional musings in which they originally appeared. Practically, however, they are new to lovers of literature, whose attention is not always called to the publications of the S. P. C. K. In various ways they are not without traces of their origin. A cycle of verses written, as some of Miss Rossetti's are, to fit the feasts and fasts of the Prayer Book, must needs, one would think, want something at times of spontaneity. The spiritual moods of the most devout do not follow precisely the order of the ecclesiastical year, nor can those who are nearest in sympathy to John write with equal felicity of Paul and Didymus. A little discreet pruning might have made this book even more representative of the author's powers than it is, by the removal of repetitions and weaknesses accidental to the method of its composition. But this may not be everyone's view, and even so much of criticism appears ungracious, where the only desire is to praise rightly.

It is natural, after this long interval, to look back to Miss Rossetti's earlier work, and attempt to measure the growth which divides it from that of to-day. Certain elements in that earlier work have disappeared; certain others have become fixed and dominant. The note of paganism, so inconsistent with the writer's general standpoint, has ceased to sound; there are no more dirges for dead love, no more tears over life or yearnings for the rest of oblivion. The sense that the world is a vanity of vanities has survived, but it has been transformed: no longer an ultimate criticism of existence, it has become the foil to a religious philosophy. And so, too, the veil of unearthliness, of detachment, which was always present in her most characteristic and serious moods, has extended itself over the whole field of vision. The direct human view of things, the fresh impulse of the senses, the keenness of simple emotion, have become dim in the shadow of all time and all eternity. There is abundance of love for humanity still; but it is a reflected love, for man as the image of the Most High, for man as the beloved of Christ, not for man simply as man. When Miss Rossetti speaks of love now she means not clinging but charity.

"Lord, make us all love all: that when we meet  
Even myrads of earth's myriads at Thy Bar,  
We may be glad as all true lovers are  
Who having parted, count reunion sweet,  
Safe gathered home around Thy blessed feet,

Come home by different roads from near or far,  
Whether by whirlwind or by flaming ear,  
From pangs or sleep, safe folded round Thy seat.  
Oh, if our brother's blood cry out at us,  
How shall we meet Thee who hast loved us all,  
Thee whom we never loved, not loving him?  
The unloving cannot chant with Seraphim,  
Bear harp of gold or palm victorious,  
Or face the Vision Beatifical."

In this sense Love is the keynote of Miss Rossetti's book. It is the final outcome of all her disciplines and raptures, her message, as it was St. John's, to her generation. She rings changes on the beloved word of Love, filling her heart with its music. But the individual, personal love of the *Monna Innominata*, that is no longer a subject of her song. An exactly similar change has come over her outlook upon nature. It has been etherealised, spiritualised. The primal sensuous delight in flowers and the song of birds, the heart that beat in sympathy with June, have vanished. She is still sensitive to the beauty of earth, but chiefly to those aspects of that beauty which suggest the unearthly, the symbolic aspects, in which the spiritual shines most clearly through the material veil: not the full-hearted, aggressive, jubilant moods, but the quiet tints, the serener landscapes, the gentle breezes. These tendencies were visible enough in both the earlier volumes; but then they were but the expression of one side of a multiplex personality: in the verses now before us all the light is reflected from that one facet. In a word, Miss Rossetti has become definitely and exclusively a religious singer.

Of course in a sense all great poetry is religious, with lamps of spiritual illumination and deep wells of spiritual consolation. But in a narrower sense it is convenient to mean by religious poetry the presentation, through the poet's art, of spiritual truth in the forms and under the symbols which it has taken on for Christianity, the versing of definitely Christian doctrine and Christian aspiration. In this kind of poetry English literature has, as a rule, been singularly lacking. We have nothing to set beside the grand bursts of Latin medieval hymnology. Some splendid passages of Milton and the work of a remarkable little group of writers who preceded Milton, sombrenesses of Donne and serenities of Herbert, Crashaw with his sensuous raptures, Vaughan with his "bright shoots of everlastingness," Southwell, Habington, Herrick, Marvell, and half a dozen others—these are the brief flowering time of the rose of religious song in England. It was a thing that grew up and died in some two-thirds of a century, and it was never repeated. What followed is written at large in the pages of our hymn-books: indifferent rhyming and, at the best, irreproachable sentiment in fustian phrase. During the eighteenth century, hymn-writing fell to lower levels than any other branch of literature; and, ritual being an essentially conservative thing, and conservatism a drag never to degeneration but always to reform, the romantic revival affected it not at all. Lyte and Faber are as mediocre as Ken or Watts or Wesley. Even the High Church movement, which in so many ways breathed new life into the dry bones of English Churchmanship, failed in this one. Viewed

merely as poetry, the *Christian Year* is inconsiderable; and even Newman, a marvellous artist in prose, seldom moves freely in the restraints of metre. The fact is that to the Anglo-Saxon temper, with its extraordinary love of precise statement, even religion has usually presented itself as a thing rather to be formulated in creeds than to be shadowed forth in symbols. Metaphor, extravagance, hyperbole, the life of religious poetry, as of all poetry—these it always prefers to avoid. And therefore we have no great religious music, no great religious painting either. An English divine writes hymns in the spirit in which Archbishop Trench claims to have compiled his *Sacred Latin Poetry*. He says:—

"It is needless to say that all hymns which in any way imply the Romish doctrine of transubstantiation are excluded. In like manner all are excluded, which involve any creature-worship, or which speak of the mother of our Lord in any other language than that which Scripture has sanctioned and our Church adopted."

But the Muse, even Urania, refuses to have her wings clipped like this, or to be chained to the car of the Thirty-nine Articles. It is worth noting that, of the band of seventeenth-century writers whom I mentioned just now, two were Catholics; and the three greatest, Donne, Vaughan, and Herbert, were all of Welsh extraction, Celts not Saxons. Evidently religious poetry is something of an exotic in English literature.

I do not know whether Miss Rossetti is a Catholic or a Protestant—and how difficult it would be to say this of Keble or Newman—but it is quite certain that with her Italian blood she has inherited tones of speech and manners of thought which do not belong to our country; and in this fact you have a physiological expression of the unique character of her work. She stands in definite and easily intelligible relations to her brother on the one hand, and to the artistic tendencies of Dante and the Pre-Raphaelite painters on the other. There is the same intimate sense of spiritual beauty, and the same desire to embody this beauty in a concrete symbol. Some of her verses are almost archaic in this respect; they are one in spirit with those groups of heavenly figures drawn rather stiffly with trumpets and uplifted faces on a gold background: these, for instance:

"Leaf from leaf Christ knows,  
Himself the Lily and the Rose.

"Sheep from sheep Christ tells,  
Himself the Shepherd, no one else.

"Star and star he names,  
Himself outblazing all their flames.

"Dove by dove, he calls  
To set each on the golden walls.

"Drop by drop, he counts  
The flood of ocean as it mounts.

"Grain by grain, his hand  
Numbers the innumerable sand.

"Lord, I lift to Thee  
In peace what is and what shall be.

"Lord, in peace I trust  
To Thee all spirits and all dust."

Miss Rossetti is almost equally felicitous in her handling of imagery, whether she elects the traditional inheritance of religious poets,

the well-worn store of scriptural metaphor, rich with its association; or whether she goes further afield, to seek a spiritual suggestion in the harvest of her own quiet eye. Very delicate is some of her vignette work, as in this prayer for the grace of detachment from earthly things:

"Not with the sparrow building here a house;  
But with the swallow tabernacling so  
As still to poise alert to rise and go  
On eager wings with wing-outspeeding wills  
Beyond earth's gourds and past her almond  
boughs,  
Past utmost bound of the everlasting hills."

She displays also a remarkable command of metrical form. As of old, the sonnet seems to be the mode of expression most natural to her: a sonnet constructed with infinite art, with the very spirit of music in its rhythms, and with a subtle and audacious disposition of irregular accents to dispel all danger of monotony. But outside this special sphere she is at her ease alike with the simplest lyric and the most complicated stanza. Long poems are excluded from the scope of the present volume, and, one thinks, rightly so. The long religious poem is essentially a mistake: it is but rarely and for brief intervals that the religious consciousness, or any other intensely emotional consciousness, can maintain itself at such an elevation as to pass naturally into song. So here we have mainly short swallow-flights of music, bubbling springs that well up for a moment and disappear in the earth again. Two or three I cannot forbear quoting. The first two are complete; the third is half of a two-stanza poem. I give them with their headings.

"THESE ALL WAIT UPON THEE.

"Innocent eyes not ours  
Are made to look on flowers,  
Eyes of small birds and insects small;  
Morn after summer morn  
The sweet rose on her thorn  
Opens her bosom to them all.  
The least and last of things  
That soar on quivering wings,  
Or crawl among the grass blades out of sight,  
Have just as clear a right  
To their appointed portion of delight  
As Queens or Kings."

And a second:

"A VAIN SHADOW.

"The world—what a world, ah me!  
Mouldy, worm-eaten, grey;  
Vain as a leaf from a tree,  
As a fading day,  
As veriest vanity,  
As the froth and the spray  
Of the hollow-billowed sea,  
As what was and shall not be,  
As what is and passes away."

And a third:

"Earth hath clear call of daily bells,  
A chancel-vault of gloom and star,  
A rapture where the anthems are,  
A thunder when the organ swells:  
Alas, man's daily life—what else?—  
Is out of tune with daily bells."

There is a very delicate beauty in the imperfect rhyme—itsself subtly "out of tune," which completes the sense here.

Some of the simpler rhythms appear to me well adapted for singing purposes. I do not know if any of them have been set to music. But if so, the hymnbook compilers might take the opportunity to diversify their doggerel with a little litera-



ture. This, for instance, has the refrain which is so effective in congregational singing.

"A PURE RIVER OF WATER OF LIFE.

"We know not a voice of that River,  
If vocal or silent it be,  
Where for ever and ever and ever  
It flows to no sea.

"More deep than the seas is that River,  
More full than their manifold tides,  
Where for ever and ever and ever  
It flows and abides.

"Pure gold is the bed of that River,  
(The gold of that land is the best),  
Where for ever and ever and ever,  
It flows on at rest.

"Oh goodly the banks of that River,  
Oh goodly the fruits that they bear,  
Where for ever and ever and ever,  
It flows and is fair.

"For lo! on each bank of that River,  
The Tree of Life life-giving grows,  
Where for ever and ever and ever,  
The pure River flows."

Miss Rossetti's philosophy is as low-toned, as full of half-tints, as her art. It is no robust, jubilant, self-satisfied, Christianity that she has to offer. She has seen the world and the bitterness thereof. The shadows of its disappointments and perplexities still cloud her mental horizon. And yet through all she retains a moderate optimism: she is content to walk dimly, to hold a humble faith, that in some unknown way things will work out all right, that man will have a chance of fulfilling his high destinies, and that Love will still be lord of all. It is a philosophy of resignation, a creed for the evening of life, of acceptance rather than endeavour, waiting rather than working. "They also serve who only stand and wait." Here is a characteristic meditation:

"THEN SHALL YE SHOUT.

"It seems an easy thing,  
Mayhap, one day to sing,  
Yet the next day  
We cannot sing or say.

"Keep silence with good heart,  
While silence fits our part;  
Another day  
We shall both sing and say.

"Keep silence, counting time  
To strike in at the chime:  
Prepare to sound—  
Our part is coming round.

"Can we not sing or say?  
In silence let us pray,  
And meditate  
Our love-song while we wait."

So, too, in a very beautiful sonnet she looks to death with a faith that has been tried and has come through the trial serene and confident:

"Death is not death, and therefore do I hope:  
Nor silence silence; and I therefore sing  
A very humble, hopeful, quiet psalm,  
Searching my heartfield for an offering;  
A handful of sun-courting heliotrope,  
Of myrrh a bundle, and a little balm."

Surely a heartfield, where it is good to wander and gather rest and comfort in the heat of the day.

EDMUND K. CHAMBERS.

*Life and Times of the Right Hon. W. H. Smith.* By Sir Herbert Maxwell. In 2 vols. (Blackwoods.)

THERE is no doubt that, for the moment, this is an opportune book. It is readable, without putting any strain upon either the philosophy or the history of the reader. It is written by one amiable gentleman about another, and it merits and will surely obtain the indulgence of a good-natured public. This is about the measure of it: to be read this year, shelved the next, and forgotten thereafter. If there were any political secrets among Mr. Smith's papers, the time has not come to divulge them; and accordingly, where official documents have to be referred to, as for example in connexion with the despatch of the fleet to Besika Bay, selections are made from them for purposes of local colour only, and not as additions to history. Here the author could not well help himself: as it is, he has perhaps strained official reticence somewhat in the following quotation from one of Mr. Smith's letters to his family:

"At luncheon at the Admiralty we were discussing our several ideas of rest, and G. Hamilton and Gesehen both declared in favour of being allowed to stay at home on Sunday morning when their wives went to church."

On the other hand, if forecasts are permissible at all, it is pretty safe to say that five-and-twenty years hence, when the publication of secrets will have become at the same time discreet and uninteresting, a *Life* of Mr. Smith will be impossibly out of date. To whom will it then appeal? Outside of departmental work he did hardly anything: his influence, strongly felt by his contemporaries, will be unappreciable in another generation. Accordingly, his life—if it was to be written in two volumes at all—had to be written now, and on these terms it was placed in good hands when it was committed to Sir Herbert Maxwell.

Discursive, garrulous, and chatty, Sir Herbert seems to have written with even less trouble than it will cost another to read him. Some old stories, that have done good service for past generations of politicians, are retold of the present. An easy familiarity with the classics elevates the subject of the book: so easy indeed that Sir Herbert spurns the fetters of mechanical formalism and renders Mr. Smith's family motto, *Deo non fortuna fretus*, as "freighted not by fortune but by God." He draws accomplished parallels—between the Smiths' Methodist objections to sending their boy to Oxford, and the edict which forbade Lacedemonian youths to go to Athens; between the mental and moral qualities of young Raffaele in his studio, and of young W. H. Smith at 192, Strand. As it would have been impossible to make a full book of the "*Life*" alone, it has been very plentifully filled up with the "*Times*" of Mr. Smith, chronologically and annalistically arranged on the plan of the annual summaries which newspapers publish on New Year's day. Page follows page in which Mr. Gladstone is far more the theme than Mr. Smith; digressions on the eloquence of Bishop Magee, the attitude of Lord Hartington, and so

forth abound; and what was perhaps meant to disguise the political unimportance of the greater part of Smith's life in effect emphasises it. Since the "*Times*" of W. H. Smith contain so little of Smith himself, the conclusion is forced on us without escape that he originated nothing, that he led but little, and that, however admirable personally, he had singularly little influence on the times in which he lived. Hence, for some third of this book the interest lies not in Mr. Smith, for he played during its time at most a spectator's part, but in the opinions of Sir Herbert Maxwell. They are frankly old-world and Tory. To him the Ballot Act is still "un-British, almost cowardly," and the Reform Act of 1867 a beginning of evil. Of 1865 he writes:

"With Lord Palmerston's firm will and quaint genial personality there was lost that sense of security, which made moderate men of both parties feel safer under a strong Liberal administration than under a weak Conservative one. Henceforward, step by step, in ever-accelerating descent, the Liberal party was to follow the path of reckless opportunism, till, as has come to pass at this day, it has parted with all the men who might draw to it the confidence of the educated and consciously responsible."

Smith belonged to a class of statesmen peculiar to the middle of this century, of whom, as time goes on, England is likely to see less and less. Trade made him, trade educated him, and he did his work as a consummate tradesman does it. Who the Smiths were nobody knows. His grandfather married beneath him; his grandmother could not write her name. His father was a hard-headed, self-willed, and somewhat narrow-minded man of business. Smith's boyhood was dull; his education was contracted; he was put to work for his living early, and from the time when luckier lads get into sixth forms, he was overworked in his business and had the command of money which he had earned himself. These beginnings, no doubt, led him to great things; he became, and largely thanks to them, enormously rich, though neither closefisted nor greedy, and leader of the House of Commons without a particle of the gift of oratory. But they had their revenge. In later life he regretted his ignorance of classical history, but that was a small matter; his real defect was his inability to amuse himself except with extra work, his inveterate tendency to commonplace, his want of spring of mind and imagination. Hence his leisure was devoted to more business, the business of benevolence. When he was not earning money, he administered charities, and was a model parishioner, a school board member, and so forth. His politics were middle class politics, moderate Liberal at first, moderate Conservative afterwards. He was blackballed at the Reform at thirty-nine, Liberal-Conservative candidate for Westminster at forty, and Conservative-Liberal member a little later, soon merging into a docile Conservative of a rather opportunist kind. His mind expanded itself in Evangelical religion, and his piety is equally remarkable for its unobtrusive sincerity and for its entire want of unction. His reading was

practically *nil*, though Sir H. Maxwell thoughtfully mentions that he was the proprietor of some thousands of well-bound books. In fact, his business was to sell books, not to read them. From the Crimean to the Russo-Turkish War he was, in his own person, practically the firm in the Strand; and when he took up the labour of leading the House of Commons he took it up as a business, which it was his duty to conduct, and he managed it with fairness, orderliness, and regularity, more precious perhaps in the long run than the brilliance of Conservative or the earnestness of Liberal premiers.

The sterling worth of his character was such that no man could fail to respect it and few to admire it. He was the most modest of men, and had the rare natural gift of being entirely devoid of snobbishness. When he first went to the Admiralty he writes to his wife:

"My patent has come to-day and I have taken my seat at the Board, who address me as 'Sir' in every sentence. It is strange and makes me shy at first, and I have to do what I hardly like—to send for them, not go to them; but I am told they expect me, as their chief, to require respect."

To Mr. Lawson, of the *Daily Telegraph*, he said, about the same time, "It must seem funny enough to you, who remember me working in my shirt sleeves, to see me installed here." As late as 1887 he presided, as one of their number, at the annual dinner of the Prince of Wales' tradesmen—why not? did he not supply the newspapers to Marlborough House?

Of his public talents he was singularly diffident. To Mr. Penrose Fitzgerald he writes at a time when he was actually leading the House:—

"My present impression is that I ought not to speak anywhere at all; old Jenner is very strong against it. I cannot believe that a speech of mine would help any fellow, but I would rather give you a lift up than any other man in the House."

In truth, as a speaker, Smith was wholly mediocre. He had difficulty in framing a sentence, not a simple statement of fact, without introducing the word "duty" into it, not in the least from cant, but from a sheer combination of moral excellence with intellectual limitation. Commonplace was the vein in which he found natural self-expression:—

"The elections are all going against us," he wrote in 1880, "and it looks as if the Liberals would be as strong as they were in 1868. I hope Cross will keep his seat, but at present the wave—for it is just like a tidal wave—appears to be rising higher and sweeping everything before it. We know, however, that there is a Ruler, and that the wills of men can be controlled by Him, and I am quite content."

And in 1887:—

"As I grow older I realise that I am getting nearer to the end myself; and while the close of life loses any terror it once had, the duty of being useful to all around me . . . comes home to me every day with greater strength."

His charity was enormous, and had the rare virtues of being reserved and discriminating. He gave constantly, with every precaution to conceal the giver's name; and at the same

time, pressed with petitions as he was, he knew how to refuse. Strange applications were made to him. One introduction ran thus:—

"The bearer of this is an earnest Christian young man. He is at present employed in a wine cellar, an occupation altogether unsuited to his tastes now that he has become a new man in Christ Jesus."

But this was not the way to approach him, and he could be stern to canting and insincere appeals. "Think of my mother, sir!" said a dismissed rascally clerk; "she has no one to depend on but me, and if you dismiss me without a character I shall be unable to support her." Smith was not to be thus imposed upon. "You should have thought of your mother before, sir," was all he said.

His quiet humour was considerable, and under a suave and guileless demeanour he concealed—as the House of Commons discovered during his leadership—no little strategical finesse. Once it aided him so far that he even turned the tables on an interviewer:

"The proprietor of one of the principal New York dailies being in London, wrote to request an interview with the First Lord of the Treasury. Smith had minuted the letter 'Express regret,' when he changed his mind and said to his secretary, 'No! let him come; he can give me the information I want about the municipal institutions of New York' (the Local Government Bill was under consideration in the House of Commons at the time). An appointment was made, the interview took place, and for a quarter of an hour the great journalist was kept busy answering Mr. Smith's questions. Then the next appointment was announced, the visitor was bowed out, and it flashed on him that for once a Britisher had outwitted a Yankee. 'I guess,' he remarked to the private secretary as he picked up his hat, 'I guess that Mr. Smith has interviewed me.'"

It is on Smith's personality that the reader will like best to dwell, and to dwell affectionately, and this is the part of his life which Sir Herbert Maxwell has handled best. Perhaps if, instead of a weighty book, Sir Herbert had produced only a magazine article or two, sketching Smith's career and estimating his character and influence, he would have paid to his late leader a more felicitous tribute. But however the portrait be presented, no one can turn from it without a feeling of sincere respect and of warm liking, or without a wish, strong in proportion to the part politics play in his interests, that we had more plain men like the late Mr. W. H. Smith.

J. A. HAMILTON.

#### NEW NOVELS.

*Red Diamonds.* By Justin McCarthy. In 3 vols. (Chatto & Windus.)

*Britomart.* By Mrs. Herbert Martin. In 3 vols. (Bentley.)

*A Buried Sin.* By Lady Duffus Hardy. In 3 vols. (White.)

*Michael's Crag.* By Grant Allen. (Leadenhall Press.)

*Joyce Martindale.* By Mrs. H. E. Russell. (Remington.)

*Raymond's Folly.* By B. Paul Neuman. (Fisher Unwin.)

*A Naughty Girl.* By J. Ashby Sterry. (Bliss, Sands & Foster.)

*The Old House of Rayner.* By B. Grimley Hill. (Digby, Long & Co.)

*Relics.* By Frances MacNab. (Heinemann.)

THERE is no one who will not welcome a fresh work from the pen of Mr. Justin McCarthy. His name is a guarantee for good workmanship; and if *Red Diamonds*, his latest effort, can scarcely be pronounced superior to previous productions, it certainly shows no abatement in originality and imaginative power. The plot is a singular, but not an altogether improbable, one. Six South African adventurers become joint owners of a diamond mine, which yields little at first, but eventually turns out worth a million of money. By an arrangement duly formulated in a deed of partnership they are possessors of equal shares in the mine, each partner naming an heir to succeed him in case of his own death. Then a chapter of accidents ensues. One of the band dies of an overdose of chloral, a second is murdered, a third is killed in a duel with another partner, who forthwith decamps from the scene of action, while a fifth, Noah Bland, is lynched in punishment for a crime of unusual atrocity, but, before execution, is allowed time to write a letter home to his son and heir in England, Japhet Bland. The sole survivor, an American named Seth Chickering, sells the property and comes to London with the intention of discovering the various heirs. Here the story commences. Seth Chickering is murdered on the very night of his arrival; and the memoranda contained in his pocket book, which is produced at the inquest, furnish materials for an entertaining tale running through three pleasant volumes, and ending satisfactorily to all parties concerned, except to the leading villain, Japhet Bland, who in respect of cold-blooded villany is a worthy descendant of his father.

*Britomart* is a novel powerfully conceived, and full of strong scenes and strong characters. The writer is particularly happy in the complete contrasts of individual character which she contrives to introduce throughout. In the opening scene Richard Trevenna, a cynical and sceptical invalid of fifty, is persuaded by his old friend Edmund Grey, a warmhearted, shy little man, Master of an Oxford college, to atone for a wrong committed in early life, and to marry the woman who more than twenty years before had borne him a daughter. In consequence of this marriage Geoffrey, the nephew and expectant heir of Richard Trevenna, becomes disinherited, and is compelled to break off his engagement with Viola Field, the daughter of a wealthy London merchant. Richard Trevenna soon passes out of the story, which is mainly concerned with the subsequent fortunes of Geoffrey, Penrose Trevenna (the illegitimate daughter already mentioned), and Viola Field. The last-named character, a feeble-souled, doll-like little creature, reminding one of Dora Copperfield, is a skilfully drawn antithesis

to Penrose, the "Britomart" of the book, who is gifted with the strongest powers of will and sense of duty, coupled with an almost uncomfortably bold habit of plain speaking. Mrs. Martin is more successful in her delineation of women than of men; but her story never lacks interest for a moment, and ought to prove a successful one.

Without presenting any novel features either of plot or character, *A Buried Sin* is well constructed, and reads pleasantly. The mischief of the story is wrought by one Levison, a Jew, land-agent to Sir Reginald Thurlowe, who, to gratify a private grudge, procures for the heir, Harold Thurlowe, a sentence of ten years' transportation, by commissioning the latter to cash for him a cheque ostensibly drawn by Sir Reginald. Of the notes thus procured for him he gives Harold half, and buries the remaining half in his garden. The cheque turns out to be a forgery; and as no notes can be traced except those cashed by Harold, he is brought to trial, and the verdict goes against him. It does not require an Oedipus to forecast almost from the first what the outcome of this situation will be; and the only mystery is whether the "Buried Sin" is the buried bank notes, or whether it refers to the concealment of a compromising bit of family history on the part of Mrs. Kent, mother of Reginald and Algernon Kent, two prominent characters of the tale. There is a touch of weakness in the device by which Dolly Blaine and George D'Alton are enabled to marry at the end of the book. People are not so much in the habit of settling large estates and handsome incomes, even upon near and dear friends, in order to bring their love affairs to a satisfactory conclusion, as to justify a novelist in resorting to such a contrivance. Nevertheless, there is a straightforward directness of narrative in *A Buried Sin*, an entire absence of padding, and an abundance of love-making, which are in themselves ample recommendations.

Mr. Grant Allen frequently contrives to invest his literary productions with some external feature of an uncommon order. A few months ago it was an extraordinary title that met the eye and excited the curiosity; on this occasion it has occurred either to the author or his publisher to announce *Michael's Crag*, on the outside of its cover, as "Mr. Grant Allen's 'New Story.'" *Litera scripta manet*; and possibly the device is an ingenious one for perpetuating an impression of the freshness of the work long after successors to it have been born, which at the author's usual rate of production will not be in the far distant future. Mr. Allen may be assured that there is no need of any factitious contrivance for maintaining the popularity of the present story. Some of his quaintest inventiveness has been pressed into the service in the composition of this ingenious novelette. Two of the characters alone are unique specimens of creative genius. One is Walter Tyrrel, who has accidentally caused the death of a boy by kicking some stones over the top of a Cornish cliff, and who for fifteen years

shuns the summit and paces the beach beneath, tortured with an agony of remorse; the other is Michael Trevennack, the boy's father, who received an injury to his brain in the same accident, and who now avoids the foot of the rocks, and delights to frequent their summit, burning with a frantic impulse—only suppressed at the entreaties of his wife—to announce himself to the world as Michael the Archangel. Three hundred and fifty marginal illustrations in *silhouette*, by F. C. Gould and A. C. Gould, are a fantastic but not an unpleasing feature of the work.

Tales of Australian life are, necessarily perhaps, pervaded by a strong family likeness, and there are few phases of life or scenery in *Joyce Martindale* which Bolderwood and other popular writers have not already utilised. Apart, however, from the usual incidents of sheep and cattle farming, there is a tale of an Anglican curate of strictly ascetic views, belonging to a church in Sydney, who, unfortunately for his pronounced opinions upon the virtue of celibacy, loses his heart to Joyce Martindale, the heroine. The sensible advice of his vicar upon the subject is successful in calming his conscientious scruples, and all might have gone well but for the discovery that his elder brother had some years before robbed Joyce's father of a large amount of money. Mrs. Russell delivers strong and sometimes trenchant opinions upon social subjects; her powers of description are good, and her dialogues above the average order of merit.

*Raymond's Folly*, further described as "The story of an experiment in Utopia," gives an account of the formation of a Boys' Club, designed to be "so attractive that the boys would dread the idea of leaving it, and yet affording far more than mere entertainment, being in truth a comprehensive training of body, mind, and character." As usual with books of this sort, the results achieved are delightful; but as the scheme depends for its success entirely upon the personal character and influence of its presiding genius, it is scarcely one which the most sanguine reformer could ever expect to see realised, except in special instances.

It would be rash to assume that the addition of sixpence to the usual price of a paper-covered novelette could imply any guarantee of superiority in regard to the contents, but at all events *A Naughty Girl*, published at eightpence, is far above the average merit of this class of books. Mr. Sterry appears to have tried his hand at fiction on several previous occasions, and he writes in an easy style, with an abundance of up-to-date allusions, which seems admirably adapted for light literature of the kind. Lest the title should be thought to indicate any tale of impropriety, it may be well to explain that the central figure of the narrative is a penniless young lady who is fond of the harmless pleasantry that "having naught she must needs be naughty."

Another addition to the vast mass of books which invariably compel one to wonder why they were ever written, and how they ever came to be printed, is *The Old House of Rayner*, a book which contains also a story

entitled *How to Read in "The Long."* The latter is a weakly written and rather foolish account of two Oxford undergraduates, who went down to Cornwall to read for their examination, but fell in love instead. *The Old House of Rayner* has a trifle more backbone in it, and may perhaps be allowed to pass muster as a specimen of melodramatic and sensational narrative; but the writer's trick of investing with personality the house itself—e.g., "Now this arrangement did not at all please the Old House. He did not care at all for Mrs. Tarleton—in fact, thought her a scheming humbug," &c.—is puerile and tiresome.

Readers will be charmed with *Relics*, a book purporting to contain the thoughts and reflections of a spinster, who, however, late in life meets with an old lover of her early days, and marries him. As the author herself remarks, it is little more than a record of forgotten trifles, but the humour and pathos and genial fancy she displays merit the kindest of criticisms.

JOHN BARROW ALLEN.

#### SOME BOOKS ON ANCIENT HISTORY.

*Studies of Travel.* By E. A. Freeman. In 2 vols. (Putnam's Sons.) These two books—one on Greece, one on Italy—are notes of Prof. Freeman's travels in 1877, 1881, 1883, reprinted from various magazines. Among the papers is the *Iter ad Brundisium*, over ground not familiar to everyone, by Anagni and Ferentino, Benevento, Hannibal's Camp, and fishy Bari. As we turn over the pages we hear again the voice of the Professor, his clear enunciation, his well-remembered emphasis. We recognise the style which brings out and insists on the leading thoughts, and which is so transparent in its simplicity. It seems an easy style till we try to imitate it, and then we get some suspicion of its hidden art. One feature of it, at all events, is the intense, though restrained, enthusiasm which runs all through. Prof. Freeman felt all that he saw and all that he said, and he makes his descriptions alive to his readers. He had a sure hand in depicting localities, and his remarkable memory makes every scene clearer by some apt comparison. The note of interest in human affairs is, of course, always the leading one. It is the arch at Tyrins, the rude walls at Cori, which draw his eye first; when nature comes under his regard, it is nature as she affected man or worked for him—the hill-top sites which protected town life, or the sea "which brought so many dangers." Great was the pleasure which he evidently felt in tracing the history of Norman architecture half over Europe, from Britain to Bitonto; and the tiny Byzantine churches of Athens claimed his attention as much as the work of Perikles or Herodes. From Athens, certainly, he might well illustrate one of his dicta: "In the life of cities nothing preserves like early overthrow, nothing destroys like continuous life"; but we are not sure that this is always true. Argos illustrates it in one way, Mycenae and Ninfa in another; some day we may find that Sybaris illustrates it, but what can Silchester show, save its walls? There are more misprints than there should be in these *Studies*—Gabia for Gabii ought not to have escaped revision, and "how the spirit of freedom set with Thrasyboulos on the brow of Phylé" invites conjectural restoration. But the *Studies* are as charming as they are instructive. There are a few books, sometimes oddly chosen, which English and American travellers make a point



of reading at certain places: *Le Roi des Montagnes* at Athens, *Romola* at Florence, at Rome the *Marble Faun* and Boissier's *Promenades Archéologiques*. Let these two dainty little volumes go henceforth in the travelling bag to Piræus and across the Alps.

"UNIVERSITY EXTENSION MANUALS": *Greece in the Age of Pericles*. By A. J. Grant. (John Murray.) This is a clear and thoughtful sketch of the best days of free Greece, but slighter than Dr. Evelyn Abbott's *Pericles and the Golden Age of Athens*. Mr. Grant has wisely not tried to put everything into one small book, and he has selected for special stress—(1) the social and religious conditions of the country; (2) the relation of Greek history to the general history of Europe. Hence he brings out clearly the essential unlikeness of an ancient state to a modern one, not only in size, but also in the fact that its civilisation was the property, almost exclusively, of males; and he indicates more indirectly how far the performance of most of the labour by slaves in Greece vitiates a comparison between Greek and modern democracy. There is no royal road to learning, and all these new manuals make an offer of learning or culture on too easy terms; but Mr. Grant's writing leaves the impression that he could do good work on a larger scale and of a more solid sort. The illustrations are, many of them, poor. The Acropolis of Athens is not such a mountain as p. 71 makes it, and a drawing of it which contains the Tower of the Franks is hardly worth reproducing at the present day.

"GESCHICHTE DES ALTERTHUMS." Zweiter Band. *Geschichte des Abendlandes bis auf die Perserkriege*. Von E. Meyer. (Stuttgart: Cotta.) Herr Meyer's second volume, the continuation of a long interrupted work, is an illustration of a certain reaction against specialism which is beginning to show itself in more than one field. Like Welzhofer's *Allgemeine Geschichte des Alterthums*, it is an attempt to deal with the history of the Mediterranean peoples as a part of a larger whole, and to depict that whole, not merely to allude to it. The task is one calling for a somewhat rare combination of qualities: learning directed to some neglected fields as well as to the *vids triptolous* of Greek and Roman affairs, and a power of fusing various material into one easily-flowing story. In this latter quality Welzhofer is superior, because of the difference in the mode of narration. His story is simple, direct, straight-ahead; while Meyer breaks up his into sections, each having of course a unity of its own, but causing an interruption in the flow. On the other hand, Meyer is the more *gründlich*, each of his sections carrying with it a long note on the ancient authorities, on modern writings, and on contested points. This, of course, is not literature, but it has a distinct scientific value. The bulk of the book is given up to early Greek affairs, but a good deal is said too of Italy, Persia and Carthage. The Hittites too (Chetiter) are inserted among the factors of Greek civilisation. Hittite influence in Mycenaean art

"shows that a connection between the East and the Aegean Sea existed even by land; types of Hittite art found their way through trade to the Greeks. But political relations too must have existed between the Mycenaean states and Asia Minor. That the Hittites pushed their conquests as far as Sipylus cannot have been without effects on the Greek world, though we cannot say definitely what the effects were."

Dr. Meyer's Book I. (*Greece under Eastern Influence*) deals with the population of the West, its points of connexion with the East, the Mycenaean culture (described and valued perhaps a thought too positively); the oldest states of Greece (Thebes, Athens, Thessaly), the

Trojan War, and the settlement of Asia Minor. Book II. (the Greek Middle Ages) goes on to the inroad of the hill tribes, internal politics of states of this period, and their degree of civilisation. Book III. (on the End of the Middle Ages and on the Powers of Carthage and Persia) takes up Lydia, the state of Greece in the seventh century, and the religion and philosophy of the sixth century. It is curious that Herr Meyer thinks it still necessary to controvert the old-fashioned view of a fundamental difference of Ionian and Dorian, to which Grote seemed to have given the deathblow long since. But we are among matters of more recent controversy when we come to Drakon. As to the date of that legislator, Meyer appears to accept the authority of the *Ἀθηναίων Πολιτεία* as confirming Busolt's suggestion, that Drakon must be placed after Kylon; but he does something to relieve the extreme awkwardness of that view when he (following Cauer) speaks of the account of Drakon's constitution in the A. II. as an insertion, the ideal constitution of some aristocratic thinker or group. Herr Meyer has a strong sense of the reality of things, of their practical aspect; and this feeling for truth, which leads him to insist on the out-of-place character of the arrangements fathered upon Drakon, has also enabled him to make some very interesting speculations on the actual working of the property-qualification of Solon's time.

*La Propriété Foncière en Grèce jusqu'à la Conquête Romaine*. Par P. Guiraud. (Paris: Hachette.) We have here a book of extraordinarily wide range and most elaborate completeness, and the only fair way of dealing with it is to indicate by description its manifold contents. M. Guiraud has taken the evidence afforded him by history (as Plutarch gives it), by Plato's *Utopias* (always rooted in the usages of Greek life), by the private speeches of the orators (who lied about facts, but had to keep to the law), and by Greek inscriptions (among which that of Gortyna holds an honoured place). With all this evidence, and some minor sources, before him, he has written what might be called *The Greek Landlord's Manual*. No other title would really unite and justify the various topics of his book. When the landlord whom we may suppose to use it is in an active and outdoor frame of mind, he can turn to his manual for a long article on Greek agriculture, on the treatment of vines and corn, on the management of lambs and goats, of chickens and pigeons. It will appear that against all dangers, hail or cattle-plague, he must protect himself, there is no insurance society to help him. If he be thinking of legal difficulties, if he be feeling litigious or his title be called in question, he will find the Greek law of real property set forth with many references to leading cases, and with as much lucidity as is compatible with the fact that law may vary from state to state. What are his rights and where they end; from whom he can inherit; to whom he may leave property, and with what limitations; what rules govern sales; and what taxes have to be paid—all these things he may read at his leisure, and his manual even includes (an almost unnecessary gratification) taxes not directly on land. If our landlord is bent on business, he may go on to see the usual conditions of a lease, and learn how he may bind his tenant to respect existing trees, to use up certain farm products on the farm, and to apply a due amount of manure. Here and there our modern editor may be mistaken, but in the main we take it that he is supplying correct facts and sound law. His merit lies in having well co-ordinated the material; but it is material most of which has passed through many a brain before his, so that it is now safely understood and put in the right light. To the less original side of the

book belongs the examination of property classified according to its owners: property owned by adult individuals, by minors, by associations, by temples, by the state itself. A separate chapter on the preservation of written titles reminds us to wonder how it is that the black sheep of Attic lawsuits seem to have ventured so often to say that they had lost important documents. A jury which deserved one-tenth of the compliments usually paid to juries would surely make short work of so obvious a pretence. But in addition to all this sober and instructive account, there is also a more speculative side to the work, wherein the author goes back to a time anterior to documents and asks whether the Greeks began with property-communism or with individual ownership. With neither, he says, though he admits at last that the former is just possible; they began with joint tenure of landed property by families. Private ownership ultimately grew out of this, but was always tempered by some surviving religious beliefs. The family system broke up: it was flooded from below by the stragglers, the outcasts, the landless men, of whom we hear something even in Homer, and who must have multiplied with time. At all events the future was theirs; theirs was the magic of full ownership; theirs was the energy which had overflowed into crime or had forbidden them to be content at home. As the unattached multitude rose and swamped the old families and privileged classes, there arrived a time when colonies were founded by men ill at ease in Greece and led by men glad to remove their threatening foci. But no colonies sufficed in the long run, and political changes followed on changes of land tenure. Finally came the nemesis of the institution of individual property, and we find a chapter on "Socialist Theories in Greece." M. Guiraud has written a very interesting and really philosophic contribution to law and history.

#### NOTES AND NEWS.

MESSRS. ISBISTER & Co. announce for publication in April a volume entitled *Tennyson: his Art and Relation to Modern Life*, by the Rev. Stopford A. Brooke.

A BOOK of poetry breaking rather new ground is announced by Messrs. Elkin Mathews & John Lane in *A London Rose and other Rhymes*, by Mr. Ernest Rhys. It takes its main impulse, however, not from London but from Wales. It attempts the experiment of introducing certain of the metrical effects, peculiar to Welsh poetry, into its rhymes; one ballad in particular, relating to a remote bardic episode and entitled "The House of Hendra," even makes use in a modified form of the much debated *Cynghanedd*. The volume will be ready next month.

MESSRS. RIVINGTON, PERCIVAL & Co. have ready for early issue, on behalf of the Eastern Church Association, a work entitled *East Syrian Daily Offices*, by the Rev. Arthur J. Maclean, Dean of Argyll and the Isles. It is a translation from the Syriac of the Daily Offices of the Eastern Syrians, who are also known as Nestorians. Their liturgies, baptismal office, and ordination service have long been known to the Western reader in the translations of Renaudot, Badger, and Denzinger. But, so far as the writer of these pages knows, the daily offices have never been translated; and he desires, therefore, to present an English version of the complete non-liturgical services so far as they are contained in the *East Syrian Psalter*, and in the books known as *Qdhamuwalhar* ("Before and After") and *Takhsa* ("Order"), a description of which is appended to the Introduction.

MESSRS. CHAPMAN & HALL will publish next week *Aphorisms from the Writings of Herbert Spencer*, selected by Julia Raymond Gingell, and illustrated with a portrait.

MESSRS. W. & R. CHAMBERS will begin at the end of March a serial issue in shilling monthly parts of their *Encyclopaedia*.

MR. EDWARD HOWELL, of Liverpool, will shortly publish a volume of lectures and addresses on various subjects, by the late John Lovell, sometime editor of the *Liverpool Mercury*, and founder of the Press Association. The volume is edited by his daughter, and will be called "Literary Papers."

A NEW novel by Miss May Crommelin, which has not previously appeared in serial form, will shortly be published by Messrs. Bliss, Sanda & Foster, in two volumes, entitled *Dust before the Wind*. The author had originally intended to publish the work anonymously, but she has been induced by her friends to put her name to it.

MR. STANDISH O'GRADY'S new work, *Lost on Du Corrig*; or, 'Twixt Earth and Ocean, will be published on February 28 by Cassell & Co.

MESSRS. JARROLD & SONS announce a novel by Mr. Fergus Hume; and also a volume of stories by Mr. Curtis Yorke, to be entitled *Between the Silences*.

MR. W. P. RYAN'S little book on *The Irish Literary Revival*, containing notices and portraits of the leading Irish writers of the day, as well as studies of the Irish Literary Societies, will be published by the author at 12, Bloomsbury-mansion, W.C., at the end of the present month.

MESSRS. RIVINGTON, PERCIVAL & Co. will publish a new and thoroughly revised edition of *Life on the Lagoons*, by Mr. Horatio F. Brown. In this new edition numerous illustrations have been added; and the author has been able to include a description of the restorations which have recently been carried out at the Ducal Palace, based upon information furnished to him by the architect in charge of the works.

MISS MARIE CORELLI'S *Barabbas*, the translation of which into Hindustani we announced a short time since, is now being rendered also into Gujarati. The translator is M. Murzham, a Parsi author of standing in his own country. There is also to be a translation of *Barabbas* into Arabic, but the final arrangements have not yet been made.

MESSRS. EYRE & SPOTTISWOODE announce for publication in March a new edition of *The Imitation of Christ*, with an Introduction by Canon Knox Little; and an illustrated edition of Neale's translation of *The Rhythm of Bernard de Morlaix*, with twelve pictures printed in monotype.

MR. FISHER UNWIN is publishing immediately a shilling edition of *How to be Happy though Married*, by the Rev. E. J. Hardy.

MR. A. P. MARSDEN announces cheap editions of the two following novels:—Mr. W. Carlton Dawe's *Golden Lake*, illustrated by Mr. Hume Nisbet; and Mr. C. C. Fernival's *The Fascinating Miss Lamarche*.

MR. GLADSTONE has conferred a pension of £150 on the Civil List upon the Rev. Wentworth Webster, as "a gift of honour, not of relief."

THE following have been elected by the committee as members of the Athenaeum Club:—Sir Robert Stawell Ball, Mr. John MacWhirter, and Dr. J. E. Sandys.

At the meeting of the London Ethical Society, to be held at Essex Hall, Strand, on Sunday next, February 25, at 7.30 p.m., Mr. Leslie

Stephen will deliver a lecture on "Authors and their Duties."

ON Monday next, Messrs. Sotheby will begin to sell the stock of books of Mr. J. Toovey; and the sale will last altogether for ten days. All classes of literature are represented; but perhaps the special features are county histories, the publications of printing clubs, and sporting books. The gems of the collection undoubtedly are an illuminated MS. of the romance of "Lancelot du Lac," of the fifteenth century, and a copy of the First Folio of Shakspeare, in fairly good condition.

MR. ARTHUR L. HUMPHREYS, of 187, Piccadilly, has reprinted for private circulation *Love's Garland*, one of the earliest and rarest of those charming collections of posies, which breathe the spirit of the seventeenth century. For good reasons, he has chosen the second edition of 1674, which it happens that Mr. Brown also reprinted as one of the opuscula of the Sette of Odd Volumes. He has prefixed a bibliographical note; but for the history of posies reference must still be made to the lecture delivered a few years ago before the Royal Institution by Sir John Evans, who does not disdain to collect these trifles. Mr. Humphreys has brought out his little book in a style worthy of its contents.

#### THE FORTHCOMING MAGAZINES.

THE March number of the *New Review* will contain an article on "Tennyson," written, from the point of view of an *advocatus diaboli*, by the late Francis Adams.

NEXT Monday the *Star* will publish the first of a series of extracts from letters addressed to or written by Shelley. Some of them have never before been printed, while others have appeared only in a partial form.

AMONG the contents of the March number of the *English Illustrated Magazine* will be: "The Ballad of a Haunted House," by Mr. Andrew Lang; a story of the sea in verse, by Mr. Rennell Rodd; a story by Mr. George Gissing, entitled "Our Mr. Jupp," and "Along the Garonne," by Mr. Stanley J. Weyman.

THE March number of *Cassell's Magazine* will contain the opening chapters of a new serial story of adventure, entitled "On a Lee Shore." The scene of the story is laid mostly in Australasia, and is illustrated by Mr. W. Hatherell, one of the illustrators of "Picturesque Australasia."

ONE of the features of the March number of the *Ludgate Illustrated Magazine* will be an article by Mr. Frederick Dolman, entitled "A Prima Donna's Scrap-book." The article, which is illustrated with many portraits and facsimiles, deals with the career of Mme. Marie Roze.

A NEW weekly illustrated journal for young men and women, entitled *You and I*, is announced for publication on March 1, by Mr. Elliot Stock.

AFTER a short period of suspended animation, *Science Gossip* will re-appear next month, under the joint editorship of Mr. John T. Carrington and Mr. Edward Step, who have obtained the promise of contributions from several prominent men of science. It will be published in future by Messrs. Simpkin, Marshall & Co.

THERE will also be published on March 1—by the Scientific Press, at 428 The Strand—the first number of a new monthly review, called *Scientific Progress*, which boldly announces that in no case will its articles be of a popular character. The editor is Prof. J. Bretland Farmer, who will have the assistance of a committee of specialists.

AN illustrated interview with Mr. Thomas Hardy, from the pen of Mr. Frederick Dolman, will appear in the new number of the *Young Man*.

MR. WILLIAM REEVES will publish on March 1 the first number of a new monthly, called *Strings: the Fiddler's Magazine*. It is edited by Mr. John Broadhouse, for many years editor of the *Musical Standard*.

#### UNIVERSITY JOTTINGS.

MR. JOHN WILLIS CLARK, registry of the university and the historian of the university and its colleges, has been appointed by the vice-chancellor to deliver the Rede Lecture at Cambridge this year.

THE discussion in the Senate at Cambridge on the report of the Council on post-graduate study fills nearly six pages in the *University Reporter*. The scheme in general was warmly approved, especially by the professors. The chief argument against it was the fear of cheapening the degrees and of reducing the income of the university.

It happens that the current number of the *University Gazette* contains the report of a committee of the Hebdomadal Council at Oxford on the same subject. There are important differences between the two schemes. At Oxford, it is proposed to create two new research degrees, those of M.Sc. and M.Litt, which shall be open (1) to graduates of Oxford without additional residence, and (2) to others (whether graduates of other universities or not) who shall give satisfactory proof of general education and of fitness to enter on a course of special study. From this latter class, residence for three years is required, reducible to two years in the case of those who have already resided for two years in an approved institution. Both classes alike must pursue a line of study or research sanctioned by a committee; and the degree is to be conferred on the certificate of a delegacy, accompanied by a report of the work done by the candidate. Strangers are required to matriculate, and may afterwards proceed to the M.A. degree in the usual course.

AT a meeting of the Ashmolean Society, to be held in the University Museum at Oxford on Monday next, Prof. Silvanus Thompson (whose praenomen is misprinted in the *University Gazette*) will deliver a lecture on "Magic Mirrors," with illustrations and experiments.

THE report of the Fitzwilliam Museum syndicate at Cambridge records the acquisition during the past year of two musical rarities: the autograph MS. of a Cantata by J.-S. Bach, "Mache dich, mein Geist, bereit," given by Mr. Sedley Taylor; and what is believed to be a unique copy of *Glees and Rounds*, published about 1770 for the Harmonic Society of Cambridge, given by the Earl of Sandwich. Mr. Pendlebury has also added to his valuable donations of printed music.

APPLICATIONS are invited for two new lectureships at Edinburgh University—in French language and literature and Romance philology, and in German language and literature and Teutonic philology. The stipend offered is £400; and the term of office is five years, subject to renewal.

A COMMITTEE has been formed at Aberdeen, with the Marquis of Huntly, lord rector, as chairman, for instituting a memorial to the late Prof. William Minto. In accordance with the views of his widow, it is proposed that the memorial should take the form of a prize in connexion with the English or the logic class; and, if funds permit, a bust of the professor may be added. The first list of subscriptions amounts to £150.

THE valuable biological library of the late Prof. Alfred Milnes Marshall has been presented by his family to Owens College, Manchester; and it is proposed to invite subscriptions for a memorial fund, to be devoted to the maintenance of the library.

MR. HOLBROOK GASKELL having contributed £1000 to complete the endowment of the chair of botany at Liverpool University College, the council have decided to confer the professorship upon Mr. R. J. Harvey Gibson, who has held the lectureship in botany during the last five years.

THE Oxford Historical Society has just issued to its subscribers for 1893 Volume III. of *The Life and Times of Anthony Wood*, edited by the Rev. Andrew Clark. This covers the period from 1682 until Wood's death at the end of 1695. It thus includes what is, perhaps, the best known event in Oxford history—the dealings of James II. with Magdalen College. Other incidents recorded are: the foundation of the Ashmolean, the expulsion of John Locke, the burning of Hobbes's *Leviathan*, the publication of *Athenae Oxonienses*, and the trouble which it brought on its author. But, on the whole, it must be said that this volume is less generally interesting than its two predecessors. Except in the description of royal visits, there is little continuous narrative, but mere jottings of facts, which are often at second hand and have nothing to do with the university. None the less do we admire the zeal with which the editor has expanded and annotated these 500 pages of trivialities. In 1686, we read that claret has entirely superseded canary sack in London; in 1689, of the planting of the elm trees in Non-ultra Walk, the path that now runs between Keble College and the Parks; in 1692, that a thief was hanged, despite the offer of a maid to marry him on the scaffold. The editor promises a fourth volume, which will contain not only an exhaustive index, but also the original documents in the suit of *Clarendon v. Wood*.

#### TRANSLATION.

AN ELEGY OF SIMONIDES.

No earthly thing remaineth in one stay.

Full wise the ancient Chian's word appears,  
"Man's generations pass like leaves away";

But seldom men receive it in their ears

And graft it in their hearts; for hope is there,

A native plant within the young man's breast,  
And while there blooms youth's much-loved  
floweret fair,

Light is his thought; his scheming hath no rest;  
He looketh not to grow old or to die;

When full of health, he hath no thought of  
pain;

Child as he is, he doth not well descry

How few short hours of youth and life remain.

So do thou, timely warned, while thou dost live  
To thine own soul her share of blessings give.

S. CHEETHAM.

Rechester: Feb. 14, 1894.

#### MAGAZINES AND REVIEWS.

IN the *Antiquary* for February, Captain J. W. Gambier continues his account of the Guanches, the ancient inhabitants of the Canary Isles. He uses strong language, but not too strong, about the merciless slaughter of these simple and innocent people by the Spaniards. It would seem that, though the men were almost all killed off, the women were spared, for the Guanche type of face still exists on these isles among the cave-dwellers. Two female portraits are given, one of them of a high type of beauty. Mr. Roach le Schoniex gives a good account of the museum in the grounds of the Yorkshire Philosophical Society at York. The place is in itself noteworthy,

as it contains what little is left of the great Benedictine Abbey of St. Mary without the Walls, from which a body of earnest and brave men seceded for the purpose of founding the Cistercian Abbey of Fountains. There is no local museum in England which is more carefully kept, or where the objects are more intelligently classified. As was to be anticipated, the York museum is very rich in Roman remains, the greater part of which have been found in the immediate neighbourhood. One of the cases containing Roman objects is very touching. It is occupied by a collection of the toys of Roman children. Among other things, we find a child's whistle and the bottoms of several glass vessels which have been rounded off to be used in some game. There are also several infants' feeding bottles. Among the mediæval antiquities is perhaps the finest mortar of English manufacture in existence. It was cast in 1308 for use in the infirmary of St. Mary's by Brother William de Torthorp. There it probably remained till the fall of the house, after which it must have experienced many vicissitudes. Some of its later wanderings have been traced. It was restored to its old home in 1835. A good engraving of this precious object is given. Among the notes for the month strange news appears from Norwich. Sir Thomas Browne, the author of the *Religio Medici*, was buried in the church of St. Peter Mancroft in that city in 1682. In 1840 his remains were disturbed, and the skull stolen. It is now preserved in the Norfolk and Norwich Hospital, in a small pathological museum, in companionship with remains of criminals who have been executed in front of the castle.

#### M. BRUNETIÈRE AT THE ACADEMIE FRANÇAISE.

THE expectations of the distinguished company which met on Thursday last, under the dome of the Institut, to assist at the reception of M. Brunetière, the new Academician, were fully realised.

M. Brunetière's oration was a masterpiece of eloquence and wit, of academical irony and polished epigram. He spoke for over one hour without any apparent effort, in full possession of his subject and his audience, stopping now and again to dwell with slight emphasis on an epigram or a flash of wit, then, after waiting a few seconds until the murmur of applause had subsided, he would resume with easy gesture his argument as naturally as if he were conversing with a chosen few on some familiar subject.

Of his predecessor, M. John Lemoine, he said little:

"Born in London during the 'Cent Jours' of a French father and an English mother, I may observe that there existed in his talent, as in his person, something eminently British. . . . A 'galant homme,' a witty writer, a bold, courageous journalist, who never said but what it pleased him to say, and, when he had said it, retired within his inner self, and said no more."

After a few characteristic remarks on M. Lemoine's career as a journalist, the orator began his expected attack on modern journalism and journalists, whom he described with much wit and irony as a set of self-sufficient ignoramuses.

"A new generation has grown up, whose ardour for indiscretion is only to be equalled by its entire indifference to ideas. Like the orator who did not think when he didn't speak, these young men only think when they are questioning; their victims supply them with 'copy,' to which they add their own inexactitudes. And this is what is termed been well informed."

After this slap at the "interviewers," he proceeded:

"Excuse the rather homely expression—what we expect from the journalist, as his name indicates, is the *plat du jour*; and we require it to be served hot, or in less culinary and more academical terms, he must catch and seize, as it flies, the transitory and ephemeral, which will perish to-morrow with the occasion that gave it birth—the shifting or relative element of things. This is what we require of the journalist."

The journalists who wrote for the *National* and the *Journal des Débats*, under the direction of Armand Carrel and Bertin, were a very different class of men.

"Do you remember the story of Littré's *début*? For three years—I say three years—the task of that Hellenist, that philosopher, that *savant*, was to make extracts from foreign papers under the eye of Armand Carrel."

The truth is, that Littré proved himself a very indifferent journalist, notwithstanding his three years' apprenticeship. Again, in those days a journalist had as much time to write his article as he chose to take, while the up-to-date journalist of the present day must "knock off" his *Premier Paris* as soon as the "special wire" or the telephone has said its last word. Other objections and contradictions might be offered to M. Brunetière's criticisms, and these ought to have been presented by the Comte d'Haussonville in his reply; but such was not the case.

He began by singing the praises of the new-comer, of the *Revue des Deux Mondes*, and the late M. Buloz. Then he mildly criticised M. Brunetière's application of the theory of evolution and scientific methods to criticism, and, in alluding to his well-known combativeness of character, boldly exclaimed, "Ah! Monsieur, que vous êtes pugnace!" But a passage towards the end of the Comte d'Haussonville's speech, as noble an eulogy of character as could be uttered of any man, must have gone to M. Brunetière's heart. Alluding to the loud applause which greeted the recently elected Academician when he opened his course in the new lecture-hall of the Sorbonne, he said:

"Mais les applaudissements, qui, ce jour là, ont ratifié la choix de l'Académie, avaient une signification plus flatteuse encore. Ils s'adressaient moins à votre leçon, moins surtout à telles déclarations dont votre probité intellectuelle se fait un devoir peut-être excessif, qu'à votre vie entière: moins au conférencier qu'à l'homme lui-même, et, dans un temps où certains succès brillants doivent trop à la camaraderie et au charlatanisme, c'est une chose saine et fortifiante de constater qu, pour arriver comme vous, non seulement la réputation, mais à la popularité, il suffit de quoi? Oh! de bien peu de chose: d'avoir consacré vingt-cinq ans de sa vie à un travail sans relâche; de s'être fait du métier des lettres une conception tellement haute qu'elle soit incompatible, je ne dis pas avec la moindre faiblesse, mais avec la plus légère complaisance, d'avoir placé constamment le souci de la sincérité et de la justice au-dessus de toute préoccupation personnelle; enfin de mettre au service de ces rares qualités un double don qu'il n'est pas fréquent non plus de posséder à un égal degré, celui de l'écrivain et de l'orateur. Voilà, Monsieur, ce que, même dans le Palais de la Vérité, on pourrait dire de vous; et, puisque les deuils répétés qui ont frappé l'Académie m'appellent pour la seconde fois en bien peu de temps à l'honneur de parler en son nom, c'est pour moi une grande et personnelle joie de saluer en vous le modèle achevé, dans notre littérature contemporaine de ce que nos pères appelaient: l'honnête homme."

The current number of the *Revue de Paris* contains among other interesting articles—such as M. Darmesteter's "La Guerre et la Paix intérieures," a short but exhaustive sketch of French politics from 1871 to 1893; M. M. Paléologue's "L'Amour chez Henri Heine"—some interesting Souvenirs of Ernest Renan,



by M. Jules Simon, in which he vindicates Renan's memory from the strictures uttered by M. Chaillemel-Lacour in the course of his recent reception-speech at the Academy.

CECIL NICHOLSON.

## SELECTED FOREIGN BOOKS.

### GENERAL LITERATURE.

- BOURALIERE, A. de la. Les Débuts de l'Imprimerie à Poitiers 1479-1515. Paris: Paul. 4 fr.
- BRUNETIERE, Ferd. L'Évolution de la Poésie Lyrique en France au XIX<sup>e</sup> Siècle. Paris: Hachette. 3 fr. 50 c.
- DESSOLLIERS, Félix. Organisation politique de l'Algérie: exposé, critiques et réformes. Paris: Challamel. 5 fr.
- DEVILLE, le Capitaine. Palmyre: souvenirs de voyage et d'histoire. Paris: Plon. 4 fr.
- FONT, Aug. Favart: l'opéra comique et la comédie-vaudeville aux XVII<sup>e</sup> et XVIII<sup>e</sup> siècles. Paris: Fischbacher. 10 fr.
- HAVARD, H. Mierevelt et son gendre. Paris: Lib. de l'Art. 4 fr. 50 c.
- MAUCLAIR, Camille. Eleusis: causeries sur la cité intérieure. Paris: Didier. 3 fr. 50 c.
- MAYER, G. Lussalle als Sozialökonom. Berlin: Mayer & Müller. 2 M. 40 Pf.
- MORSE, H. L'Irrigation en Asie Centrale. Paris: Soc. d'éditions scientifiques. 6 fr.
- SAADI'S politische Gedichte, übers. v. F. Rückert. Hrag. v. E. A. Bayer. Berlin: Mayer & Müller. 3 M. 60 Pf.
- SOUBIER, A. Le Théâtre en France 1871 à 1892. Paris: Fischbacher. 10 fr.
- SPIERRE, O. v. Die sozial-politischen Ideen Alexander Herzens. Leipzig: Duncker & Humblot. 3 M.

### THEOLOGY.

- STRÄTER, H. Die Erlösungslehre des hl. Athanasios. Freiburg-i.-B.: Herder. 3 M.

### HISTORY, LAW, ETC.

- BEZOLD, F. v. Ueb. die Anfänge der Selbstbiographie u. ihre Entwicklung im Mittelalter. Erlangen: Blassing. 80 Pf.
- CALMETTES, Fernand. Mémoires du Général Baron Thiebaut. T. II. 1796-1799. Paris: Plon. 7 fr. 50 c.
- DELABOIX, F. Les Procès de sorcellerie au XVII<sup>e</sup> siècle. Paris: Lib. de la Nouvelle Revue. 3 fr. 50 c.
- JORGE, Thomas III. Marquis de Saluces. Paris: Champion. 5 fr.
- MITTELSTONEN aus dem Stadtarchiv v. Köln, fortgesetzt v. J. Hansen. 21. Hft. Köln: Du Mont-Schauberg. 5 M. 60 Pf.
- PIAGET, E. Essai sur l'organisation de la compagnie de Jésus. Paris: Fischbacher. 6 fr.
- PISTOR, M. Das Apothekerwesen in Preussen nach deutschem Reichs- u. preussischem Landesrecht. Berlin: Schoetz. 7 M.
- RODOCANACHI, E. Les Corporations ouvrières à Rome depuis la Chute de l'Empire romain. Paris: Picard. 40 fr.
- SCHOENLANK, B. Sociale Kämpfe vor 300 Jahren. Alt-nürnbergische Studien. Leipzig: Duncker & Humblot. 4 M.

### PHYSICAL SCIENCE AND PHILOSOPHY.

- ERHARDT, F. Metaphysik. 1. Bd. Erkenntnistheorie. Leipzig: Reideland. 12 M.
- GOMPEZ, Th. Griechische Denker. Eine Geschichte der antiken Philosophie. 2. Lfg. Leipzig: Veit. 2 M.

### PHILOLOGY.

- EÖRME, O. Zur Kenntnis des Oberfränkischen im 13. 14. u. 15. Jahrh. Leipzig: Fock. 2 M.
- IGNARD. Livre des privilèges de Manosque, cartulaire municipal latin-provençal (1169-1315). Paris: Champion. 15 fr.
- KLEMM, K. Das Sadvimābrāhmana m. Proben aus Sayānas Kommentar, nebst e. Übersetzung. Prapāthaka I. Gütersloh: Bertelsmann. 2 M. 40 Pf.
- SCHNEIDER, R. Excerptum περί διαλεκτικῶν. E codicibus Baroccianis LXXII. et CIII. bibliothecae Bodleianae ed. R. S. Leipzig: Teubner. 60 Pf.
- SONNEFELD, G. Stilistische u. Wortschatz im Beowulf, ein Beitrag zur Kritik des Epos. Leipzig: Fock. 1 M. 60 Pf.

## CORRESPONDENCE.

### COLERIDGE AND OPIUM.

Trinity College, Cambridge: Feb. 20, 1894.

The date of Coleridge's first experience of laudanum must be put at least eight months earlier than the time assigned to it by Mr. Hutchinson (ACADEMY, Feb. 17, p. 143); for, in a letter written by Coleridge on March 12, 1796, to "The reverend Mr Edwards No 26 opposite St Philip's Church Birmingham," he says:

"DEAR EDWARDS

Since I last wrote you, I have been tottering on the edge of madness—my mind overbalanced on the e contra side of Happiness—the

repeated blunders of the printer, the forgetfulness and blunders of my associate &c &c abroad, and at home Mrs Coleridge dangerously ill, and expected hourly to miscarry. Such has been my situation for the last fortnight—I have been obliged to take laudanum almost every night."

This letter, with three others addressed to the same correspondent, is in the Library of Trinity College, Cambridge. It is dated "Saturday 12 March 1795"; but the reference to Mrs. Coleridge, and the fact that March 12 was a Saturday in 1796 and not in 1795, show that 1795 is a slip of the pen.

WILLIAM ALDIS WRIGHT.

### THE ETYMOLOGY OF SHANKLIN.

East Mount, Shanklin: Feb. 17, 1894.

It has occurred to me some time since to conjecture that the name of the river Coln was one of those words which have a sort of double etymology, the form of the original name being affected by a supposed derivation from another source; and that the first three syllables of the word *Camulodunum* contained the British name of the river, from which the modern name was a corrupt derivative. This supposition is confirmed by what Sir Herbert Maxwell tells us in his letter (ACADEMY, February 10) of the words Camlan, Camling, and Camalon, as names of brooks or rivers.

I am staying at a place the name of which has not, so far as I know, been satisfactorily explained. I was inclined to derive it from the brook or linn which has formed the well-known "chine." But Sir Herbert Maxwell, in giving the etymology of Cromlin in Antrim (*cromgleann*), suggests what is probably the true explanation of the last syllable of Shanklin. Will he or some other Celtic scholar supply the origin of the first syllable? The oldest authentic form of the name, so far as I know, is *Shentling*, so printed by Sir Richard Worsley from a list of knights' fees of the 8th year of Edward I., and *Shentleng*, so written in a return made to the Bishop of Winchester by the dean of the Isle of Wight in 1305. It is obviously probable that the locality should derive its name from the chine, or ravine, by which it is still principally known, and that this, like other natural objects, should retain its British name.

F. M. NICHOLS.

### A THEOMACA.

Feb. 17, 1894.

Has any student of folklore taken into consideration the curious story in the Liber Landavensis of Saint Samson and his encounter with a "theomaca ursuta [sic] et cornuta cum lancea trisulcata per uastas silvas uolitans," who overthrows and half kills the Saint's travelling companion, a young deacon? Adjured to give an account of herself, the hag answers:

"Theomaca sum. Nam parentes mei huc usque preuariatore nobis existeret: et nemo in hac silua remansit, nisi ego de meo genere. Habeo octo sorores & matrem quæ adhuc uiuunt, et in ulteriori silua degunt, et ego marito tradita sum in hac heremo: sed quia mortuus est, recedere dehac silua nequeo."—*The Text of the Book of Llan Dŵr*. Reproduced by J. Gwenogvryn Evans. Oxford: 1893 (p. 13).

Much early folklore must lurk in the family and matrimonial history of this demon-woman, whose terrible figure recalls that of the Triumphant Death of the Campo Santo. Her inability as a widow to change her place of abode seems especially to require explanation.

E. T.

## "ENGELLAND."

London: Feb. 18, 1894.

Allow me to mention that, in the report of my remarks at the Viking Club, there is a misprint in the passage where it is stated that in Germany, to this day, England is still "practically referred to as Engel-land." Instead of "practically" I had said *poetically*. Thus, in several songs of Freiligrath the name of this Anglo-Saxon land occurs in that form. As, for instance, in the poem on Johanna Kinkel's death:

"Zur Winterszeit in Engelland,  
Versprengte Männer, haben  
Wir schweigend in den fremden Sand  
Die deutsche Frau begraben."

In German folk-speech also—as I have often heard—the word Engelland, in which the name of the Angles is clearly preserved, is still in use. I need scarcely add that, historically speaking, the Angles (as I have shown in the October number of the *Scottish Review* of last year) appear not only on the Baltic shores, and later on the Rhenish borders, but even as far south as Thuringia—namely, on the upper course of the river Unstrut. The *Lex Anglorum et Werinorum, hoc est Thuringorum*, is evidence of it. In those Thuringian quarters, not far from Greussen, there are villages called Kirchengel, Westengel, Feldengel, opposite Werningshausen. In these place-names the Engle or Angle folk and the Warings have evidently left their mark.

In the dialect of that district there are curious vestiges of certain peculiarities of English speech: for instance, in the way of forming the participle. People there say: "Er kam rittning" (he came riding). The usual German participle would be "reitend."

KARL BLIND.

## APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, Feb. 25, 4 p.m. Sunday Lecture: "The Story of St. Simon and of Fourier," by Dr. G. J. Wild.
- 7.45 p.m. Ethical: "Authors and their Duties," by Mr. Leslie Stephen.
- MONDAY, Feb. 26, 5 p.m. London Institution: "The Chemistry of Cleaning," by Prof. Vivian Lewes.
- 8 p.m. Royal Academy: "Greek Reliefs on Pedestals and Thrones," by Mr. A. S. Murray.
- 8 p.m. Society of Arts: Cantor Lecture, "The Decorative Treatment of Artificial Politure," II., by Mr. Hugh Stannus.
- 8.30 p.m. Geographical: "Exploration on the Upper Mekong," by Mr. H. Warrington Smyth.
- TUESDAY, Feb. 27, 3 p.m. Royal Institution: "Locomotion and Fixation in Plants and Animals," VII., by Prof. C. Stewart.
- 4 p.m. Colonial Institute: Annual Meeting.
- 8 p.m. Civil Engineers: "The Liverpool Overhead Railway," by Messrs. J. H. Greathead and Francis Fox; "The Electrical Equipment of the Liverpool Overhead Railway," by Mr. Thomas Parker.
- 8 p.m. Society of Arts: "Goldsmiths' Work, Past and Present," by Mrs. Philip Newman.
- WEDNESDAY, Feb. 28, 8 p.m. Society of Arts: "Rainfall Records in the British Isles," by Mr. G. J. Symons.
- THURSDAY, March 1, 8 p.m. Royal Institution: "The Vedānta Philosophy," I., by Prof. Max Müller.
- 8 p.m. London Institution: "Old Traditions and Memories of our own Neighbourhood," by Canon Benham.
- 8 p.m. Royal Academy: "The Evolution of Sculpture," I., by Mr. W. B. Richmond.
- 8 p.m. Linnean: "Algalogical Notes from Cumbria: The Origin of the Filamentous Thallus of *Dumontia filiformis*," by Mr. George Trebner; "Entomostrea and the Surface Film of Water," by Mr. D. J. Scurfield.
- 8 p.m. Chemical: "Aerial Oxidation of Terpenes and Essential Oils," by Mr. C. T. Kengzett.
- 8 p.m. United Service Institution: "The Coast-lands of the North Atlantic," VIII., by Mr. H. J. Mackinder.
- 8.30 p.m. Antiquaries.
- FRIDAY, March 2, 7.30 p.m. Civil Engineers, Students' Meeting: "Efficiency and Economy of Elevators," by Mr. Herbert W. Umney.
- 8 p.m. Philological: "The Accentual Element in Early Latin Verse, with a New Theory of the Saturnian Metre," by Mr. W. M. Lindsay.
- 9 p.m. Royal Institution: "The Theory of the Cochlea and Inner Ear," by Prof. J. G. McKendrick.
- SATURDAY, March 3, 3 p.m. Royal Institution: "Light," IV., by Lord Rayleigh.

## SCIENCE.

## RECENT WORKS OF PHYSICAL SCIENCE.

## I.

*A Treatise on the Mathematical Theory of Elasticity.* By A. E. H. Love. Vol. I. and Vol. II. (Cambridge: University Press.) Our space hardly permits of doing more than heartily commending to the trained mathematician this text-book of a very difficult branch of science. Hitherto the only English text-book on elasticity has been Ibbetson's, if we place on one side the brilliant article of Lord Kelvin in the *Encyclopaedia Britannica*, and the still more important sections devoted to the subject in Thomson and Tait's well-known *Treatise on Natural Philosophy*. It is needless to say that Mr. Love's work, written years later, goes much farther than these. With historical introductions and ample if not always exhaustive references, it forms an excellent sample of the best type of Cambridge text-book. It has not the originality of Clebsch's volume, nor the crisp clearness and insight of Saint-Venant's works. The amount of original matter in it is comparatively small, the processes adopted are occasionally cumbersome; and once or twice, as in the treatment of the problem of flexure, we come across interpretations which we believe to be erroneous. But the book, as a whole, is good: it shows much careful work and a very wide reading. That it is not intended in the first place for physicists, or technologists, Mr. Love has wisely indicated by the introduction of the word "mathematical." The elastician will probably turn as a test of Mr. Love's work in the first place to the chapters dealing with thin plates. We fear he may come away dissatisfied, but this dissatisfaction should be rather with the present state of elastic science than with the author. The subject is still chaotic at this point, notwithstanding the labours of Lord Rayleigh, Prof. Lamb, Mr. Basset, and Mr. Love himself. We are inclined to believe that, had Mr. Love waited still a few years before the publication of his second volume, he would have found it possible to give a sounder and more connected theory. We have by no means surrendered all hope of a complete solution for thin spherical and cylindrical shells; it appears to us merely a matter of hard, very hard, analysis. Above all, we believe that approximations based on expansions in powers of the displacements may be most erroneous in their results. One good consequence, however, of Mr. Love's publication of more or less tentative theories will undoubtedly be to draw more general attention to the pressing need of further investigation. We only hope that Mr. Love will find himself able, with the advance of elastic theory, to rewrite parts of volume II. in a second edition. Meanwhile he has more than brought up the English literature of elasticity to the level of German and French publications.

*An Essay on Newton's Principia.* By W. W. Rouse Ball. (Macmillans.) Mr. Ball had entertained the idea of bringing out a critical edition of Newton's *Principia*, and had prepared historical and explanatory notes with this end in view. No more pious work could possibly be undertaken by a member of Newton's college; no more fitting publication could have been issued by the Cambridge Press; and, in many respects, no better or more sympathetic editor could have been found than Mr. Ball. Unluckily, he tells us that he is unlikely, in the immediate future, to find time to carry out this plan. Our regret is only slightly tempered by the publication of the present essay on the history of the *Principia*. Surely the University Press and Trinity College might, between them, make it possible for Mr. Ball to carry out his original scheme; and while the collected papers of the moderns are

being issued in such splendid editions from Cambridge, a little money and a little time might be devoted to a collected and annotated edition of the works of the greatest mind which Cambridge can lay claim to. What the French have done for Laplace, what the Dutch are doing for Huyghens, and the Italians for Galilei, surely the English ought to do for Newton! Had we a Furnival among the mathematicians, we should not have had to wait so long for a standard edition of Newton's works. The English Government will hardly be induced to do what the French Government has done; but a "Newton Society," assisted, perhaps, by the Cambridge Press, might achieve much. Mr. Ball's little volume shows us that a capable editor for the *Principia* at least could be found. He has put into small space a very great deal of interesting matter, and his book ought to meet with a wide circulation among lovers of Newton and the *Principia*. Mr. Ball does not refer in his bibliography to any Italian translation of the *Principia*, but we believe we have heard of one dating from the eighteenth century; otherwise his bibliographical references appear very complete.

*Utility of Quaternions in Physics.* By A. McAulay. (Macmillans.) Mr. McAulay begins his preface—"The present publication is an essay that was sent in (December 1887) to compete for the Smith's Prizes at Cambridge"—and then follows, perhaps, as lively an attack upon the Cambridge school of mathematicians as we remember to have read. It is, however, marked by such an obvious, if unconscious, amount of personal bias, by such a silly vulgarity of tone, and by the assumption that all Cambridge mathematicians, Mr. McAulay and Prof. Tait excepted, are block-heads, not to say swine, that we strongly urge the publishers to withdraw the book till a new preface is written. At present it quite destroys the chances that the case, and a very fair case, which Mr. McAulay has made out for the extended study of quaternions will receive a hearing where he most of all wishes it to be heard. There is good matter in Mr. McAulay's text; but as he will repel Cambridge teachers by the tone of his preface, so he will fail to reach their "charges," the "budding Cambridge mathematicians," because his essay, being a Smith's Prize dissertation, presupposes a considerable knowledge of quaternions themselves. By a text-book, giving so much of the elements of quaternions as were needful to follow his physical applications, and written in a more chastened tone, Mr. McAulay would have done more real service to the branch of science which he admires, and of which there are some few quiet and modest cultivators, besides its "prophets," than by his present volume. It is needless to add that the major prophet has taken advantage of this outburst of divine afflatus on the part of the minor prophet to express how exhilarating he finds it, "after toiling through the arid wastes presented to us as wholesome pasture in the writings of Prof. Willard Gibbs, Dr. Oliver Heaviside, and others of a similar complexion." Clannishness and hard hitting are still characteristic Scottish virtues.

*A Treatise on the Kinetic Theory of Gases.* By H. W. Watson. Second Edition. (Oxford: Clarendon Press.) The first edition of Mr. Watson's book was published in 1876. The present, a revised, much improved, and expanded volume, is issued also in a handier form. The book is, of course, essentially mathematical: it deals almost exclusively with the ideal perfect gas, and supposes that figment of the mathematical mind "perfect elasticity" to exist for the molecules. It seems to us that, till we know more about the internal kinetic

energy of molecules and its law of dissipation into the surrounding ether, the kinetic theory of gases must remain where Dr. Watson leaves it, a mathematical exercise rather than a workable physical theory. Dr. Watson keeps clear of physics pretty generally, and even the name of Van der Waals does not appear in his treatise. It lacks a table of contents or an index. Such books, especially when published by a university press, are now very uncommon, and soon the reviewer will feel able to pass them by with the single comment "no index"!

We have received *The Elements of Applied Mathematics*, including Kinetics, Statics, and Hydrostatics. By C. M. Jessop. (Bell.) A good deal of material is crammed, by aid of small type, into a little book. We find nothing to raise the volume above the general ruck of elementary text-books. Some of the processes—e.g., that on p. 125, to find the centroid of a circular arc—are ridiculously complex for such simple problems.

Of the "Encyklopaedie der Naturwissenschaft," *Handbuch der Physik* (Breslau, Trewendt), we have received Lieferungen 14 and 15. These contain the conclusion of Dr. Czapski's monograph on optical instruments, which we have noticed in an earlier review; articles on "Dioptrik," by Pulfrich and Straubel; on "Spectralanalyse," by Kayser; "Photometrie," by Brodhun; and "Scintillation," by Exner. Much of this is extremely good, and we congratulate the editor on having at last put different sections into the hands of specialists, rather than continuing to overburden Prof. Auerbach. Dr. Kayser's paper on spectrum analysis may be specially noted as a capital piece of condensed information.

## CORRESPONDENCE.

MR. THEODORE BENT'S DISCOVERIES AT YEHA, NEAR AKSUM.

Weston-super-Mare: Feb. 10, 1894.

I have been reading Prof. Sayce's review of Mr. Theodore Bent's *Sacred City of the Ethiopians*, which has led me to the Karnak Lists of Thothmes III. In the List of Cush I find a cluster of names which some years ago in my MS. notes I have referred to this part of old Aethiopia. I wish I could give them in hieroglyphs in your column. I have collated Prof. Maspero's corrections, and had intended to publish my notes; but ill-health has prevented.

The place Yeha, where Mr. Bent found so many ancient monuments, is surely No. 42 of the Karnak List. Mariette gives it as spelt with the single reed, the twisted cord, and two eagles. Maspero reads it, however, as the two reeds and two eagles. In my notes I have identified it as "Iaha, near Axum." Mr. Bent identifies this city with "Ave," mentioned by Nonnosus, the ambassador of Justinian; "and the conclusion is confirmed by a fragment of an inscription found on the spot, in which Prof. D. H. Müller reads the words, 'the temple of Awa.'" Now the next name in the Karnak List is spelt with the two reeds, the looped cord which is read as = wa, and the eagle. This would read Iawa or Yawa. But Prof. Maspero strikes out the first reed, and this leaves Awa. It is true that Maspero puts marks of erasure before the first sign. But the name suggests to me a doubt whether Yeha is actually identical with Ave, Awa, or very near to it.

Perhaps this hasty memorandum will lead to the study of the great Southern List of Thothmes III. This part of East Africa is now attracting great attention. I have not been able to keep abreast of the new intelligence,

but the elaborate map published by Perthes a few years ago was most useful. While writing this I am greatly grieved to read an announcement of the death of Dr. Dümichen, an illustrious Egyptologist who could have thrown great light on any such questions as these.

HENRY GEORGE TOMKINS.

### PHILOLOGY NOTES.

At the meeting of the Philological Society, to be held at University College on Friday next, March 2, Mr. W. M. Lindsay, of Jesus College, Oxford, will read a paper entitled, "The Accentual Element in Early Latin Verse, with a New Theory of the Saturnian Metre."

On Thursday next, March 1, Prof. Max Müller will begin a course of three lectures at the Royal Institution, on "The Vedānta Philosophy."

Among the documents in the possession of the Anthropological Institute are a considerable number of MS. vocabularies, in many cases unique in their character. As it has never come within the scope of the Institute to devote a large portion of its *Journal* to the publication of such material, a fund is being raised by subscription, independently of the Institute, to deal with these documents. The subscription is one guinea, payable in alternate years; and the first vocabulary to be published will be one of the Ipurinā language (Upper Purus River), South America, by the Rev. J. E. R. Polak.

### REPORTS OF SOCIETIES.

ARISTOTELIAN.—(Monday, Feb. 5.)

SHADWORTH H. HEDGSON, Esq., president, in the chair.—A paper was read by Mr. W. H. Fairbrother, on "Green and his Critics." The critics dealt with were Prof. Seth in *Hegelianism and Personality*, and Mr. Balfour's essays in *Mind*. The thorough self-consistency of Green's philosophical system as a whole was due to the fact that his ethical and political doctrines were the direct logical outcome of his metaphysical teaching. This teaching was in no way borrowed from Kant or Hegel, but the result of an "analysis into the facts of consciousness." Still less could Green be charged with Pantheism, whether metaphysical or theological, or with the *petitio principii* of a "ready-made ontology." The criticism fell to the ground as both false and irrelevant. It was untrue in its statement of what Green actually taught, and consisted for the most part of what was practically a restatement in slightly different language of Green's own views.—The paper was followed by a discussion.

ELIZABETHAN.—(Wednesday, Feb. 7.)

FREDERICK ROGERS, Esq., in the chair.—Mr. R. Le Gallienne read a paper on "John Cleveland." In the course of his remarks, Mr. Le Gallienne said: the poet whom he brought to the Elizabethan Society's hospitable home for lost poets was once a successful rival of Milton. When *Paradise Lost* was despised and rejected of men, known but to a few furtive admirers, Mr. Cleveland's poems, orations, epistles, and satires, were the talk of the town, the esteemed of the fashionable booksellers. Alas! that in the race for fame the tortoise must nearly always win; one sighed, of course, for the hare. One could have nothing but congratulations for the tortoise. The hare of Cleveland's reputation speedily ran through many editions, while Milton's tortoise groaned to itself on the bookshelves. To-day, he doubted if a single fashionable bookseller had ever heard the name of the celebrated wit. They might say Cleveland was the King's most loyal and honoured poet, a miracle of wit, a monster of fancy, the town was ablaze with his genius; but, alas, poor shade, his name was no more upon the lips of men. One seemed to see Milton and Cleveland in an emblem grimly playing at see-saw. Milton was down in 1667, and Cleveland was up, glittering in the sunshine of royal favour, with rustling laurels and fallacious rainbows

of immortality about his head. To-day—well, there was no need to sadden the poor ghost with the contrast! Milton's address was the Temple of Fame; to find Cleveland they must descend to the charnel-house beneath. If it was unjust for Cleveland to ride so high in 1667, it was unjust also that he should lie so low in 1894. He was not, indeed, a great man like Milton, but he was a sturdy and brilliant figure: a wit, whose satire had bite in it even for to-day; a poet, who had passages that still had such grace "as morning meadows wear"; a rare good fellow as companion, and a manly man, whose loyalty to the cause he considered just had at least contributed its quota to the energising stream of tendency that made for all stalwart dutiful instincts in our blood to-day. If we were loyal in our impulses, it was because John Cleveland, and men like him, were loyal before us. The name of Cleveland, properly spelled Cleiveland, came from the family's original residence in the district of Yorkshire known by that name. In regard to Cleveland's relations with Oliver, Mr. Le Gallienne read his witty and courageous petition "to the Protector after long and vile durance in prison" (which won him his freedom), to give a glimpse of the man and his virile prose. The last and most complete edition of Cleveland's poems was published in 1687. He seemed to have paid the usual penalty for popularity in the sixteenth and seventeenth centuries by the corruption of his text. Read by certain modern critics, Cleveland might be speedily buried beneath the mountain of his affectation, his dullness, and his occasional obscenity. Yet, such fresh and fragrant verse as that entitled "Mary's Spikenard," and beginning:

"Shall I presume, without perfume,  
My Christ to meet, that is all sweet?  
No! I will make most pleasant posies,  
Catch the breath of unblown roses,"

make it imperative that we should have a more intimate acquaintance with this poet. There were many pearls to be found if we cared to make the search. Cleveland was above all a poet-pamphleteer; and, consequently, his volume was considerably congested with satires and equibs, and other party verse, which, though it might have value for the historian, had naturally little attraction for the student of poetry. Nevertheless, some of his best satires retained their sting to this day, especially those against the Scotch, which were particularly vitriolic. "The Rebel Scot" was the most famous of these, and with it began Cleveland's great reputation. Cleveland also wrote many spirited lampoons against the Puritans, notably "The hue and cry after Sir John Presbyter." They got glimpses of the other camp, and of the light-hearted courage with which Cleveland bore the privations of his life as a cavalier-soldier, in two poems. He was, however, frequently unintelligible, often silly, and not a little coarse. Scattered about his book were several rousing drinking songs, which were, perhaps, a little too frank for this reticent age. For a masterly piece of criticism in verse, we could point to his stately epitaph on Ben Jonson:

"The Muses' fairest light in no dark time,  
The wonder of a learned age, the line  
Which none could pass, the most proportioned  
wit  
To nature, the best judge of what was fit,  
The deepest, plainest, highest, clearest pen,  
The voice most eched by consenting men,  
The soul which answered best to all well said  
By others, and which most requital made,  
Tuned to the highest key of ancient Rome,  
Returning all his music with his own.

"Here lies Ben Jonson, every age will look  
With sorrow here, and wonder on his book."

To live by an epitaph was a somewhat melancholy paradox, but—may we not all some day be in like case. In conclusion, Mr. Le Gallienne said that Cleveland might have soared very high as a lyrical poet, had he not been so preoccupied with the politics of his day. If, on further acquaintance, they found Cleveland a bore, there was at least this to be said in his favour, that he had written his last line.—A discussion followed, which was opened by the chairman, and continued by Mr. A. C. Hayward, Mr. J. A. Jenkinson, Mr. J. E. Baker, and Mr. Le Gallienne.

### FINE ART.

*James and William Tassie.* With a Catalogue of their Portrait Medallions. By John M. Gray. (Edinburgh: Patterson.)

THE curator of the Scottish National Portrait Gallery has here fulfilled, with all the care that characterises him, a task most proper to his office. The artists Tassie, who are the subjects of his latest and most elaborate study, deserve to be more systematically known than they have been hitherto; and if the younger, by his work, hardly merits that fulness of notice which may most justly be bestowed upon the elder and more original, it may likewise be answered that the careers of the two men and the fortunes and history of their works are of necessity inextricably mixed, and, further, that the younger man, having much of the simple charm of character which distinguished the elder, one would only unwillingly have discovered that the record of his days and his achievements had been abridged. Besides, as it is, the biographical and critical portion of the volume now consecrated to their fame does not exceed seventy pages: ten times that quantity of matter (if "matter" indeed we are to call it) is over and over again bestowed, in the course of one publishing season, upon the memoir of the unimportant and the reminiscences of the third-rate celebrity.

Not only were the Tassies very delightful people, each one in his own way, but their work—much of it done south of the Tweed, nay in London itself—is of real and permanent importance. On the east side of Leicester-square stands, two or three doors from the Alhambra Theatre, a restaurant which, I am informed, has for years had a vogue—the *Hôtel Cavour*—and on the site of it, a hundred years ago, was what one may most accurately describe as the "shop" of the Tassies. From that establishment proceeded their small portrait medallions of many eminent and many unimportant people—Mr. Gray has been enabled to catalogue nearly five hundred—and those reproductions of ancient gems, and of the gems wrought by certain very able men of the seventeenth century under the impulse of a classical revival, which, for us in the South at least, quite as much as their portraits, are the justification of the Tassies' fame. James Tassie's paste—who shall in his turn discover and command the secret of it! For seal—or brooch, we may suppose, or finger-ring—how hard, how durable, and in colour, how fine!

I could wish, personally, that Mr. Gray had found it in his heart to say more concerning these things. The number of them is extraordinary; and yet they have somehow been for the most part absorbed, so that that which is supposed to be the immortal delight of scarcity is again, after long years, belonging to them. The Empress Catherine, in the lifetime of James Tassie, ordered and obtained a whole collection of them. A generation ago, such of them as were about, were selling for almost nothing. To-day they are again sought for—are likely to be appreciated almost as much, and, in mere money value, to be rated much more highly,



than they were in the beginning of our century. A "Tassie boom"—just as there was a boom in Renaissance medals, two or three years ago—is that, one wonders, about to be helped and heralded? Very likely. And in that case recourse will have to be had, not to Mr. Gray only—who is concerned, as I have remarked, most especially and most learnedly with the portraits—but likewise to the Descriptive Catalogue of that valued antiquary Raspe, who, in these matters and many besides them, was the Empress Catherine's adviser. His is the great record of the gems. The humbler collector, bent upon acquisitions of this nature, will have the support of at least Shelley's approval. "Get me"—wrote Shelley, in 1822, to his friend Mr. Peacock, the novelist—"get me two pounds worth of Tassie's gems, the prettiest, according to your taste."

A few agreeable illustrations in the present volume afford to an outsider, such as myself, some opportunity of judging of the portraits; some of the gems it had already been my good fortune to handle and be charmed with. The portraits have all the appearance of being of an exceeding directness. James Tassie was clearly a qualified and unaffected recorder of every age, and of either sex, and of most various character. It is hard to say whether the "David Dale"—a philanthropist, whose features have been further published in an unsigned stipple print—or the "Mrs. Jean Adam," an elderly woman, piquante and alert, or the "Lady Anne de Poelnitz," youngish and plump, or the "Adam Smith," cautious and meditative, or the "Rudolph Eric Raspe," the born connoisseur, or the "Robert Foulis," the great printer and art-patron, is the finest portrait. Nothing, certainly, is finer than the last: nothing is more sympathetic; and Foulis was a man whose nature such an one as James Tassie would assuredly entirely fathom. Only one who has himself known something of the difficulties of the cataloguer—a labourer whose work is done chiefly *con amore*, but is yet arduous and often baffling—can understand the measure of research which Mr. Gray's volume, as a whole, has involved; but all may appreciate the succinctness and the careful neat simplicity with which he has laid before us the essential facts of his subject.

FREDERICK WEDMORE.

#### LETTER FROM EGYPT.

Mehendi: Feb. 5, 1894.

SINCE I last wrote we have been very busy, and are carrying back with us a large store of archaeological facts and inscriptions. After leaving Abu-Simbel, we spent a day in the temple of Hor-m-hib or Armais at Gebel Addeh; and on the cliff a little to the south of it I discovered a *graffito*, which referred to the temple as being in "the country of Bak." In Bak I would see the classical Aboccis, rather than in Abshek, with which it is usually identified. The inscriptions I have copied, moreover, go to show that Amon-heri, and not Abshek, was the name of the city built by Ramses II. at Abu-Simbel. North of Gebel Addeh and behind the village of Ferég are several rock-tombs, none of which, however, have inscriptions; but on a cliff above the high-road I found the cartouche of Ramses II.

Between Gebel Addeh and a conical hill to the south called Gebel esh-Sheuns in Arabic, Mashakit or Mashal-kit "Sun-rock" in Nubian, is another conical hill, on the western slope of which is a speos first described by Champollion. I was able to correct and materially increase the number of the inscriptions he copied in it, though unfortunately the cartouche of the king contained in them is so much destroyed as to make it impossible for me to say with certainty to whom it belonged. All that is clear is that it is not the cartouche of Ramses II., as given by the great French scholar. What remains resembles the name of Hor-m-hib.

Among Champollion's papers were found copies of sculptures and inscriptions from an unnamed monument. As they were upon the sheets which related to Mashakit, it has been supposed that the monument in question exists in that locality. Such, however, is not the case. We carefully explored the whole neighbourhood; and with the exception of the speos, the only relic of antiquity we could discover was a line of hieratic upon a fragment of rock. Where the monument can be I cannot imagine, as I have seen nothing which bears any resemblance to Champollion's copies.

Faras, south of Mashakit, but on the opposite bank, stands on the site of a Roman town. The remains of a Coptic church still exist there; and in the walls of its old Saracenic fortress I found stones sculptured with hieroglyphs, as well as portions of the uraeus-frieze of an Egyptian temple. At some distance from the river are three tombs of an early period excavated in a low sandstone hill; the central one has been turned into a Coptic church, and the walls are covered with early Coptic inscriptions. Prof. Mahaffy and myself spent a couple of days in copying them. One of them is dated "the 8th day of Khoiak, the 10th (year) of the Indiction of Diocletian." Most of them are written in red paint, and have the form of pagan *proskynēmata*. South of Faras is a tomb of the age of Ramses II., near which I found a *graffito* dated in the 17th year of an unnamed king.

After leaving Faras we visited the ruined temple of Serra, which Capt. Lyons has been excavating. I copied all the inscriptions that are visible, including the cartouches of the Cushite countries conquered by Ramses II., by whom the temple was built. On the north side of the entrance is a row of cartouches of the Asiatic countries he claims to have subdued. One of the texts states that the place was called User-Mā-Ra Ser-Shefi.

The excavations of Col. Halkett Smith, and more especially of Capt. Lyons, have made Wadi Helfa an interesting place to the archaeologist. The two temples of Usertesen I. and Thothmes III. have been cleared of the sand in which they were buried, and highly interesting they prove to be. In that of Thothmes III. we found several Karian *graffiti* and a few Greek ones. The Greek texts, however, belong to the Ptolemaic age, with the exception of one half-obliterated inscription which I discovered the day before our departure from Wadi Helfa, and which is proved, by the forms of the letters, to go back to the age of the famous inscriptions of Abu-Simbel. One of the Karian *graffiti* is of considerable length, and the number of them suggests that at one time a body of Karian mercenaries was encamped on the spot. The walls and columns of the forecourt of the temple also contain numerous *proskynēmata* of a much earlier epoch. One of them is dated in the sixth year of Si-Ptah, the last king of the XVIIth Dynasty; in another, dated in the third year of the same king, the writer, Hora, calls himself "the son of the deceased Kam", of the harem of the palace of Seti II.; while the author of a third is described as an ambassador of Si-Ptah to Khal or Northern Syria and Cush.

Immediately behind the temples Capt. Lyons has discovered a remarkable ditch of fortification cut by the Pharaohs through the rock, and once strengthened on either side by a wall. Behind the ditch is the necropolis of the ancient city, consisting of rectangular tombs cut deep in the rock, with a sloping passage at the bottom of each of them, which leads into the sepulchral chamber. One of them was opened in our presence, but proved to have been rifled centuries ago. Above the tombs rises a conical hill, on the rocks of which Capt. Lyons discovered hieroglyphic and hieratic *graffiti*. These I copied, and found most of them to be records of visits paid to the place by Mentu-hoteps and Antefs in the time of the XIth or XIIth Dynasty.

While we were at Wadi Helfa we made an excursion to the great Egyptian fortress of Matuga, about three miles to the south of Abusir, which was first discovered by Capt. Lyons, who has excavated a little temple or chapel in the south-western part of the enclosure. The inscriptions he found in it show that the place was named Ba, and that the fortress had been built by Usertesen III. The fortress is a very large one, defended on three sides by two walls of enormous thickness, the natural cliff serving for its protection on the eastern side. On a large island opposite to it, in the middle of the Cataract, are the remains of another similar fortress; while on a second island, a little to the south, are the ruins of a Coptic church called Darbē. On the north side of the fortress is the site of an old city; and below it, close to the river, are brick tombs, which do not seem to have been disturbed.

After leaving Wadi Helfa on our downward voyage, we first visited three ruined Coptic churches on the western bank, without, however, finding anything to reward us. Then we explored a ruined town opposite Serra. Here we found five rock-tombs on the south, the remains of an ancient quay, walls of fortification of the Roman age, and three Coptic churches—one in the town and two outside it, one of the latter being to the south and the other to the north of the walls. Close to the last are quarries of the Egyptian period.

Opposite Faras is another Coptic ruin, which again yielded nothing to our archaeological curiosity; but we were more fortunate at Ermennah (on the eastern bank), where I had noticed a tomb in the rock when we came up the river. On the rocks behind the village I found the name of Hor-m-hib. The tomb turned out to be of the same character as those of Wadi Helfa; but just below it were two niches for figures cut in the rock, with steps leading to them. At a little distance to the north of this, and at an angle of the cliff, I discovered a large and well-preserved stele, dedicated to Horus of Ma-nefer by a "governor of Nubia," who lived in the time of the XIXth Dynasty.

On the western bank, opposite Ermennah, is the site of what must have been a very large town. While wandering over it, I picked up a fine diorite axe. Capt. Lyons has found a similar one at Matuga.

We spent a day and a half at Qasr Ibrim, and discovered a large stele, containing fifteen lines of hieroglyphs, on the western face of the hill immediately to the south of the old fortress. I copied the text with the help of a glass, and found that it was a record of the conquest of the Nubians and Negroes by Seti II., as well as of the terms imposed upon them. The cartouches, however, which are twice repeated and very clear, are exceedingly puzzling; since while the first is that of Seti II., the second is, with a slight variation, that of the rival king Amon-meses. The fact gives a new complexion to an obscure portion of Egyptian history. Above the text the Pharaoh is represented in the act

of slaying an enemy, while his empty chariot is being borne away from him by a couple of horses. On the right hand side of the inscription Amen-m-apt, "the royal son of Kush," offers a song of praise to his victorious lord.

Close to the stele Prof. Mahaffy found a Karian *graffito*, and there are a good many Coptic inscriptions scratched on the rocks. To the north are ancient pottery kilns, where one of our sailors picked up a Coptic ostrakon when we were ascending the river. The summit of the hill to the east of the fortress is covered with brick tombs, and the remains of an old town lie on the northern slope of the mountain on which it stands. At the north-western corner of the mountain I found a somewhat enigmatical inscription in Greek letters.

After Qasr Ibrim our next visit was to the interesting speos of Thothmes III. in the district of Dagenosra, to the south of the village of Ellesiyeh. Lepsius has published the inscriptions belonging to it. There is a tomb near it, with the cow of Hathor sculptured on either side of the entrance. The old Roman fortress I have described in my last letter lies on the opposite side of the Nile a little to the north of Ellesiyeh; we visited it again on our way down, and found that a town of considerable size had once existed to the south of it. We picked up Roman pottery and blue porcelain on its site.

Next we passed a morning at Dirr. To the south of the speos of Ramses II. I came across a large tomb, without inscriptions, however, and to the north of the speos a series of monuments, the first of which—a stele of Amen-m-ahib—is already known. North of this there are a good many hieroglyphic and hieratic *graffiti* on the cliffs, as well as two curious monuments which deserve a special description. One of these is a stele, the centre of which is occupied by two sitting animals, which look like pug-dogs set face to face; on either side is a hieroglyphic inscription, from which we learn that the author's name was Anup-a. The other monument is the most northerly of those we met with. On a rock is a long and well-preserved hieratic text, which records the name and titles of a certain "superintendent of the treasury." Immediately in front of this is a niche, in which an image once stood. The niche is now filled with bowls and offerings of wheat or durra, which I was told were given to "the Sheikh Isû," who expected that I also should not quit the spot without a suitable "bakshish." It is evident, therefore, that when paganism was superseded by Christianity the old pagan image became an image of Christ, and that upon the triumph of Islam, though the image was destroyed, the ancient cult still continued to survive. It is an instructive instance of the continuity of religious practices, if not beliefs, in the valley of the Nile.

This afternoon we explored the ruins of the fortified Coptic city of Mehendi. In the centre of it is a Coptic church, which Lepsius (in his *Briefe*) has mistaken for the residence of a Roman governor. The foundations of the southern gate are of Roman construction, but some of the stones have been taken from an Egyptian temple, which the sculptures upon them show to have been of a good period. Possibly they belonged to the old temple of Thoth at Penebs, the Hiera Sykaminos of the Greeks, since the temple of Maharraqa, which now exists on the site, is of late Roman workmanship. Maharraqa is only two miles to the north of Mehendi. On the rocky cliff at the south-eastern corner of the latter place I found some drawings, of Christian origin but spirited design. Among them are the dove with an olive branch in its mouth, the Good Shepherd, and a large *crux ansata*, the ancient Egyptian symbol of life, employed in place of a cross. A. H. SAYCE.

## NOTES ON ART AND ARCHAEOLOGY.

MESSRS. BOUSSOD, VALADON & Co. will open next week, at the Goupil Gallery, in Regent-street, an exhibition of paintings by Mr. P. Wilson Steer.

At the annual meeting of the Royal Scottish Society of Painters in Water-Colours, it was decided that the lady members should in future be admitted to the meetings, and also be eligible as office-bearers.

The following works by English artists have recently been added to the Luxembourg: "Love and Life," by Mr. G. F. Watts, a small painting by the late Edward Calvert, two drawings by Sir F. Leighton, and some designs by Sir E. Burne Jones.

THE annual report of the director of the National Gallery records the following list of acquisitions during the past year:—Purchased out of a parliamentary grant: "Soldiers Quarrelling over their Booty," and "Players at Tric-Trac," by Willem Cornelisz Duyster; "View on the Shore at Scheveningen," by Jacob van Ruysdael; "Portraits of Mr. and Mrs. W. Lindow," by George Romney. Purchased out of the Clarke Bequest: "Beatrix Knighting Esmond," by Augustus L. Egg; "The Cast Shoe," by George Mason; "Chilston-lane, Torquay," by George Barrell Willcock. Bequests and donations: Bequeathed by Colonel Alexander B. Read, "A View in Hampshire," by Patrick Nasmyth; bequeathed by Mr. Charles H. Bellenden Ker, "Portrait of Mrs. Bellenden Ker," by Sir Charles L. Eastlake; presented by Mr. William Agnew, "The Harbour of Refuge," by Frederick Walker; presented by Mrs. J. Z. Bell, "Cardinal Bouchier urging the Widow of Edward IV. to let her Son out of Sanctuary," by John Zephaniah Bell; presented by Mrs. Tarratt, "A Mediterranean Seaport," by Claude Joseph Vernet; presented by a body of subscribers, "Christ Washing St. Peter's Feet," by Ford Madox Brown.

THE last number of *L'Anthropologie* (Paris: Masson) contains a long article—which is only the first of a series—by M. Salomon Reinach, entitled "Le Mirage Oriental." It represents the furthest swing of the pendulum, in the reaction which has been making itself felt during the last dozen years, against the extreme view that would find the sources of all civilisation in the East. After expressing his agreement with Pictet's theory of a European origin for the Aryan group of languages, with Halévy's theory of an Aramaean origin for Indian writing, and, with Darmesteter's theory of a late date for the Avesta, M. Reinach proceeds to his main argument, which is to refute the opinions of Bertrand and de Mortillet, that the pre-historic civilisations of Western Europe are due to Oriental influence. Reversing the common view, he even goes so far as to maintain that, wherever and whenever bronze, and therefore tin, is found, it must have come from the Cassiterides or Celtic Islands of the West. In a subsequent paper he promises to deal with the Mycenaean or Aegaeon civilisation.

## THE STAGE.

WHEN that refined and sympathetic actress, Eleonora Duse, comes to England—as notwithstanding certain reports about her health, she is likely to do before long—she will afford to Mr. Alexander's theatre the advertisement of playing in a translation of one of his productions. The piece selected is, of course, that "Second Mrs. Tanqueray," to whose conspicuous merits justice was, we hope, done in the ACADEMY directly it was produced. No one doubts the power of the piece; all that is to be questioned is its pleasantness. It is, hy-the-by, being played at this moment at the

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We are delighted to gather that that progress in pantomime which we noted last year at the Olympic and this year at the Lyceum has spread into the country, or at all events into those places in the country which the town most influences and most affects. The truth is that, as society and the well-behaved bourgeois now go without reserve to the music hall, there is found to be less and less attraction in the process of bringing the music hall to the theatre. Thus the pantomime regains, or tends to regain, its proper place; it is again a vehicle for song and dance and quaint old-world story, rather than of grotesque antic. At Brighton the performance of "Aladdin" points our moral. We have generally made a point of seeing the Brighton pantomime, not always with unqualified approval. This year it is charming, and it is particularly charming in one feature in which the Lyceum is not strong—we mean, the dance. The vivacity, the extremely youthful good spirits of Miss Gracie Leigh—who, if she does not work too hard, will have a future—are admirable. She sings most pleasantly that now well-nigh classic strain of "Linger longer, Loo!" But how well she dances! And then there is a Margaret Fraser too, who sways about, or "foots it trippingly" in ample, noble robe of blue upon black. Her performance is really quite distinguished. And much besides is charming, and nothing vulgar. We only trust that this Brighton performance is a fair sample of what is done elsewhere.

**MUSIC.****RECENT CONCERTS.**

THE second concert recital of "Cavalleria Rusticana" and "Pagliacci" was held at the Queen's Hall last Saturday afternoon, and again the music minus the drama attracted a large audience. The performances were good, and the choral singing better than on the first occasion. The Misses Ella Russell, Greta Williams, and Grace Damian, and Messrs. Oudin, Lloyd, and Clarke all acquitted themselves well. Mr. Lawrence Kelly, who appeared in place of Mr. Braxton Smith, deserves favourable mention, and Mr. A. Appleby, who sang for Mr. A. Oswald, has an excellent voice. The success of the undertaking will lead to the performance of other operas in the same form. In the case of quite modern works the music is only one of the several factors, but many operas have been written in which it forms the chief element; and this

scheme of concert recitals of operas might be made the means of rescuing much good music from ill-deserved oblivion.

On Saturday evening, Mr. E. Prout's Quartet in B flat, for strings (Op. 15, No. 2), was performed at the North-East London Institute and School of Music. The work was written many years ago, and yet we believe that it had not before been heard in London. Clearness of form and clever workmanship are the prevailing features. The thematic material is of pleasing character, its developments, indeed, are modelled on classic rather than on modern lines, and perhaps would be called by some old-fashioned. But old fashions are frequently better than new, and it is certainly safer, and more satisfactory, to be guided by the old masters than to attempt to copy their successors, whose bold ventures are for admiration rather than imitation. A copy, more or less skilful, of the mannerisms of modern composers may deceive the public for a time, and cause them to think that deep which is only superficial; Mozart and Beethoven are more solid guides than Schumann and Brahms. The work was well performed by Messrs. Ortmanns, Mistowski, Addison, and Van der Straeten.

Herr Joachim played two pieces of his own composition at the last Monday Popular Concert. They are entitled "Abendglocken" and "Ballade," and are taken from his set of pieces for violin and pianoforte (Op. 5). They are both interesting, and, as one would expect, most effectively written for the solo instrument; and, moreover, they were admirably performed. Mlle. Ilona Eibenschütz played three movements from a Moszkowsky Suite for pianoforte (Op. 50). The music is undeniably effective: old forms and old phraseology are cleverly combined with showy modern effects. Miss Eibenschütz's performance was sound and brilliant. The programme included Brahms's Trio in E flat (Op. 40), for pianoforte, violin, and horn. On this occasion the horn part was assigned to a violoncello. It was, of course, admirably rendered by Signor Piatti, but we think the music loses by the change; the soft tones of the horn produce a peculiarly tender and, at times, mysterious effect. Miss Gwladys Wood, as the vocalist, was most successful.

A concert was given at the Imperial Institute on Wednesday evening by the students of the Royal Academy. The programme opened with a very mild Serenade for strings by Fuchs, fairly well performed under the direction of M. Emile Sauret; the various instruments were not evenly balanced. Two movements from a Concertante for clarinet and pianoforte by Weber, served to show the composer at his weakest. Two part-songs, for female choir, were interesting. The first, a "Salve Regina," really for solo voice and chorus, contains some serious and most effective writing. An "Ave Maria," by De Swert, with cello obbligato, is pleasing, but of lighter character. Both pieces were given under the careful direction of Dr. Mackenzie. The programme included two movements from Lalo's violin Concerto in G minor, two pianoforte solos, and various songs.

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## LITERATURE.

## RECENT THEOLOGICAL LITERATURE.

*Aspects of Theism.* By William Knight, LL.D. (Macmillans.)

*Natural Religion: The Gifford Lectures* delivered before the University of Edinburgh in 1893. By Prof. Sir G. G. Stokes, Bart. (A. & C. Black.)

*Stoics and Saints.* By the late James Baldwin Brown, B.A. (Glasgow: Maclehose.)

WHILE not a year passes that is not marked by the appearance of one or more elaborate works in professed defence of Theism, not a voice is heard on the other side, not a single storming-party appears to justify the erection of these extended and ever-multiplying defensive fortifications. Perhaps the non-Theists, if there are such persons, think that there is no need for an attack, when they find that the work of demolition is being effectually carried on from within. Kant first set the example of destroying the current arguments for the existence of a God before setting up a new one of his own, which has met with equally little mercy at the hands of other religious thinkers; and his successors have pursued the same method with the result that, as has been well observed, not a single proof of Theism remains that some Theist has not at some time overthrown. The latest representative of this method is Prof. Knight, the most striking part of whose volume is a destructive criticism of the three classical proofs of Theism which Dr. Hutcheson Stirling has recently been trying to rehabilitate in his Gifford Lectures. The teleological argument, in particular, comes in for a most merciless exposure (pp. 59, *seq.*), not easily to be matched in English philosophical literature for the courage and address with which it turns inside out the supposed evidence from design in nature; and the dialectical skill of the author is the more apparent because it can dispense with assistance from Darwinism or any other scientific theory of evolution. But as a controversialist on the theistic side he appears, I think, to much less advantage; and one rises from the constructive chapters with a strong impression that another Prof. Knight would not leave one stone of the new edifice standing on the other. Indeed, a reader who has been "blooded" by the scathing dialectic with which the book begins, may well feel tempted to get his teeth into the proofs that are now offered instead of the mangled fallacies of natural theology; more especially if it should appear that they are merely a revised, and by no

means improved, version of the old proofs. For when we are told that "we must transcend phenomena for an explanation of cause" (p. 97), what is this but the cosmological argument come back to life? And when we are further told that this cause must be a Willakin to our own, where is the warrant for such a sweeping assumption? First show that our will has ever created one single atom of matter, or one tremor of motion, and then we shall be ready to discuss the further questions, whether all matter and motion must have been similarly created, and, if so, whether such creation was necessarily the work of a single will, and not rather of innumerable wills. The "evidence of intuition," which Prof. Knight next adduces, seems to represent in a confused way the argument from universal consent, the argument from special revelation, and the Cartesian argument from the idea of a Perfect Being — by which, be it observed, I do not mean the ontological argument. The object of calling in intuition seems to be to obtain either special authority for a general belief, or general authority for a special belief. For example, we perceive all things under the form of space and time, and as objects presented to a subject. Hence it is claimed that these most general laws of experience, along with others that need not here be enumerated, possess a validity altogether different in kind from the validity of laws ascertained by experience. But again, some persons are confident that they possess what they call free-will, and, not being able to support their pretension by the evidence of experience, they fall back on an alleged intuition that informs them of its existence; and others offer the same reason for their certainty that particular things ought to be done or left undone. Now, whether intuitions of the first or universal kind do or do not form part of our minds as originally constituted need not here be discussed, since their existence, if they do exist, gives us no sort of warrant for believing in the second or special intuitions, but rather the contrary, as one fails to understand why the mysterious agency which bestowed some intuitions on all men could not bestow all on some. Prof. Knight must then be prepared to encounter some incredulity when he claims the knowledge of a personal First Cause of phenomena, or, as he sometimes prefers to call it, of "the Infinite as a Substance and a Personality," by right of a superior intuition restricted to himself and some other individuals. The assumption that all science rests on intuition, whether valid or not, is, as I have implied, irrelevant. And the appeal to special gifts of sense, as, for example, a musical ear, possessed by some persons only, is also irrelevant. For the perceptions of such persons do not, like Theism, involve the affirmation of universal propositions; it cannot be alleged of them that they conflict with admitted facts; nor are the musically endowed, like those claiming to possess the religious intuition, constantly at issue with one another on questions of fundamental importance. But, in truth, theological belief owes its existence to a perfectly intelligible process of inference; and the alleged in-

tuition may be traced, like others of the same kind, from very crude beginnings through a long course of dialectical development up to the form that it now assumes in the consciousness of such philosophers as Prof. Knight. And in this way evolution furnishes a good argument, not indeed against the validity of a belief, but against its intuitive origin.

In the further progress of our author's exposition, the position of a superior person in receipt of a special revelation from the unseen appears to be gradually abandoned, abstract reasoning being put in the place of intuition. Finite knowledge, it is urged, implies a knowledge of the Infinite. Here we have the ontological proof under a new and a worse form. To argue from the idea of a Perfect Being to the real existence of that Being was fallacious enough, but not so fallacious as to infer the existence of an adequate reality from an idea that can only be thought as the negation of all ideas. "Infinite space" is a perfectly intelligible combination of words, but the Infinite is a senseless abstraction. One might as well talk, like Plato, of the Same and the Other. Nor can this adjective be attached, except for rhetorical purposes, to any substantive that does not carry a reference to space or time. Personality in particular can no more be called finite or infinite than it can be called green or blue. When Jean Paul at the age of five said to himself, "Ich bin ein Ich," he had got as far as any of us can ever reach. If the Infinite means that to which nothing can be added, then, in respect to our personality, we are all infinite, and a personal God cannot, *qua* person, be thought of as greater than ourselves. But if the antithesis of subject and object implies limitation, then He also must be conceived as finite, for without such an antithesis personality and consciousness in general are inconceivable.

The ethical argument for Theism, as here presented, avowedly rests on the assumption that our sense of right and wrong cannot be resolved into or derived from any other psychological elements. As addressed to a utilitarian evolutionist it is, therefore, entirely nugatory. But even granting the assumption, it seems to prove little or nothing. We feel instinctively prompted to the performance of certain actions called moral. Well and good; but where is the warrant for assuming that, in this instance, more than in that of any other instinct, we are receiving the commands of a personal being? Is not this a mere fragment of the much despised teleological argument, which infers the existence of a personal designer from the otherwise unaccountable character of instincts in general? The same is true of the appeal to—one cannot call it the argument from—our sense of beauty in nature, which forms the subject of the weakest and frothiest chapter in the book.

Absorption in the Infinite is, perhaps, responsible for a certain inability on the part of Prof. Knight to state finite facts with perfect accuracy. According to him, "it has been said that no evidence for the being of God exists, or in the nature of things is possible"; but that "it is wise to hold to it" as "a buttress to morality";



and this he calls "an Agnostic position" (p. 4). Now as such teaching directly contravenes what Prof. Huxley, who invented the name, calls the Agnostic principle: "In matters of the intellect follow your reason as far as it will take you, without regard to any other consideration," it would have been only fair to name the persons who are responsible for it. "Positivism tells us . . . to worship what is inscrutable to our faculties" (p. 198). Positivism does no such thing: it tells us to worship Humanity. Totemism is defined as "the recognition of a second-self, suggested by the shadow cast by the sun, by reflection in water, or by the spiritual shadow (or double) disclosed in dreams" (p. 20). This is not Totemism, but Animism. Totemism means the worship of some material object, supposed to be the common ancestor of the whole tribe to which the worshipper belongs. "To affirm the relativity of knowledge is merely to assert that all that is known occupies a fixed relation to the knower" (p. 137). Now, in the first place, the relation of the known to the knower is not fixed, but shifting; and, in the second place, the relativity of knowledge implies that any object is known as like some objects, as unlike others, and as integrated with a group to the members of which it stands in various relations of difference and resemblance. We do not find "idealism" in Parmenides (p. 153), nor does that thinker hold that "the Infinite and the Personal are contradictory of each other" (p. 169), for the good reason that he never mentions personality at all, and only mentions the Infinite to deny its existence. The professor should read his colleague Prof. Burnet's book. It is not, as stated on p. 186, "a corollary of the doctrine of the conservation of energy," even "if applied in the same way within the moral sphere as in the physical," that the amount of evil in the world cannot be lessened. So shining a rhetorician as Prof. Knight ought not to call "the depths of personality" "what is highest in man" (p. 208); nor should he say, "but no less can the Infinite dispense with the finite and itself continue to exist" (p. 217), when he means the exact contrary, i.e., that it cannot continue to exist—by the way, a rather remarkable and seemingly self-contradictory weakness on the side of the Infinite.

It is a matter for general congratulation that Sir George Stokes should have ceased to occupy the chair of Gifford Lecturer in the University of Edinburgh; and perhaps the person most to be congratulated is Sir George himself, unfitted, as by his own admission he was, to fill the post. "Perhaps," he observes at the conclusion of his second course, "it might have been better if I had not ventured to undertake the office, but left it to someone whose studies had lain in the direction of moral philosophy, or natural theology" (pp. 259-60). Meantime, for two years the munificent bequest of Lord Gifford has been diverted from the purpose for which it was intended to a purpose expressly precluded by the terms of his will: namely, to subsidising an apology for revealed religion. The hagiology of Rome offers instances of persons whose

claim to canonisation rests partly on the misapplication of funds entrusted to their care. Sir George Stokes does not belong to a Church which has such honours to dispense; but the solid emoluments of the Gifford Lectureship are, no doubt, more to his taste. A part of the blame must fall on the Senate of Edinburgh University, who are responsible for this deplorable appointment. "The gods of the Epicureans created the world," says their late Lecturer—such is his knowledge of history—"and then left it all to itself" (p. 154). Since the high personages composing the Senate are apparently in the position of those gods, and cannot control what they have once created, let us hope that in this respect they will perform their office more carefully in future.

The volume entitled *Stoics and Saints* consists of lectures "delivered at different times and in various places during the later years of Mr. Baldwin Brown's life." They do honour both to the lecturer and to his audiences. If Nonconformists are in the habit of listening to such addresses as these, they yield nothing to the members of any establishment in true culture and breadth of sympathy. There are statements of Mr. Brown's about Greek philosophy to which I might take exception; but where the mass of truth and wisdom is so great, it would be ungracious to dwell on a few doubtful passages. Nothing better can be wished the Independents than a succession of such teachers as the late minister of their church at Brixton.

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*Vistas*. Written by William Sharp. (Derby: Frank Murray.)

THE ten short compositions in this dainty book are perfectly described by the title, for every one of them opens up a far-reaching prospect in which the imagination of the reader can luxuriate. A vista in a landscape suggests more than it reveals. It focuses some point in a distant outlook, and gives intelligible form and beauty to what would otherwise have no distinct feature or attractiveness. But the love of natural beauty which is thus quickened is a love that craves for more. The appreciative gaze is induced to pursue his way to the inviting glades, the stretching uplands, that tempt him from afar off; and, as he goes, he finds that Nature has many things to tell him of which he had no conception before. Mr. William Sharp renders us a like service, on the higher plane of human experience and effort, by these remarkable studies. He focuses for us some crisis in human life, some bright or dark passage in the working out of things past or present, and we begin to see clearly where before we only dimly comprehended the significance of the facts of life. The passions that give colour to those facts, the hopes and aspirations and struggles that are the high lights, as failure and despair are the shadow, of existence, are never quite what they seem. They are all an essential part of the human economy; but to know them, to understand them in their working, we need that something should quicken our inner sense and stir our

imagination from its lethargy. It is impossible to read almost any one of these "vistas" without feeling that it supplies this quickening force, this stirring impulse. A veil is drawn aside, a cloud is lifted, a mist is dispersed, and some glimpse is given us of the veritable reality and romance of life: the tragedy, mixed with comedy, that is enacted where we least suspect it.

One feels that it is difficult in a short review to do justice to a book which, as this does, contains far more than at first sight it seems to convey. As in a landscape, there is vista beyond vista, and the wealth of suggestion is almost endless. The choice of examples is one part of the reviewer's difficulty, for it is impossible to notice all these glimpses into the mysteries that lie about us. The momentary change from life to apparent death is one of the profoundest of all mysteries. We cannot pierce it with our speculations, but it is a subject about which wonder and affection will always be exercised. In "The Last Quest," the sixth of these "vistas," Mr. Sharp gives us a beautiful conception of what may pass in this last moment of scarcely spent mortality. The allegory, for such it is, is introduced by the following note:

"As in a vision . . . the furious charge through the smoke and across the corpse-strewn battlefield: the neighing and sobbing of horses: the hoarse cries, the sudden screams of men: the clang and whistle of swords: the shrill spiriting of a hail of bullets: the bursting crash and roar of artillery: a wild rush, a wild onslaught, and—Victory! . . . and . . ."

A soldier in the battle of life, who was engaged in this wild rush with the rest, but who fell under the hail of bullets, takes up the narrative from this point. He was still climbing the barren steep, but he was alone, and he yearned "for a fellow creature, for but the hollow echo of a distant voice." It appeared to him that his effort was a ceaseless one, and that years went over him. But when he gained the crest of the hill, he seemed still to hear the sounds of battle and the cry of "Victory." Looking behind him from the summit, he saw a strange land, a vast plain, and upon it the "ruin of ungarnered harvest." A thin dust of chaff was the only thing astir, but the wind that moved this was "too light to move the dark poppies that lay in the hollows—too faint to bend an ear of that unlifted grain." Looking closer, he saw that "every here and there the sheaves had been brought together, as though the reapers had suddenly ceased from their labour, and had gone to make ready for the harvesting." His weary looking backward brought out other things also in the still retrospect; and then, "as one rousing from sleep into daylight," he turned and looked before him. Here, too, was "a vast plain that stretched beyond the scan of mortal eyes. The sunlight lay upon it, and it was glorious to look upon." The grain on this side was golden, and the young corn "green as the heart of a shallow sea." He saw neither man nor woman. "Yet evermore, from the east to the west, swept a gigantic shadow like unto a scythe; and where the shadow swept the grain fell." Clothed "in

the dusk of thadow" was the mighty shape of the Reaper. Then "a terror that was of life overmastered the terror that was of death." He became aware of another and a glorious figure. "Vast was he as the Reaper; but as he fared beyond the pathway of the sun, he was as the glory and joy of eternal youth." This was the Sower. "As I watched the Sower in the blinding splendour of the sunlight, it seemed to me that he moved onward as he sowed; and it was with me as though the minutes were like unto hours, and the hours like unto days, and the days unto years, and the years unto the immeasurable wastes of eternity."

He ran with great joy down the slopes of the steep after the Sower, but at the base of the hill was a gloomy pass, and on a wall of basalt were the words, in letters of white flame, "Too Soon." Turning in despair, he climbed again the perilous steep, and had no heart, when he reached the top, "to look where the glory of the sun fell about the Sower." It then seemed to him that in the hollow land behind him was peace, and he passed "down the hill, and through the twilit waste of that ungarnered harvest." Knowing not whither he fared, or how long, he came at length to an obscure forest beyond the plain; but when he would enter it, he

"saw that the growths were intricately drawn against yet another wall of black basalt. And as I stood, pondering, I beheld two mighty portals, and betwixt them a huge mass of marble like unto the tomb. And in great letters carven thereon were the words: 'Too Late.'"

This bald and meagre paraphrase of what, in Mr. Sharp's language, is full of beautiful and highly symbolic imagery, cannot give such an impression as I should like to convey of this very striking allegory; but I hope that no one who reads this feeble rendering will omit to turn to the book itself. Even this paraphrase, however, will show that "The Last Quest" is a very fine conception of the mystery of life in death. The soul cannot go back and live again in the mortal life of the body; nor can it, while its mortal associations still cling to it, enter into the full glories of the golden land towards which it looks.

In striking contrast with "The Last Quest" is a semi-dramatic piece called "Finis." Here the imagery is also that of the "hollow land" beyond the grave; but the aspect is an intensely melancholy one. There are dim avenues which lead on to utter blackness; and though the leaves fall from the trees, there is no sound, and no branch stirs. The souls of a man and a woman who had known each other in life—the man sinning and the woman suffering—meet in these dark ways, and the woman's wrongs are avenged. The scene, if such it may be called, is almost Dantesque in its grim weirdness. It is a picture which only a powerful imagination could produce; while only a poet could have made real to us, by a few suggested rather than actual touches, the tragedy of these lost souls. They pass away, and "Only from afar, in the uttermost darkness, there is a low sighing, that passeth not, that changeth not, and is as the vanishing breath of dead prayers, dead hopes, dead dreams."

The passion of love is a more or less controlling element in most of these pieces. In "The Coming of the Prince," it is the gentle passion of which everything that is pure is symbolic. It comes with—

"White dreams,  
White thoughts,  
White hopes!  
Shy violets,  
White violets,

In woodland ways, by the brook-side,  
on the hill-slopes!"

In "A Northern Night" the passion of love is betrayed into something other than itself. That can hardly be said of the intense feeling which burns throughout "The Passion of Père Hilarion." For skill in the delineation of the conflicting claims of human love and divine reverence—the stormy passages of feeling which raise a man at one moment and abase him at another—this is, perhaps, the most striking composition in the volume. Though it were read only once, it would never be forgotten; but probably no one who reads it once will deny himself the strange pleasure of reading it again.

Mr. Sharp has bestowed a great deal of highly imaginative and artistic work on "The Passing of Lilith," a new and bold variation of a legend which is almost as old as humanity. The orthodox form of the legend makes Lilith the wife of Adam before the advent of Eve. In Mr. Sharp's glowing version of the story, she passes away before Adam appears. But seen through the vista of Mr. Sharp's imagination, her relations to humanity are infinitely greater than the orthodox story supposes them to have been. From Lilith's commerce with Uluel, "the fairest of the Sons of God," and with the World-Spirit, are born, in the one case, "Hopes, Aspirations, Fair Beliefs, Virtues, Glories, Joys, and Raptures"; and in the other, "Desires, Lusts, Agonies, Passions, Temptations, Sins, Shames, Sorrows, and Despairs." Eden was thus peopled with the passions that are the good and evil, the blessing and bane of man, before man himself entered upon the scene and breathed of their influence. This "vista," indeed, gives us a pre-vision of the after-world of humanity, with its higher life and its lower life. But the vision is one of remarkable beauty. The luxuriance of colour, the play of many lights, the imagery, the mysticism, the profound suggestiveness, are impressive in an altogether unusual degree. Almost as full of colour is "The Black Madonna," another highly imaginative conception, though the detail here is daring and barbaric. It is possible that in this instance Mr. Sharp intended only to present a graphic picture of terrible rites, with a very human background; but it would be easy to read into the piece a forcible satire on the hollowness of superstition and the wiles of priestcraft. "The Fallen God" is a pathetic moan of the pagan world over a faith that has had its day and ceased to be. The picture of the vast concourse of dead kings and priests, before an altar from which the god has fallen, is marvellously real in its shadowy remoteness.

The last in order of those ten "vistas," "The Lute-Player" is not unworthy to be the crowning piece of the series. In exaltation

of subject, in tenderness of treatment, in beauty of suggestiveness, it is not surpassed even by "The Last Quest." It is a delightful idea to give to the Angel of Death the same power of melodious appeal that belongs to Israfel, the Angel of the Resurrection. The lute-player discourses eternal music, and there are some who, when they hear it, yield themselves to the rapture of it; and there are some to whom it conjures up only the horror of mortal separations. Of this latter sort is the lover who would fain go on through many years with the fair woman at his side; of the former is the unhappy girl Mr. Sharp pictures, who lies weary and heart-broken in an opening on the river-bridge, and longs for the end of her sorrow. The lute-player passes by, and "touches his lute to a delicate, distant melody."

"Once, with a strange reluctant fear, the girl turns; but seeing him not in the shadow, and thinking herself alone with the murmuring water, looketh no more. So subtly soft and sweet is the music stealing upon her ears, that it is as though it came from afar. Hearing it, she smells again the wild roses and the honey-suckle in the hedges; listens to the bees lazily fumbling among the red and white clover in the hot pastures, to the faint wind astir among the flowering beans, to the lowing of distant cows, to the haunting call of the cuckoo above the woodlands, where a sleepy murmur comes from the eushats' nests. But, listening entranced, the haunting strains come to her at last, not from afar, but from below, deep from the heart of the flood flowing onward for ever and ever. Suddenly a great trembling cometh upon her: and in a low voice she crieth, 'Who is there?' As from among the grasses she hears the sound of small feet running, and of a soft, low laughter. Springing downward with a cry, she hearkens the strange music, ringing in her ears wildly sweet: but as the dark waters overwhelm her, she knows nought save a horrible choking as of a suffocating child, the fierce excretions and blows of a man, and a fearful, fathomless gulf into which she is sinking as a stone into the abyss."

It would be superfluous to commend the high merit of such writing as this. And such as this, much else in the book also is. It is a book of rare excellence and real charm: a book to be read and re-read until the vistas beyond vistas which it contains have revealed their full beauty and significance.

GEORGE COTTERELL.

*Life of George Herbert.* (S. P. C. K.)

*The Temple.* With Illustrations from the Old Masters. (Seeley.)

THE Society for Promoting Christian Knowledge had a happy inspiration when it was determined to celebrate the tercentenary of George Herbert by a new biography, and upon the whole they are to be congratulated on the success of their venture. For, although the volume before us has no merits of style, and is, indeed, not so much a biography as collections towards a biography, yet the diligence in research which it displays is most praiseworthy, and what is of more importance, it has resulted in the discovery of several new particulars. The author is anonymous; if in a future edition he supplies his name, he should also supply the name of Dr. Grosart, from

whose elaborate Life much is borrowed without a word of acknowledgment.

An interesting addition to our knowledge of Herbert is furnished by the discovery of the following document in the muniment room of the Dean and Chapter of Lincoln:

"Institutio G. Herbert ad prebendam de Leighton Ecclesia 5 July 1626. Eodem die anno tempore et loco immediate post preces vespertinas in partiloquio in choro ecclesie. . . comparuit personaliter Petrus Walter clericus et exhibuit procuratorium suum literarie pro Georgio Herbert diacono in artibus magistro. . ."

From which it appears that Herbert, at the time of his appointment as Prebendary of Leighton Ecclesia, was already in deacon's orders. Walton indeed had asserted the fact. "That he was about that time [*i.e.*, when the death of King James extinguished his hopes of court preferment] made deacon is most certain; for I find by the records of Lincoln that he was made Prebend of Leighton Ecclesia July 15, 1626." But to this it was objected by Dr. Grosart that prebends were not uncommonly held by laymen; and Mr. Sidney Lee, in the Dictionary of National Biography, assumes that Walton is wrong. Walton had of course not seen the entry printed above; his information was obtained from the institution register, which is now lost.

Another interesting discovery is the date of Herbert's ordination as priest. The Sarum Ordination Register is wanting from 1625 to 1640. But last April, during a careful search at the registry, some old rolls came to light, which proved to be subscriptions to the Articles by candidates for ordination in 1630. These contained both Herbert's subscription before institution to Bemerton in April, 1630, and that before ordination in September of the same year. We know, therefore, that he was still in deacon's orders when instituted, as Walton states.

But if in these interesting particulars the latest discoveries show Walton to be correct, it is fair to mention that, in the matter of the sinecure which King James is said to have granted to Herbert, Walton seems to have been mistaken. He says "it was the same that Queen Elizabeth had formerly given to her favourite Sir Philip Sydney," *i.e.* as Dr. Grosart was the first to point out, it was the rectory of Whitford, in the diocese of St. Asaph. The new biographer has examined the list of prebendaries of St. Asaph, and Herbert's name is not among them. Perhaps Dr. Grosart, who follows Walton, may have something to say on the matter.

There are other points on which the new Life differs from Walton; but here it is impossible to say which of the two is correct, because no authority is given for the changes introduced. The most important of these concerns Herbert's life at Westminster School. Walton says explicitly that he was commended to the care of Dr. Neale, who was then Dean of Westminster, "not long after" he had reached the age of twelve years (which would have been in 1605), having been previously instituted at home "in the rules of grammar." The new Life, without a hint that it is contradicting Wal-

ton, makes much of Herbert's having been at Westminster under the great Lancelot Andrewes, who left the deanery for a bishopric in 1604. Now, it is extremely improbable that Walton, with his passion for bishops, and his reverence for the "ever memorable and learned Bishop of Winchester," would not have carefully ascertained when the friendship between Herbert and Andrewes first began; and he states that they met first when King James visited Cambridge at the time when Herbert was Public Orator. If the new biographer has any better authority than Walton, he should produce it. Unfortunately, the records of entries at Westminster School do not begin until 1666.

A great merit of the book is in the padding. An effort is made with considerable success to realise the life of the poet in its various stages; the chapter on school life at Westminster in the seventeenth century is peculiarly interesting; and as much information as possible is collected—not from very recondite sources, and always without acknowledgment—about the poet's friends. Occasionally, perhaps, this is a little overdone; it is hard to see, for instance, what a list of the rectors of Bemerton from 1344 can have to do with George Herbert. And once or twice there are slips into foolishness, which should be removed in another edition. It is reasonable enough to treat the "Country Parson" as a description of what actually took place at Bemerton; but to turn a sentence like "His wife is either religious, or night and day he is winning her to it" into "Either his [*i.e.*, Herbert's] wife *was* religious, or night and day he *was* winning her to God," is ludicrous. On the whole, while welcoming the book, we cannot but express our opinion that it would be much improved by having critical notes, in which authorities should be quoted, and the differences from previous biographies pointed out and established.

We may take this opportunity of calling attention to an edition of the *Temple* published by Messrs. Seeley, with woodcuts from religious pictures and emblems. The selection and arrangement are made with very good taste, and the text seems to be an accurate reprint of the first edition.

H. C. BEECHING.

*Russia's March towards India.* By An "Indian Officer." With a New Map of Central Asia. In 2 vols. (Sampson Low.)

THE unnamed author of *Russia's March towards India* has been pondering the Central Asian question for many years; and since no recent publication with which he is acquainted gives a clear, historical account of the Russian advance from the Ural to the Oxus, he ventures to supply the want. A list of the more important works that have engaged his attention fills a couple of pages; but it does not include Sir Henry Howorth's *History of the Mongols*, though this covers most of the ground he has explored. The truth is, however, that the earlier history of Russian conquest in Asia has been related in sufficient detail by a

long succession of English writers, notably by the soldier-diplomatist and scholar continually referred to in these volumes as "the late Sir Henry Rawlinson," and by Mr. Schuyler; while, for later episodes, most people will be content with Mr. Curzon's two books, and the papers laid before parliament. Moreover, "Indian Officer," in his description of Russia's dealings with the Kirghiz Kazaks, and the overthrow, more or less complete, of the Usbog Khanates, is intolerably diffuse. It is difficult to feel any keen interest in the old controversies he endeavours to revive. Surely no one cares now whether General Tcherniaeff was recalled in 1866 because he exceeded instructions or because, as "Indian Officer" believes, he failed to capture Jizakh.

On the other hand, there are some points in regard to which it is exceedingly desirable that the English public should be rightly informed; and here the author is not always a trustworthy guide. For instance, after an elaborate examination of the Anglo-Russian agreement of 1873 he states that, although the subject is beset with difficulties, there are four points which remain perfectly clear. One of them, he says, is that "the Sir-i-kul district to the east of Barzila-jai and to the north of Lake Victoria belongs to China." Since "Indian Officer" mentions that the Chinese posts were re-established throughout the Sir-i-kul district in 1883, we may presume that he means Sari-kol, Lord Dunmore's "Sariq-qol," which is a considerable distance to the eastward both of Burzila-jai and of Lake Victoria. The Alichur and Great Pamirs lie in the position assigned to Sari-kol; and it would be very rash to say that these unquestionably belong to China. Curiously enough, Sari-kol is not marked in the map prefixed to the book. Another fact which "Indian Officer" considers perfectly clear is thus expressed:—

"(4) It would not be difficult to prove historically that Shignan and Darwaz have long formed a portion of the Badakshan province of Afghanistan, and the Ameer's claim to those districts cannot therefore be lightly set aside."

As regards Shignan, it would be better to say nothing till the results of the Durand Mission and of the negotiations with the Russian government are fully known; but it has always been admitted that, so far as history counts, Darwaz belongs to Bokhara.

These may seem small matters to the general reader; but it is only by applying such tests that one can estimate the value and usefulness of a book like this. To be able to write to any purpose on the Central Asian question, at this time of day, an author must either have travelled in Russian Turkestan and the countries between the English and Russian dominions, and have travelled with his eyes open, or he must be behind the scenes in politics and have access to information not accessible to the multitude. On first glancing at his work, I fancied that "Indian Officer" might be someone who could speak with the knowledge acquired by service in the Indian political department. The mistakes pointed



out render this conjecture highly improbable. He appears to have compiled his historical summary from books with which every student of the subject is familiar, and to have digested the facts found therein without the aid of that special experience which would have enabled him to see where his predecessors have gone astray. Another illustration of this defective judgment may be found in the chapter about Yakub Beg and the Chinese re-conquest of Eastern Turkestan. "Indian Officer" writes:—

"By this remarkable campaign, China thoroughly vindicated her right to take her place as one of the three Great Powers of Asia, and clearly demonstrated to the startled politicians of Europe that she is a potent factor in the Central Asian question."

It was a remarkable campaign in one sense. As long as Yakub Beg lived, the Chinese "army of the west" never ventured to attack him or to cross the border of his dominion; and it was only after his death, and when his kingdom was torn by internal dissensions, that the Chinese commander plucked up courage and advanced on the capital, which was taken without firing a shot. The Chinese were only victorious because the enemy would not fight. Instead of trusting to accounts based on the ornamental and vainglorious despatches which were printed in the *Pekin Gazette*, "Indian Officer" should have referred to the true story of the campaign sent to the *Times* fourteen years ago by a correspondent at Kashgar.

The chapter on Russian movements in the Pamir region will also be found to contain several inaccuracies. For instance, "Indian Officer" gives a highly seasoned description of the fight between a Russian force and an Afghan (?) detachment at Ak-tash:

"The Afghans were told to lay down their arms and evacuate the district, and on their refusing to obey they were promptly attacked; and those who escaped from the Russian bullets were forced to disperse."

But there were no Afghans at Ak-tash, and what the Russians did was to demolish a Chinese fort there; the garrison, consisting of a dozen Chinamen, offering no resistance.

For the rest, I doubt whether the present moment is opportune for an indictment of Russian honesty, especially when the accuser is in the service of Her Majesty's Indian Government. The moral which "Indian Officer" seeks to inculcate is that Russian promises are liable to be broken, and that Russian agreements are not worth the paper they are written on. This has been said over and over again, but it is by no means certain that anything has been gained by the iteration. What we need to know is, not so much the precise value of undertakings and assurances which have never assumed the shape of a definite and clearly-worded treaty, but the amount of reliance that may be placed in the resolution and wisdom of those who are our own rulers. Russian prevarication, after all, is no excuse for English imbecility.

STEPHEN WHEELER.

#### NEW NOVELS.

'*Lisbeth*. By Leslie Keith. In 3 vols. (Cassells.)

*Good Dame Fortune*. By Maria A. Hoyer. In 3 vols. (Hurst & Blackett.)

*A Woman of Heart*. By Thomas Terrell. In 2 vols. (Ward & Downey.)

*Old Cabel's Will*. By Frances Armstrong. (Jarrold.)

*Molly and her Man of War*. By Dr. Arabella Kenealy. (Bentley.)

*Theories*. By A. N. J. A. P. (Fisher Unwin.)

*Ishmael Pengelly: an Outcast*. By the Rev. Joseph Hocking. (Ward, Lock & Bowden.)

*Under the Yoke*. By Ivan Vazoff. (Heinemann.)

*What's the World Coming To?* By W. Graham Moffat & John White. (Elliot Stock.)

*An Innocent Impostor*. By Maxwell Gray. (Kegan Paul & Co.)

'*Lisbeth* is well named. It is in Elizabeth Niel's fortunes we are chiefly interested, and while Mr. Keith follows them he is at his best. The girl is an attractive and a consistent creation; she embodies all that is best in Scottish character. She holds together a household brought to the verge of ruin by a self-indulgent father, a superficially pleasant fellow, whose good nature is an attractive development of selfishness; she endures the vulgarities of a legion of aunts with the resignation of a Christian martyr. In drawing Carstairs, a sensitive young author, grimly honest in his determination to acknowledge facts as they are, Mr. Keith has been successful in the main, though it seems certain that the man's Scotch common sense would have subdued his pride, and that when he was proclaimed a successful author he would have stormed the citadel of "penny-haughtiness" in which the dour baker and his brazen-faced wife held captive the woman he loved, a beautiful and refined girl, who by some odd freak of nature had been born to them. To make such a sorry crew as the Mitchell family attractive was no small achievement; but really we have too much of them. It were a stupendous task to render artistically acceptable such a family as this, with all their jealousies, banalities, and littlenesses; but when Mr. Keith conceived the idea of presenting saliently all that is most unattractive in Scottish character, forced into rank growth in the hot-bed of cockney abomination, one is tempted to believe he was taking his revenge for some extremity of suffering he has been called upon to endure at Scottish hands. Mr. Keith has convinced us that the Mitchell viragos actually exist. May heaven preserve us from meeting them in the flesh! Despite occasional degeneracy into flabbiness, the book has fine qualities: it has pathos and humour, and the plot is held well in hand.

*Good Dame Fortune* shows an advance on its author's first novel. To be sure, its coincidences are strained, its love-making lacks those indefinable qualities of reticence

and refinement which alone render such situations possible in art; while, to suit the exigencies of her plot, Mrs. Hoyer is guilty of a good deal of shiftness in regard to the ages of her characters. Thus, William Johnson, the rich bachelor without relatives who sets out on the quest for heirs, is represented as an old man with but few years to live; but when it is necessary to give him a certain romantic aspect, we discover that he is only forty-six years of age. In seeking heirs, Johnson meets some extremely interesting persons. Berkeley, the aesthete, and Edmund Johnson, the wicked miller, are well-devised characters—indeed, the minor actors in this drama are the best drawn. For the rest, the improbabilities of this tale are not so improbable, and its thinness is not so thin as to rob it of interest.

There is a large charity about Mr. Terrell's novel, and its tone is wholesome, though it does introduce us to shady company. It contains a series of effective stage-pictures. Ruth Elliott has been a chorus girl. Bob Fenwick, a man who lives by his wits, has measured her capacity. He is instrumental in her advance, step by step, until she becomes *prima donna* of "The Eden." A chance introduction to John Armytage, a rising barrister and politician, seals her fate and his: she becomes his wife. Armytage has a mortal enemy, one Sparrow, a money-lender. The former is temporarily in want of money; and Fenwick, who is unable to meet bills Sparrow holds against him, is induced to get, for Sparrow, some of Armytage's paper. But Fenwick does a little business on his own account. He forges Armytage's name to the endorsement of bills, in the hope that before they become due he will be able to meet them, and so escape the vengeance of Sparrow. But luck goes against him. There is nothing left for him but to take his own life. Meanwhile relationships have become strained between Ruth and John. She has married him for position, but she now loves him. Emotional and impulsive, she yearns for love for its own sake. But the man, phlegmatic and calculating, immersed in law and politics, has grown outwardly callous; he is satisfied with possession and its fruits. On the night Fenwick has determined to shoot himself, matters have reached a crisis. Ruth has left her husband, and gone to her old lover Fenwick. Mr. Terrell conceives a fine situation. Fenwick has shot himself through the heart, and Armytage and Ruth confront each other over the body in such a way that each thinks the other guilty of murder. Sparrow is the only man who knows to the contrary; he holds the bills and a letter of confession Fenwick has posted to him. As I have said, the novel is distinctly wholesome and full of charity. I like nothing in it so well as the bringing together of husband and wife in the final scene. Here Mr. Terrell shows true chivalry. Love can wipe out everything; that is his moral. The book has a strong personal note. Sparrow is drawn from the life, and the whole army of money-lenders will wince under the author's lash; so indeed will the medical experts and sundry others. The novel is full of caustic plain-speaking and

clever cynicism; it shows keen insight. Nevertheless, one cannot forgive Mr. Terrell for playing ducks and drakes with technicalities of criminal law procedure. What is the use of the layman putting himself through a heavy course of study, so that in dealing with collateral situations he shall not be found guilty of solecisms by astute barristers like Mr. Terrell, if authors who breathe the air of the law courts are to defy the unities in this way? Again, in his anxiety to satirise a recently ennobled peer, Mr. Terrell overshoots the mark. The good man is represented as seeking for an escutcheon dating from the Norman conquest; but Mr. Terrell ought to know that heraldry in England dates from a much later period. Moreover, his incidental criticism of Norwegian literature is cheap, unbecoming, and superfluous; but small faults like these do not detract from the high merits of the book. The "Second Mrs. Tanqueray" is in many regards the fine comedy criticism has agreed to pronounce it; but Mr. Terrell's treatment of a like theme is far more effective.

It would be easy to be scornful at the expence of Miss Frances Armstrong. Her book is a temperance tract, expanded into 256 pages. It often offends our prejudices. None the less the story is interesting, and the characters are not without vitality. Many readers will follow the fortunes of the lad who falls so opportunely into the hands of old Cabel Johnstone, and who is instrumental in reclaiming his reprobate son. Moreover, the lesson the book enforces sadly needs enforcing, and Miss Armstrong lends effective aid to the cause she has at heart.

To leave *Old Cabel's Will* for *Molly and her Man-of-War* is a step from the grave to the gay. Rollicking fun and humour onliven every page of Miss Kenealy's book; and one cannot help wishing that all modern women, who believe in the potentialities and rights of their sex, took their creed in this healthy, lightsome fashion. Miss Kenealy is a daring satirist; sometimes she is a savage one. One would advise all and sundry, especially underbred British consuls, to mind their p's and q's should chance throw them in the way of this peripatetic lady. The book sails near the wind, but its author's tact saves her. What would be vulgar in ninety-and-nine persons may be distinguished in the hundredth. The story is an antidote for the "blues." Whatever heralds and aesthetes may say to the cover, the happy thought which suggested the quartering of the British and American flags may be taken as emblematic of the many happy thoughts the volume contains.

Somewhat confused and halting in its reasoning, *Theories* attempts to deal with the problems of woman's awakening and man's prejudice, without taking sides. But Beatrice is obviously drawn from the life: the transcript is far too literal. Art must give coherence to the scratchy and patchy, the torn edges: in other words, to the innumerable contradictions of individual character. To do this effectively, liberal pruning and rigorous compression are necessary, and such are among the methods of the

great artist. Beatrice is one of those elegant triflers with social problems who prefer dialectic to acts. Had she been in any way consistent, she would not have married the young squire, but would have joined her life with the Socialist doctrinaire, his soiled linen and dropped aspirates notwithstanding. But she was not prepared to throw her personal refinement as a leaven into the seething cauldron of humanity. And who shall blame her? "Like and unlike can ne'er be equal powers." Still, she need not have made an honest man miserable and herself ridiculous. She was quite unfit for the rough and tumble work of a practical propagandist; she was too womanly to unsex herself, too selfishly egoistic to play the part for which alone she was fit. The world is stocked to the brim just now with pasteboard heroines of this brand. Such women as Beatrice do more harm to the good cause they would serve than is wrought by any amount of masculine opacity and opposition.

Mr. Hocking has a keen eye for dramatic effect; his ingenuity has its limitations, but these will not be discerned by the ordinary reader, who will also accept his bold generalisations. It may be admitted, however, that his leading deduction, that hate is hell and love is heaven, is sound enough. Ahaz Penwithen has been robbed of the estate which in the ordinary way of inheritance should have been his. His cousin, Michael Penrose, wills it to his kinswoman, Judith Stone. Reuben, son of Ahaz, makes false love to Judith, and obtains the will. On the death of Michael, he renounces Judith. In course of time, Ishmael, Judith's son, appears on the scene, intent on recovering the will, and thereby the estate. After many long years of watching and waiting, he succeeds; but he has lost his heart irrevocably to Grace Penwithen, Reuben's daughter, and his triumph turns to Dead Sea fruit in his mouth. The characters are admirably drawn, especially those of Reuben, Judith, and Ishmael. We forgive many improbable incidents and strained coincidences, but we cannot forgive certain organic faults. Reuben's preservation of the will is ridiculous—the man's superstition cannot account for it; while Ishmael's ignorance of Grace's identity with Reuben's daughter is more than absurd—he had been watching her father's house for years. A little ingenuity would have got over these glaring inconsistencies. The will should have been lost. Grace and Ishmael should have met in a part of the country remote from Penwithen. The inherent looseness of reason which makes Mr. Hocking imagine he has made out an unanswerable case in favour of his creed beguiles him into glozing over improbabilities of this kind. All the same, he has written an extremely vigorous, healthful, and interesting tale.

The first Bulgarian novel translated into English whets our appetite for more, and it will not be difficult to agree with Mr. Edmund Gosse's enthusiastic forewords in its praise. As a work of art, *Under the Yoke* is a notable production; as a record, by one who speaks with authority, of the stirring events which preceded the deliverance of

Bulgaria, it is valuable. It cannot be said that M. Ivan Vazoff is inclined to veil the faults, the pusillanimity of his countrymen. The tale is an epic, but with all its pathos it does not lack humour. There is a singularly close resemblance between Vazoff's method and that of the great Italian naturalistic fictionist, De Amicis. The same fault mars both authors. There is an over-elaboration of detail, and the stage is crowded with superfluous and troublesome figures.

The well-advised will skip the first seventy pages of Messrs. Moffat and White's romance of the twenty-first century, and thereby escape a wearisome farrago of pseudo-scientific nonsense, in which phonographs, telephones, and tele-phonographs work their ugly will unfettered. When the areonef has once taken to the air, brisker business begins. The rescue of the shipwrecked mariners, the kingdom of civilised monkeys, and the various vagaries of "an age of electric buttons and automatic machinery" are moderately well presented. It is a relief to find that the women of the twenty-first century, although they have attained their rights, have not degenerated into epicene abnormalities. Sometimes the book is really amusing and satirical; but as often its fun is of too lugubrious a kind to cheer, while its erotic passages are suggestive of the love-making of present-day suburbs.

Maxwell Gray's short stories are interesting. "An Innocent Impostor" recalls the meeting of the claimant to the Tichborne baronetcy with Lady Tichborne. It is a pity the author does not explain that a hasty reference to a court directory led Auriol Chester to intrude himself upon strangers. Moreover, it is absurd to make a level-headed man act like a Quixotic idiot, handing over a large sum of money to a disappointed and worthless rival. Few baronetcies—that is to say, old ones—could stand such a charge upon them as £60,000. "A Glass of Cold Water" has many points of resemblance with Mrs. W. K. Clifford's "Wild Proxy." "The Hansom Cab" is excellent fooling; but "The Vengeance of the Sea," a simple little idyll, is the best of the series.

JAMES STANLEY LITTLE.

#### SOME BIOGRAPHICAL BOOKS.

*Frederic Hill: an Autobiography of Fifty Years in Times of Reform.* Edited by his Daughter, Constance Hill. (Bentley.) This is an interesting book. The editor has chosen as the motto for her father's life Wolsey's words to Cromwell:

"Let all the ends thou aim'st at be thy country's, Thy God's, and truth's."

The quotation is apt. Frederic Hill is the surviving member of a distinguished brotherhood; but not one even of that famous "league of brothers," Matthew, Rowland, Edwin, and Arthur Hill, rendered greater services to the public. The chief work of his life was penal reform. He was appointed an inspector of prisons in Scotland in 1835, and pushed on the work of reform there until 1847, when he received a similar appointment in England. The results of his work in Scotland are briefly and modestly summarised on p. 256 of this autobiography. It is sometimes urged against social reformers

that they are indifferent to economy. This certainly cannot be said of Frederic Hill. At the time he quitted Scotland he had by wise management so reduced the cost of prisons that, while the average cost per head of each prisoner in England exceeded £25, in Scotland it was only £16. He was the first to suggest the indeterminate sentence, and his brother Matthew (the Recorder of Birmingham) vigorously supported him. The indeterminate sentence has been adopted by several of the American states, such as Massachusetts and Ohio, and was introduced at the state reformatory of Elmira, New York, by an Act passed in 1877. This Act took from the courts the power of definitely fixing the period of confinement in prisons until, in the opinion of the managers of the reformatory, they may be let out on parole for a probationary period of six months. The Recorder of Birmingham would have carried the principle to its logical extent; and, should the discipline of the gaol not produce the desired effect on the character of the prisoner, he would have detained him for the term of his natural life. He would as soon have set loose a caged wolf as an unreformed burglar. But the English nation would not allow even a criminal to be imprisoned for a term not limited by statute. This is one of the penalties we pay to keep intact our civil liberty. There was much in Frederic Hill's aims and aspirations that reminds us of General Oglethorpe. The General had the advantage of influence obtained through a long parliamentary career, but Frederic Hill had the advantage of never-failing brotherly advice and sympathy. "The union of my children," wrote the father of Frederic Hill, "has proved their strength." The Hill brothers had similar tastes, as well as similar opinions. At one of the Christmas gatherings at Bruce Castle, a plot was laid to inquire privately of each brother which of Sir Walter Scott's novels he preferred. All five answered *Old Mortality*. We have spoken of Frederic Hill's useful career, but there are many readers who would consider the less strictly autobiographical portion of the book the more interesting. The first three chapters deal with social life in the Midlands at the beginning of the century. Mr. Frederic Hill is probably the only man now living who saw Dr. Parr. He quotes two of his *bon mots*, which illustrate the Doctor's courage and his wit. On one occasion a young man was laying down the law against flogging, when the Doctor cried out, "Sir, it is flogging which makes the scholar, it is flogging which makes the soldier, it is flogging which makes the statesman, and it is the want of flogging which makes you—what you are." On another occasion soon after the riots in which Dr. Priestley's house had been gutted by a "Church and King" mob, the toast of "Church and King" was proposed at a public dinner. Dr. Parr had the courage to turn his glass upside down, and to exclaim in a loud voice, "I will not drink that toast; it means a Church without the Gospel, and a king above the law." This autobiography is written in an easy, conversational style, and can be warmly recommended.

*Recollections of Life and Work.* By Louisa Twining. (Edward Arnold.) Women who take part in public life may be divided into two classes—the workers and the talkers. Miss Twining belongs to the former category. It would, therefore, not be reasonable to expect her reminiscences to be lively; but what we regret is that Miss Twining has not devoted more of her pages to her own philanthropic experiences. We should like to have heard more of workhouses and women guardians, and less of matters which are absolutely devoid of public interest. For instance, she gravely informs us that her father's man servant,

"Thomas Patey," "wore a white livery with black velvet breeches and white stockings." A lady who accomplished such good work as Miss Twining did, need scarcely have recorded such trivialities as these. Like all workers in the cause of the destitute, Miss Twining must have met with her disappointments. Sir Walter Crofton opened a home for discharged female prisoners in Queen-square. Miss Twining took some of them on trial:

"It was a curious experience during the next two years, but hardly a satisfactory one, though made with every advantage, for I had a good and respectable elderly cook, to whom these poor women became much attached, and but little difficulty was met with during the first three months, when they were not allowed to leave the house. But when the fatal day came for the long-looked-for holiday, and we were obliged to let them go out into the temptations of the London streets, great was the anxiety and fear as to the time and mode of their return. Suffice it to say that hardly one was found able to stand the test, or come back as we hoped and desired."

Miss Twining may with justice say that she has not neglected her opportunities.

*Sir Robert N. Fowler, Bart., M.P.* By J. S. Flynn. (Hodder & Stoughton.) This is a memoir of the late member for the City of London, who was also twice its Lord Mayor, written by one of his sons-in-law. Robert Nicholas Fowler was born of Quaker parentage in 1828; but when thirty years of age he resigned his membership of the Society of Friends. He took this step because he held views on the union of Church and State opposed to those of the Society. We are told that his withdrawal caused no estrangement with the friends of his early years. He was always a Conservative. This was very unusual in a Quaker of the first half of the century, and may have been partially due to his mother and her brother, Mr. Daniel Waterhouse. In 1865 he contested what was then a hopeless seat for a Conservative—the City of London. In 1868 he was returned for Falmouth with the late Mr. Eastwick, one of the few Conservative successes of that election. In 1874, when the country at large gave a Conservative majority, the fickle electorate of Falmouth sent up two Liberals. In 1880 Mr. Fowler was elected as one of the members for the City, and retained the seat until his death in 1891. In 1885 he for a second time filled the post of Lord Mayor and received a baronetcy. Such in brief are the main facts of the late Sir Robert's life—a life of unvaried prosperity and usefulness. The present memoir is largely based on thirty-eight volumes of diaries and "several hampers of letters." Judging from the extracts, these diaries can scarcely have proved easy reading. It is not given to everyone who keeps a diary to be a Pepys. Sir Robert was an able man, but the perusal of his diaries leaves a flavour of the self-sufficiency of the diarist behind them. His references to Unitarians (not Jews) do not betoken a catholic spirit. However, we wish to do no injustice to a typical Englishman; and therefore we close this brief notice by endorsing Mr. Gladstone's description of Sir Robert as a "frank, bold, and courageous opponent."

*Women Writers: their Works and Ways.* Second Series. By Catherine J. Hamilton. (Ward, Lock & Bowden.) The first series of *Women Writers* was reviewed at some length in the ACADEMY; and, as we believe ample justice was then done to the unpretentious excellence of Miss Hamilton's work, the present volume may not unfairly be treated with comparative brevity. Miss Hamilton is working through her feminine authors in chronological order. She began her earlier volume with Frances Burney, and finished it

with the Countess of Blessington. In the new book the first name is that of Mrs. Hemans, the last that of Louisa May Alcott; and as the year of Mrs. Hemans's birth was 1793, the time covered is, roughly speaking, a century, closing with the year of publication. The memoirs are twelve in number, five of them being devoted to poets—Mrs. Hemans, Letitia Elizabeth Landon, Mrs. Norton, Mrs. Browning, and Adelaide Anne Proctor; five to novelists or story-tellers—Fredrika Bremer, Mrs. Gaskell, Charlotte Brontë, George Eliot, and Miss Alcott; and two to critical and miscellaneous writers—Mrs. Jameson and Harriet Martineau. It will be noticed that the only foreign writer included is Miss Bremer, for we cannot reckon Miss Alcott as such; and that the much more noteworthy George Sand is omitted, probably because the story of the life of the author of *Consuelo* is hardly for the young person, though that of George Eliot, which also had its difficult episode, is told with all needful explicitness, and yet without possibility of offence to the most sensitive puritanism. The only names the absence of which seems really regrettable are those of Jane Taylor and Margaret Fuller. True, neither has left behind her anything of permanent importance, but both were exceptionally interesting women; and what is, perhaps, even more to the purpose, the lives of both had a literary background which would lend itself readily to artistic treatment. One pleasant characteristic of this volume, as of its predecessor, is its obvious carefulness. Miss Hamilton may be a book-maker, but she is one of the better, not of the baser sort. Now and then she shows that her reading is not quite up to date, as when she repeats the old mistake of giving 1809, instead of 1806, as the year of Mrs. Browning's birth; and occasionally, as in her detestable use of "first-class" as an adjective, she lapses into commonness of phrasing. But the reader feels that the writer is really taking pains to secure accuracy of statement and correctness of style, and this feeling contributes not a little to his enjoyment. Of course, concerning most of the writers dealt with, a good deal has previously been written, yet even fairly well-informed readers are likely to find in one or other of the papers something which will be new to them. The present writer, at any rate, has found something which is new to him in the story of the alienation of Lady Byron from Mrs. Jameson:

"She [Mrs. Jameson] accidentally became acquainted with a secret about one of Lady Byron's family which Lady Byron herself did not know. When Lady Byron heard of this, and of Mrs. Jameson's previous knowledge of it, her stern temper was roused, and, in spite of their great friendship, she and Mrs. Jameson never met again. Mrs. Jameson, sensitive and proud, suffered acutely; she frequently said that Lady Byron had 'broken her heart.'"

It is not a pleasant story; and in the interest of Lady Byron's reputation it would be well for one of her friends to discredit it, should it be possible to do so. Miss Hamilton is certainly not an ill-natured writer, and, indeed, her criticism would sometimes be all the more instructive were it a shade more discriminating. Still, what is wanted by the reader of such a book as this is a good general idea of a writer's work, and this he gets.

*Women of Renown.* By G. Barnett Smith. (W. H. Allen.) This book of nineteenth century studies is pleasant reading. It cannot be said to contain new facts or to give new suggestions; but the lives are well selected, and the stories well told. Mr. Barnett Smith is nothing if not catholic in his tastes. Fredrika Bremer, Lady Morgan, George Eliot, and George Sand represent literature, Marguerite Countess of Blessington, and Lady Hester Stanhope ad-



ventures, Mrs. Somerville science, Jenny Lind music, Rachel the stage, and Miss Carpenter philanthropy. The most interesting notice is perhaps that of Rachel, though to those familiar with Mrs. Kennard's book it contains little that is original. The greed of the great actress has become a by-word, but the author reminds us of her generosity to her own race. We especially recommend this book on account of its healthy moral tone. The private lives of some of the author's heroines have not been above reproach, but he handles the subject with tact and delicacy.

#### NOTES AND NEWS.

MR. ANDREW LANG will shortly publish, with Messrs. Longmans, a new volume of poems, to be called *Ban and Arrière Ban*: a Rally of Fugitive Rhymes. This is addition to a prose volume of essays on Ghosts.

MESSRS. SWAN SONNENSCHNEIN & Co. will publish before Easter *The Diary of a Cavalry Officer in the Peninsular and Waterloo Campaigns*, being the diary of Lieut.-Col. William Tomkinson, of the 16th Light Dragoons, edited by his son, Mr. James Tomkinson, of Wellington-hall, Tarporley. The diary covers the period from April 1809 to Christmas Day, 1815, and affords a trustworthy record of events written at the time and on the scenes described, and is said to have considerable value as a tactical study. It is published under the advice of Lord Wolseley and Sir Evelyn Wood, and will be illustrated with five maps and three etchings, including one of the author's charger, "Bob."

ALMOST one half of *Big Game Shooting* in the "Badminton Library" is devoted to Southern Africa. In the course of the present month we are to have two more books upon sport in the less known parts of that continent: *Two Months' Sport in Somaliland*, by Lord Wolveston; and *Big Game Shooting in the Congo Free State*. Both of these will be published by Messrs. Chapman & Hall.

THE second series of *The Diplomatic Reminiscences of Lord Augustus Loftus* is now in a forward state of preparation, and will be published shortly in two volumes by Messrs. Cassell & Company. In these volumes Lord Augustus deals with his residence at the Court of Bavaria (1862-66), his embassy at Berlin (1866-71), and his embassy at St. Petersburg (1872-79).

MR. DAVID NUTT will publish shortly: *The Traditional Games of England, Scotland, and Ireland*, with tunes, singing-rhymes, and methods of playing according to the variants extant, and recorded in different parts of the kingdom, collected and annotated by Alice Bertha Gomme, vol. i. (vol. ii. to be issued this year), forming the first section of a projected "Dictionary of British Folk-lore"; *The First Nine Books of the Danish History of Saxo Grammaticus*, translated by Oliver Elton, Lecturer on English Literature at the Owens College, with some considerations on Saxo's sources, historical methods, and folk-lore, by F. York Powell, issued conjointly with the Folk-lore Society, of which it forms the extra volume for 1893; *Lyrics and Idylls of the Nile*, by Canon H. D. Rawnsley; *Selected Sonnets of Anthero de Quental*, together with the poet's autobiography, translated from the Portuguese by Edgar Prestage; *W. H. Widgery: Schoolmaster*, a selection from his writings, with a Memoir by W. K. Hill; *Wolfram von Eschenbach Parzival*, translated for the first time into English by Jessie Weston, with notes and appendices upon Wolfram's presentation of the Grail legend, upon his sources, and upon the connexion of his versions with the history of

the Angevin princely house; and *Studies and Essays in Biblical Archaeology and Semitic Folk-lore*, by Mr. Joseph Jacobs.

MESSRS. JAMES PARKER & Co., of Oxford, will publish in this country the collection of "Anecdota Maredsolana," of which the second volume has just appeared. This series consists of ancient ecclesiastical documents, edited by the Benedictines of the Abbey of Maredsous, in Belgium. The first volume was the so-called Liber Comicus, or liturgical lessons in use in the Visigothic Church of the seventh century, from a unique MS. in the Bibliothèque Nationale. The second, of still greater interest, is a very ancient Latin version of the Epistle of Clement to the Corinthians, the existence of which was unsuspected until Father Morin was fortunate enough to discover it in a library at Namur. The MS., which is of the twelfth century, is complete and well preserved; and its text is independent of those hitherto known, in two Greek MSS. and a Syriac version. Future volumes of the series will contain unpublished works of Jerome.

THE sermons on social subjects which are now being delivered in the church of St. Edmund, will be published by Mr. Elliot Stock, under the title of *Lombard Street in Lent*; each sermon will be especially revised by the preacher.

MESSRS. HENRY & Co. will issue immediately a humorous work by Mr. F. Norreys Connell, entitled *In the Green Park*, with illustrations by Mr. T. H. Townsend.

MESSRS. RICHARD BENTLEY & SON have in the press an Index to the titles of all the articles which have appeared in *Temple Bar* since 1860.

SINCE Mr. Heinemann became the publisher of the *North American Review* in this country, the interests of English readers seem to have been more liberally consulted. In the programme of the forthcoming number we notice the following: "The House of Representatives and the House of Commons," by a member of President Cleveland's Cabinet; "The Outlook for War in Europe," by Mr. Archibald Forbes; "A Naval Union with Great Britain," by Sir G. S. Clarke; "Prisons in the Old World and the New," by Major Griffiths; "Dramatic Criticism," by Mr. Bram Stoker; "Village Life in England," by the Countess of Malmesbury; and "The New Aspect of the Woman Question," by Sarah Grand.

MRS. VERE CAMPBELL'S novel, *The Shibboleth*, just published by Messrs. Ward & Downey, is the original of a play by the same author, entitled "Rizpah Misery," which is now being acted in the provinces by Mr. Hermann Vezin and Miss Laura Johnson.

MESSRS. BICKERS & SON announce a new edition of the late Miss Naden's Poems, complete in one volume, with an introduction on "Unity of Thought and Thing," by Dr. Lewins.

MR. LEWIS MORRIS will deliver a lecture at the London Institution, on Monday next, at 5 p.m., on "The Present and Future of Poetry in England."

AT the meeting of the Elizabethan Society, to be held at Toynbee Hall, Commercial-street, on Wednesday next, at 8 p.m., a paper will be read by Mr. Sidney Lee, entitled "New Facts about Marlowe."

NEXT Friday, Messrs. Sotheby will begin the sale of a number of books and MSS., brought together from various quarters. Among the MSS., we may specially mention the holograph of Scott's Life of Napoleon, which comes direct from Abbotsford; a collection of letters, &c., relating to Tasso, some of which are alleged to be in the handwriting of the poet;

a series of sixty-four letters of Southey; and several holograph MSS. of Wilkie Collins. The books include—a box of them from Napoleon's library at St. Helena; a set of original editions of Dickens, in sixty volumes, uniformly bound; the second folio of Shakspeare; a Stobaeus that once belonged to Ben Jonson; and a presentation copy of *The Rambler*, which is stated to be first of any such by Dr. Johnson that has come under the notice of the auctioneers. Mr. A. Lang may like to know of a volume of contemporary cuttings, prints, &c., relating to the Cock-lane Ghost.

A MEETING of the Edinburgh Bibliographical Society was held on Thursday, February 22, when Mr. G. H. Aldis read a paper on "Thomas Finlason, the earliest and one of the most important Edinburgh printers of the seventeenth century." The connexion between this press and that of Waldegrave and others of the older printers was traced and illustrated by books from the several presses. A number of Finlason's books were also exhibited, illustrating his career from 1604 to 1627, in which year he died.

MESSRS. METHUEN & Co. have published a second volume of the Speeches and Public Addresses of W. E. Gladstone, edited by A. W. Hutton and H. J. Cohen. The whole work is apparently to consist of ten volumes, of which Vol. X. (the last in chronological order) appeared about two years ago. The present is Vol. IX. covering the period from April, 1886, to May, 1888: that is to say, the introduction of the first Home Rule Bill, and the opposition to the Criminal Law Amendment (Ireland) Act. But the interest is not wholly political; for we have also the address delivered at Hawarden on the occasion of the Queen's Jubilee. In view of the prospective embarrassment of the Chancellor of the Exchequer, special interest now attaches to two financial utterances in this volume, in which Mr. Gladstone (1) protests against inroads upon the sinking fund, or sum annually set apart for the reduction of the national debt, and (2) advocates the equalisation of the duties levied after death upon real and personal property. The book is handsomely printed; but the work of the editors is not so apparent as to justify the slow rate of publication. To prefix the same meagre headnote to the first speeches argues laziness; and on page 365 (line 7 from foot) we are convinced that the words "12 per cent" must be erroneous, for they contradict the main argument.

#### UNIVERSITY JOTTINGS.

THE Master and Fellows of Balliol College, as the legal representatives of the late Prof. Jowett, have requested Mr. Evelyn Abbott, Fellow of the College, to be responsible for the preparation of the biography of the late Master, with whom he had been in especially close intercourse for the last twenty years. Mr. Abbott will have the valuable assistance of Prof. Lewis Campbell, and also of Lord Bowen, Visitor of the College. Old friends and pupils of the Master, who are able to communicate any letters or other matters of biographical interest, are invited to send particulars of them forthwith to Mr. Abbott.

ON Tuesday next, the University of Cambridge will confer the honorary degree of Doctor of Science on Señor Ramón y Cajal, professor of histology at Madrid, who comes to England to deliver the Croonian Lecture before the Royal Society on March 8.

IN Convocation at Oxford next Tuesday, it will be proposed to confer the degree of M.A., "by decree of the house," upon Dr. Joseph Wright, deputy professor of comparative philology, who received the honorary degree of M.A. two or three years ago.

EMERITUS Professor Campbell Fraser has been appointed Gifford Lecturer at Edinburgh for the academical years 1894-96, in succession to Prof. Pfeleiderer. We may add that Prof. Pfeleiderer delivered a public lecture at Manchester College, Oxford, on Wednesday of this week, on "The Primitive Christian Community and the Beginning of the Faith of the Church."

THE following have been elected to honorary fellowships at St. John's College, Cambridge:—(1) Bishop Ellicott, formerly Hulsean lecturer and Hulsean professor, chairman of the New Testament Revision Company, and author of a grammatical and critical Commentary on St. Paul's Epistles; (2) the Rev. Joseph Bickersteth Mayor, Hon. Litt.D., Dublin, late tutor of the college, emeritus professor at King's College, London, late editor of the *Classical Review* (1887-1893), and author of an edition of *Cicero de Natura Deorum*, and of a Commentary on the Epistle of St. James.

PROF. BURDON SANDERSON and Mr. T. Pridgin Teale, M.B., will represent the University of Oxford at the international medical congress to be held at Rome on March 29.

THE Rev. Dr. C. H. H. Wright, Grinfield Lecturer at Oxford, will deliver his terminal lecture next Wednesday on "The Septuagint Version of the Book of Daniel."

ON Friday of this week, Mr. W. R. Morfill, reader in Slavonic at Oxford, was to deliver a public lecture, at the Taylor Institution, on Serbian Ballad Poetry."

PROF. EDWARD CAIRD, the new master of Balliol, has already undertaken the office of examiner in the final classical school at Oxford.

THE subscriptions to the Hert memorial fund at Cambridge now amount to over £1000. It is proposed to apply the income in making grants to any person engaged in Biblical, Hellenistic, or patristic research, or for the promotion of any undertaking connected with those departments of study.

AT a combined meeting of the Philological and Ancient History Societies at Oxford, held on Friday of this week, Mr. J. A. R. Munro was to read a paper upon his archaeological exploration of the site of Doclea, in Montenegro, last autumn.

ABSTRACTS of the accounts of all the colleges at Cambridge are published in a supplement to the *University Reporter*. We observe that there is no uniformity in the period covered. The first college submits its accounts for the year ended Michaelmas, 1892; the second, for the year ended September 29, 1893; the third, for the year ended Michaelmas, 1893; the fourth furnishes an abstract of "receipts and disbursements brought to account in the year 1893"; and so on. Downing alone gives details for the two calendar years, 1892 and 1893. In the latter year the amount divided among the head and (six) fellows was *nil*.

LORD PLAYFAIR has selected "The Modern Needs of Scientific Teaching" as the title of his address to the students of the London Society for the Extension of University Teaching, at the annual meeting, to be held at the Mansion House, on Saturday next, March 10.

LAFAYETTE COLLEGE, Pennsylvania, has conferred the degree of Doctor of Letters *honoris causa* on Prof. Max Müller, on the occasion of his fifty years' jubilee as Doctor in the University of Leipzig.

THE lectures on Pastoral Theology, delivered in the Divinity School at Cambridge, last Easter term, by Prebendary Gibson, have been published in a little volume by the S.P.C.K. The title is, *Self-Discipline*, in relation to the Life and Work of a Priest.

## TRANSLATION.

FROM THE PORTUGUESE OF ALICE MODERNO.

In search of the Ideal that long I've cried  
For to relieve my cruel nostalgia,  
I gaily climbed an azure galley's side  
To plough the sea-plains of Utopia.

The sun, that beamed full bright, for many a year  
Did nought but show us pitiless a wide  
Extent of wave, until, one morning clear,  
Behold the ship cast anchor in the tide.

I hastened to the bow and saw an isle,  
Far off, delusive, yet a stately pile  
And wondrous, raised by the Creator's hand.

I scanned the chart, but out the skipper came;  
"Tis fruitless, for Chimera is its name,  
Its city Dreams, from where Love rules the land!"

EDGAR PRESTAGE.

## MAGAZINES AND REVIEWS.

IN the *Boletín* of the Real Academia de la Historia for February, Dr. E. Hübner reviews favourably E. Cartaihab's "Monuments primitifs des îles Baléares." He considers the *talayots* to be sepulchres, and the primitive population Iberian. There are two papers on the *Cuevas de Olihueta*, near Toledo. The Vizconde de Palazuelos maintains that they are merely ancient quarries; Señor Moraleda asserts that they are Christian catacombs. Sanchez Moguel, in "España y Camoens," treats of the influence of Italian on Spanish and Portuguese poetry; Spaniards and Portuguese, however, substituted the historical epic in place of the chivalrous epic of fable of the Italians. The patriotism of Camoens embraced the whole peninsula, and was not confined to Portugal. The same writer points out errors in fact and date in a recently-placed inscription in the Aljaferia of Zaragoza, to commemorate Sta. Isabel of Portugal. Padre Fita prints, with useful additions, a brief chronicle of the kings of Navarre, by Dr. Juan de Jasso. Fernandez Duro has a sharp reply to Captain Gambier's article on "The True Discovery of America" in the *Fortnightly Review*. The cartographer, Jehan Cossin, of 1570, cannot be the Captain Cousin of 1488. The important Valencian codex, "Lo Consulat de Mar," will soon be published. In a note Padre Fita connects the word *gasalia* = *cheptel* found in Languedoc (twelfth century), and in Galicia (seventh century), with the German *gesells*; thus historically dating back to the Wisigoths in both places.

## THE TEACHING UNIVERSITY FOR LONDON.

WHILE Wales, by dint of a little political squeezing, has got its university, and the State endowment of it also, London, with as many thousand students as Wales has hundreds, has at last a new official scheme, and with it probably a renewal of all the old controversies and endless discussions.

If there be anything which will give this scheme a better chance than its predecessors, it will be the general feeling of weariness at the whole subject, and the conviction that, if this scheme be rejected, the whole matter will rest for ten or twenty years. One of the Commissioners—whose characteristic attitude of seeing both sides of a question, and ever remaining balanced on the fence, is well illustrated by a Note to the Report—remarks that he has thought it right to sign the Report—

"because I think it on the whole preferable that a university—in the ordinary sense—should be established in London with as little delay as possible, even on a basis which I regard as ill-chosen,

rather than that the question should be launched *de novo* on an indefinite period of agitation, discussion, and negotiation. Holding this opinion, I should have refrained from arguing publicly this fundamental question, on which I disagree with the majority of my colleagues, had it not seemed to me that a clear view of the disadvantages and dangers involved on the basis here proposed would be in any case of service to those who will actually have to construct and administer the new university."

We propose, therefore, to point out some of the disadvantages of the new scheme, not with a view of launching the question "*de novo* on an indefinite period of agitation"—we have, in fact, as little power of assisting or checking that as the said Commissioner himself—but in the hope that criticism may influence those who will have to deal with the scheme hereafter, should it survive long enough to be actually carried into execution.

We can best examine what has to be said against the scheme by first referring to the points raised in the dissentient notes at the end of the report. Commissioners Barry, Savory, Humphry, Palmer, and Rendall cannot agree with the proviso "forbidding the grant of money for any purpose in respect of which any privilege is granted or disability imposed on account of religious belief." Canon Browne agrees with them, so far as the proviso goes beyond the principle of the Universities' Tests Acts. The Note has a reference to "efficiency" as being the proper condition of assistance from the public funds; and the dissentients hope that no disability to apply this "most equitable principle" will be imposed upon the new university "which it has been our endeavour to make strong, free, and comprehensive." It is needless to say that these fine words absolutely obscure the real point at issue. The question is simply this: Shall any constituent School of the University receive support from university funds so long as it limits its field for selecting teachers to a particular denomination? There can, in the present state of public opinion, be but one answer to this question; and that is, the proviso inserted by the majority of the Commissioners.

The next point to be noticed is that raised by Bishop Barry and Prof. Henry Sidgwick: namely, the difficulty of combining the present purely examining functions of Burlington House with the teaching functions of a true university. It will, perhaps, be remembered that the scheme of the Association for promoting a Professorial University took refuge in a compromise: there was, "if possible," to be one university for London, and many subscribers to that scheme added, "but, it is quite impossible." This point is put with great force by Prof. Sidgwick. He argues that since "the prevalent system of the civilised world" is that teachers should examine those they teach, and that since this is a fundamental condition for the best academic teaching, the examinations of the new university, if they are to reach a high level, will have to be separate for internal and external students; but that these two sets of examinations must ultimately give two degree standards, and thus lead to continual trouble and friction. Mr. Anstey somewhat naively argues in opposition to this view that, since the university will have several distinct teaching institutions, and since there is a great deal of "common matter" in pass examinations, there will therefore be a standard set which will suit external students. Here, in truth, are the Scylla and Charybdis of the latest scheme! That scheme undoubtedly throws the balance of power in questions of examination into the hands of the teachers. Convocation is reduced to comparative impotence. But will Convocation, with its glorious rôle of "protecting" private students and correspondence colleges, submit to be thus

extinguished? Under the new scheme, the present Senate of Burlington House practically disappears. Our dear old dilettanti educationists, the doctor and the conveyancer, will bid their old haunts adieu,\* sadly, but perhaps in a spirit of self-sacrifice. But can anything of the same kind be expected of Convocation? We hardly imagine it. The noisier section of the present graduates and the private coaches are not likely to remain quiescent. As for the country colleges, they will "lie low": the injustice to them will be in the future the best possible argument in favour of the creation of additional universities. Prof. Sidgwick's decided opposition to the fundamental principle on which the scheme is framed—its "ill-chosen basis"—Bishop Barry's "absolute disagreement" with the "fatal combination" of imperial examining and local teaching functions, which will give to the degree of the new university "an ambiguity of meaning fatal to its value as an educational test," are likely to be used rather as weapons for Convocation to destroy any scheme, than as reasons for establishing an independent university.

Indeed, the body of the Report does not in the least meet the examination difficulty, unless the bulk of the Commissioners have tacitly recognised that the work of the new university will be so important that that of the old examining body may be rightly sacrificed to it. The Commissioners appear fairly in doubt as to whether an academic examination ought to be a test of a knowledge of facts, or of mental development. They go so far (p. xiii.) as to suggest that the former is suitable for pass students and elementary examinations, while the individuality of the teacher is only to come into play in the higher and more progressive departments of study.

"In the more elementary stages of any subject, and in subjects of exact knowledge where the demand for original and suggestive treatment is less urgent, it will be less necessary to provide against any danger of fettering the special individuality of the teacher."

Now it is precisely in the elementary teaching that the real power and character of a born teacher appears. Some of the leading Scottish and German professors insist upon starting with the very elements of their subject, as the only way of rightly training and developing minds which are to travel with them into higher regions. Especially in the exact sciences is the "demand for original and suggestive treatment most urgent." The examination as a test of knowledge of facts is essentially the professional and not the academic examination. It may be absolutely necessary for a professional licence of any kind; but to assert that it is the best thing for pass students seems to us to ignore the aim of academic education, which is not to impart facts, but to make the mind a ready instrument of thought. The Commissioners, however, repeatedly speak of examinations as tests of "knowledge"; and after apparently accepting the view that the higher and not the elementary branches of a subject require the individuality of the teacher to have full play, they conclude by leaving the earlier examinations for degrees to the individual colleges and teachers, but demand for the final examination for degrees that it should require "the same standard of knowledge" for both classes of students, internal and external. This conclusion is based on the existence of the two classes of students, and of the number of independent institutions which are to be embraced in the University. It is hard to conceive a more impotent result. The question is not, or ought not to be, one of the "same standard of knowledge" at all: it is

one of the standard of mental development; and this can never be ascertained by the same system of examination for internal and external students, and for institutions possessing entirely different educational ideas and methods. This is the Charybdis which awaits this scheme, as it threatens every scheme which preserves the autonomy of the numerous institutions seeking to be embraced in the new university.

As if to still further emphasise the "curriculum-schedule" view of academic examination—the view which especially delights the professional mind—the Commissioners have constructed a governing body largely controlled, as no other university Senate in the civilised world is controlled, by professional bodies. We wonder what Oxford or Cambridge would say to one-third of their governing body being selected by practical engineers, agriculturists, druggists, medicals, lawyers, and architects! Why have not the Army and Navy, the head-masters of London schools, the Institutes of Journalists and Actuaries an equal claim? "I was brought up in the school of George Stephenson and don't believe in this college training." "But if you want the stresses in one of your great bridges calculated out?" "I pay a Swede or German to do it." Or, again: "Self-induction, sir?—self-induction is what the Americans call a bug." Such opinions are not exaggerations: they are actualities typical of the leaders of at least one side of the professional element, which the Commissioners drag into London academic life, in order that their experience may prevent errors and omissions likely to arise from a too theoretical appreciation of the subject." What the medicals have done or are doing for preliminary scientific training in one department, the practical engineers are to do in another. "Self-induction, sir?—self-induction is what the Americans call a bug."

It is, however, not so much the Scylla of external students, or the Charybdis of a common schedule for widely different institutions, upon which the scheme is most likely to come to grief. These are present dangers; the real danger is the future danger, the chaos beyond these rocks which the Commissioners steer directly for, when they state that the "continuance of the individual existence of teaching institutions must be accepted as a necessary datum." They refuse to accept "the idea either of immediate or of ultimate absorption of institutions as the basis of the university." That is to say, the Commissioners reject the leading feature of the proposals of the Association for promoting a Professorial University. They trust to some unseen providence and the Academic Council to put an end to the present educational chaos, the unnecessary duplication of small laboratories and centres of teaching, which has caused London to have various *Universitätskulturen* but no University. The Commissioners tell us that the Schools will form "organic parts" of the new university, "while retaining in other respects their autonomy." This is a simple dogma without any real basis; and we suspect that the Commissioners felt it to be such, for they look to the Academic Council

"as a most important agency for bringing into harmony of action the various Faculties and Schools of the University, for assisting them in making such mutual arrangements and introducing such improvements as may conduce to their efficiency and economy."

We should like to know how this will be possible. On the Academic Council there are, for example, four representatives of science; of these two, presumably, may be of pure and two of applied science. Clearly, in any one branch, every institution teaching, say, applied science cannot be represented. How can its wants be known, and how can it be fairly treated by representatives of competing institutions, who

may honestly hold that the speedy dispatch of their rivals is the very best thing for academic progress in London? Indeed, if they are too painfully conscientious to hold this view, they may err on the other side; for speedy dispatch of the weaker may after all be the best solution of the present chaotic struggle. So long as institutions are not absorbed, so long as the teachers in sundry institutions depend upon students' fees, there must be strong institutional representation to prevent gross if not deliberate injustice to the smaller and weaker teaching bodies. We cannot trust to an Academic Council, on which departments of certain schools may have no representation at all, "to recommend the allocation of funds, the remuneration of professors, readers, demonstrators, &c.," and to deal with the question of equipment. There is, in our opinion, no alternative between practical absorption of institutions and strong institutional representation; no alternative between the scheme of the Professorial Association and that of the Gresham University. Under the present scheme endless friction, endless wrangling, and probably much injustice must arise from the existence of unendowed teachers in the proposed Schools of the University. The teacher's income will come from his college, and the college will and must be placed before the university. The occupants of endowed chairs will thus be placed in a position where they can afford to devote themselves to the service of the University, while the bread and butter question will put equally capable but unendowed teachers into a most invidious position. They will be unable to sacrifice the collegiate for the broader academic. In this respect the words of Lord Reay's dissentient Note are, in our opinion, the most statesmanlike and the wisest in the whole Report. He recognises that a "systematic co-ordination and redistribution of the work" will be necessary.

"Any other interpretation of the scheme will, to my mind, create needless friction, if not further prolongation of the existing chaos of higher education in London, and will prevent the fullest use of the unrivalled materials which are available in this metropolis."

Lord Reay appears to be the only Commissioner who has fully realised the existing chaos, and has grasped that separate groups of competing, and often unendowed, teachers cannot form a homogeneous university.

It is true the Report deprecates the multiplication of teaching centres; but at the same time it clearly indicates the foundation of new laboratories with university professors, presumably at new centres, for it states that there is "want of space" in the existing colleges to meet the needs of advanced students. This is certainly not true of some of them; but it is a statement intended to cover an earlier statement, that "ordinary undergraduate teaching would for the most part be organised on a collegiate basis," while "University professors would mainly regard the needs of more advanced students" (p. xxxv.). "University professors will usually deal with the higher branches of their subjects; their influence upon ordinary teaching will in a large measure be indirect" (p. xxii.). Now this is the utterly wrong view of university professors which was held at Cambridge and Oxford some fifteen or twenty years ago. However eminent in literature or science a man may be, if he is a real teacher, he wants pupils, and he will prefer to have them trained by himself and in his own methods from the earliest stages. This is the German and the Scottish and the true view of a university professor. In more than one case in Germany the professor takes a great share of the elementary work, and *Privat-Dozenten* trained under him largely do the specialised

\* Or, stay, will they not reappear as representatives on the Senate of the professional bodies?



teaching in the higher branches. We do not want in London the old type of Cambridge professor, who lectured to two or three students, one of his colleagues or his gyp.

On other points in the Report—the feeble reference to Gresham College, the constitution of the Theological Faculty, and the control of the Legal Faculty by the Inns of Court—we may have more to say hereafter. At present we must content ourselves with having indicated the three main difficulties: (1) Prof. Sidgwick's difficulty, that of granting degrees to external and internal students by examinations showing "the same standard of knowledge"; (2) Lord Reay's difficulty, that of interpreting the scheme so that it shall mean practical co-ordination of the constituent colleges. Without this co-ordination and localisation of departments the individual teacher is likely to be crushed by a curriculum-schedule system, based on a compromise between the needs of several institutions. Lastly, there is the point which flows from this, that without practical if not actual absorption, the teachers of unendowed institutions will be at a great disadvantage unless they are protected by increased institutional representation. Absorption or institutional representation are, in our opinion, the only safe alternatives.

KARL PEARSON.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- BOURGET, Paul. *Cosmopolis*. Paris: Lemeris. 3 fr. 50 c.  
CHÉZELLE, Vicomte H. de. *Vieille Vénétie*. Paris: Hachette. 3 fr.  
DAVILLE, le Capitaine. *Palmyre: souvenirs de voyage et d'histoire*. Paris: Plon. 4 fr.  
GRAUL, R. Hans. *Schwäiger*. Wien: Gesselsch. f. ver-  
vielfältigende Kunst. 9 M.  
GRIFFARD, Octave. *Prévost-Paradol: étude*. Paris: Hachette. 3 fr. 50 c.  
LIARD, Louis. *L'Enseignement supérieur en France (1789—1893)*. T. II. Paris: Colin. 7 fr. 50 c.  
MOLÉSSY, E. de. *Exposition historique de Madrid 1892—1893*. Paris: May & Motteroz. 7 fr. 50 c.  
MOLINARI, G. de. *Science et Religion*. Paris: Guillaumin. 3 fr. 50 c.  
RABUSSON, H. *Préjugé*. Paris: Calmann Lévy. 3 fr. 50 c.  
SAPPEBOSEN, A. *Beiträge zur Geschichte der bayerischen Hofkapelle unter Orlando di Lasso*. 1. Buch. Leipzig: Breitkopf & Härtel. 3 M.

#### HISTORY, LAW, ETC.

- BAUDOT, M. A. *Notes historiques sur la Convention nationale, le Directoire, l'Empire et l'Exil des Votants*. Paris: Cerf. 7 fr. 50 c.  
CROZA, Pierre de. *Le Chevalier de Boufflers et la Comtesse de Fabrian 1768—1792*. Paris: Calmann Lévy. 3 fr. 50 c.  
FAYRE, E. *Eucée, comte de Paris et roi de France (1892—1893)*. Paris: Bouillon. 8 fr.  
GÉRIN, Ch. Louis XIV. et le Saint-Siège. Paris: Lecoq. 15 fr.  
KRAUSE, K. Ch. P. *Vorlesungen üb. Naturrecht od. Philo-  
sophie des Rechtes u. des staates. Hrg. v. R. Mücke*. Leipzig: Schulze. 5 M.  
RENNET, le Comte Th. de. *Dictionnaire des Figures  
bénédictines*. T. Ier. Bruxelles: Sec. Belge de Librairie. 24 fr.  
SER, Camille. *L'Université et Madame de Maintenon*. Paris: Cerf. 3 fr. 50 c.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- BASTIAN, A. *Controversen in der Ethnologie*. II. u. III. Berlin: Weidmann. 3 M. 20 Pf.  
CANTOLLE, A. et C. de. *Monographie phanérogammarum  
prodomi continuation*. Vol. VIII. Guttiferag, auctore  
Juliano Vaque. Paris: Masson. 26 fr.  
DESSOIR, M. *Geschichte der neueren deutschen Psychologie*.  
1. Bd. Von Leibniz bis Kant. Berlin: Carl Duncker.  
19 M. 10 Pf.

#### PHILOLOGY.

- GRASSERIE, R. de la. *Langues américaines. Langue puguina*.  
Leipzig: Koehler. 2 M. 10 Pf.  
JACQUES, Gustave. *Le livre de ce qu'il y a dans l'Inde: version abrégée publiée d'après les papyrus de B. rin et  
de Leyde*. Paris: Bouillon. 9 fr.  
PALLIOPI, Z. ed. *Dictionnaire des idioms Romains/schs  
d'Egiadin/ota a basea*. Fasc. 2. Basel: Geering. 5 M.

### CORRESPONDENCE.

CHAUCER'S BOOK OF THE DUCHESS: A NEW IDENTIFICATION.

Cambridge: Jan. 24, 1894.

By the kindness of the Bishop of Oxford, I have just received from his lordship a new

suggestion as to the meaning of lines 1318, 1319 of the Book of the Duchesse.

"A long castel with walles whyte,  
By seynt Iohan! on a riche hil."

I have shown in my note that "a riche hil" cannot refer to Richmond in Surrey (as some have thought), because that place was not so named till the time of Henry VII. But this does not preclude the possibility of a reference to Richmond in Yorkshire.

The bishop's interpretation is, that "long castel" is Lancaster; "whyte" refers to Blanche; "seint Iohan" is meant to introduce the name of John of Gaunt, and the "riche hil" refers to the fact that he was Earl of Richmond.

It is easy—when you know it; yet no one has previously suggested it, so far as I can ascertain.

I certainly ought not to have missed this, for a particular reason. This is, that the popular pronunciation of Lancaster as Long-castel or Loncastel is illustrated in my own edition of Barbour's Bruce (book xvii., 285 and 852). In these passages there is reference to Thomas, Earl of Lancaster. In the former of them, MS. C. (Cambridge) has *lancister*, miswritten for *lancaster*, whilst MS. E. (Edinburgh) and Hart's edition have *longcastell*. In the latter, MS. C. has *loncastell*, while E. and Hart have *longcastell* as before.

I suppose that *long castel* was a popular pronunciation of "lon-castell," the castle on the Lune: the form *lon* occurs again in *Lonsdale*. Barbour wrote in 1375, and Chaucer in 1369; their poems are thus only six years apart. It is obvious how entirely this discovery corroborates the theory that Chaucer's lament over the Duchesse Blanche coincides with the poem here quoted. Moreover, we now see a reason for introducing the above lines, which have hitherto seemed rather pointless.

WALTER W. SKEAT.

#### A CHESTER ILLUSTRATION OF A JOKE OF SHAKSPEARE'S.

London: Feb. 13, 1894.

All Shakspeare students know that they hardly ever take up a contemporary book or record which does not illustrate him. Of course some of his words and phrases are in the MS. Depositions in the Chester Diocesan Registry, from which I have already sent a few extracts to the ACADEMY; but I did not expect to get from that source, proof that one of Shakspeare's jokes in "The Shrew" was but a matter-of-fact statement of an event that might have happened under his own eyes. This proof was given me by Mr. W. H. Price, the Chief Clerk of the Diocesan Registry, from the 1548-50 Depositions at Chester, which he and Mr. Irvine are to edit for the Early English Text Society. Hitherto we have always thought that Shakspeare was poking fun at us when he made Biondello say, in "The Taming of the Shrew," IV. i. 95-6, "I knew a wench married in an afternone as since went to the Garden for Parsley to stuffe a Rabit"; but Mr. Price's case shows us that this might easily have happened: the gardener or some man troth-plighted her on the spot, then retired with her to a secret place, and the "perfect Matrimony before God" (as Cranmer and his Doctors call it) was accomplished.

The case is one of a clergyman of St. Peter's, Chester, "Johannes Cotgrene, clericus, *parochie sancti Petri, Civitatis Cestrie*," and Alice

Gidlowe, who, during his later absence from Cheshire, married Thomas Belen:—

"On 6 Feb. 1549-50, John Cotgreve deposes, that upon a mydsomer eae comeinge, the tyme shalbe ix' yeris, th's deponent with iij' other persons, as he nowe remembers, and Alis Belen, alias Gidlowe, articulate, after theye hade made merie the same day, in the evenenge, he, this deponent, accompanied with Bartime Dood, Roudall Philippe, Hugh Aston, and one [blank in MS] Picton, went to bringe the said Alis homward toward Saltneye,\* where then she dwelled, Vt dicit; and beyng in Hanbrige,† this deponent spied forth a vacant howse or a herne, where no man dide dwelle att that tyme; & beyng att that tyme in familiar acquaintauns with the said Alis before named, desired that theye ij' soole [alone] together to goe into the said howse, for the intente that he, this deponent, (as he saie) wold hanc hade his pleasure off hyr; the wich thinge the said Alis wold not grante, excepte he wold att that tyme promesse to marie hyr. whereupon this deponent spake to his companions before named, desiring them to come into the said vacant howse with hym and the said Alis, for he intended to make a contract in there with the said Alis. and so there and att that present tyme, and before the persons afore specified, he toke the said Alis bie the hande, speyking these words, 'I, John, take thee, Alis, to mye wedded wiff; and therto I plight thee mye troth'; whervnto the said Alis, immediatlie then and ther answering, said, 'I, Alis, take thee John, to mye husbonde; and therto I plight thee mye troth'; and so theye toe kissed together. And this deponent desired the persons before named to bayre record off this contracte when theye shuld be called thervnto. And further required them to goe a litill before towarde Saltney, and he, this deponent, with the said Alis, wold shortly come after. after whos departure, this deponent, Vt dicit, in that vacant howse and att that present tyme, did knowe carnallie the said Alis; and so did ofteu and manye tymes afore she was married to Thomas Belen, Vt dicit. And further he saie, that he was absent and forth off the contrey when the said Alis was married with Thomas Belen; and iff he hade bene present att that tyme, he wold hanc forbiden the same, for his consens sake, Vt dicit; and that he has told to his secrett frendes off the said contracte made with the said Alis, Vt dicit."

I quote the above from my book on *Child-Marriages*, &c., for the Early English Text Society, to be issued next month (March), in advance for the 1897 subscription.

F. J. FURNIVALL.

#### THE BOOK OF ENOCH.

King's College, Cambridge: Feb. 12, 1894.

As Mr. Charles has replied to some points of an article on his translation of the Book of Enoch which I contributed to the *Classical Review* of this month, I should be grateful if you could afford me space for an answer.

1. With regard to the spelling Halévi for Halévy, I will freely admit that I knew very little about the matter. I did know that "Halévy" was the form now in general use; and, as Mr. Charles admits, it is also the form which the owner of the name considers to be the correct one.

2. I asked whether it is not likely enough that the various later portions which are found in the Book of Enoch were written by successive authors with a view to insertion in a Book of Enoch which already existed. Mr. Charles says that a study of the way in which the various sections have been dislocated by an editor or editors would soon disabuse me of this error. I am quite willing to allow for the caprices of redactors; but I can reconcile their existence with the view which I have stated, and that view does not seem to me

\* Cranmer's *Miscellaneous Writings* (Parker Soc.), cited by E. B. Peacock in the ACADEMY, Oct. 21, 1876 (p. 409, col. 3).

\* A village near Chester, up the Dee estuary.  
† Handbridge, a suburb of Chester, across the Dee.

to be put out of court by anything which Mr. Charles has as yet urged.

3. Mr. Charles forbears to quote a certain Latin version of Jude 15 (or of the passage of Enoch which that verse represents), although he is aware of its existence. I submit that this omission was unavoidable, and that Mr. Charles would have done well to cite the reasons which prevented him from including this fragment in the list of his patristic citations from Enoch.

4. It appears that, in sending the text of another Latin fragment to Mr. Charles, I said that, in the MS. which contains it, the fragment "follows a penitential edict of St. Boniface, and is preceded by" something different. In my review I noticed this nonsensical remark, and expressed the hope that possibly I might not be responsible for it. Mr. Charles rather masks the point in his letter, for he only quotes the words I have italicised. The point is, that one and the same document cannot be immediately preceded by two different things; and I think Mr. Charles ought either to have called my attention to the obvious mistake before printing, or else have looked up the description of the MS. in Casley's Catalogue, to which access must have been easy.

5. I suggested that Mr. Charles would have done well to add to his bibliography of Enoch some mention of the pains bestowed upon the fragments of Enoch by Grabe, Fabricius, DeSacy, Gfrörer, and Murray. He represents himself as having been the victim of rapid alternations of merriment and astonishment at the trivial nature of these suggestions, inasmuch as the works in question are "antiquated and virtually useless." But surely this is an ungenerous line to take. Was not Grabe the first who collected the fragments of the book to any purpose? Is Fabricius a person whom the student of apocryphal literature can decently pass over? Further, DeSacy was among the first—I believe he was actually the first—to render any portion of the Ethiopic Enoch into a European language. Gfrörer's reprint of Laurence (the least important name of those which I suggested) was an exceedingly common and popular book; while Murray's *Enoch restitutus* was worth mentioning as a serious attempt to vindicate the inspired character of portions of the book. I did not, I am afraid, pore over catalogues, as Mr. Charles seems to fancy, in order to rout out obscure names which he might conceivably have added to his list. All these occurred to me spontaneously as I read Mr. Charles's Introduction; and I still feel that they ought to be included in any bibliography of Enoch, whether or no they belong to the "uncritical foretime of Enochic study."

I am particularly anxious not to be taken for a hostile critic of Mr. Charles's work. I, in common with very many, am exceedingly grateful for it; but it has its faults.

M. R. JAMES.

#### ENGLISH HYMN-WRITERS.

Oxford: Feb. 28, 1894.

I cannot let pass without a protest the contemptuous estimate of our English hymn-writing which appears in the review of Miss Rossetti in the last number of the ACADEMY:

"Lyte and Faber are as mediocre as Ken or Watts or Wesley. Even the High Church movement, which in so many ways breathed new life into the dry bones of English Churchmanship, failed in this one."

I sincerely hope that the rising school of critics, who in some directions show so much delicate appreciation, will not endorse this dictum. The writer of it surely has a very imperfect feeling for the virtues of a "plain style" in literature. I do not deny the

beauty of that which he considers beautiful, the mediæval Latin hymns, and the work of Herbert, Vaughan, and their contemporaries. But I venture to say that *The Treasury of Sacred Song* will match any like collection from the middle ages. And the accomplished editor of that selection does to my mind something less than justice to the men of the eighteenth century—to Watts and Wesley and to Cowper, whom even the canons of your critic should not excuse him for ignoring.

I should not have thought it worth while to write this letter, if there were not too many signs of a prevalent critical judgment which is not only an impiety to our forefathers, but promises to have a disastrous effect on our own literary ideals. The qualities of strength, massiveness, and simplicity we cannot in these days afford to despise.

W. SANDAY.

#### COLERIDGE AND OPIUM.

Dublin: Feb. 24, 1894.

Will you permit me to point out that the interesting fact brought to light by Mr. W. Aldis Wright in this day's ACADEMY leaves my argument on the subject of "Coleridge and Opium" quite intact? It is, of course, quite possible that Coleridge may, on sundry isolated occasions even earlier than March 12, 1796, have taken, or been given, laudanum for the relief of mental or bodily anguish. But there exists, if I do not mistake, not the faintest indication that the *habit* of laudanum began earlier than November in that year; while from November onwards we find a series of successive indications that Coleridge was becoming habituated to the use of the drug.

T. HUTCHINSON.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, March 4, 4 p.m. Sunday Lectures: "The Life, Lore, and Legend of Old Japan," by Mr. R. W. Atkinson.

7.30 p.m. Ethical: "Poetry and Ethics," by Mr. W. J. Jupp.

MONDAY, March 5, 5 p.m. Royal Institution: General Monthly Meeting.

6 p.m. London Institution: "The Present and Future of Poetry in England," by Mr. Lewis Morris.

8 p.m. Royal Academy: "The Evolution of Sculpture," II., by Mr. W. B. Richmond.

8 p.m. Society of Arts: Cantor Lecture, "The Decorative Treatment of Artificial Foliage," III., by Mr. Hugh Stannus.

8 p.m. Victoria Institute: "The Origin of the Australian Race," by Dr. John Fraser.

8 p.m. Aristotelian: "Attention," by Mr. G. F. Stout.

8.45 p.m. Geographical: Commemoration of the Fifth Centenary of Prince Henry the Navigator.

TUESDAY, March 6, 3 p.m. Royal Institution: "Locomotion and Fixation in Plants and Animals," VIII., by Prof. C. Stewart.

3 p.m. Anglo-Russian: "Russia and the Cholera," by Dr. Frank Clemow.

8 p.m. Society of Arts: "Travels in the Basin of the Zambesi," by M. Foa.

8 p.m. Civil Engineers: Discussion, "The Liverpool Overhead Railway and its Electrical Equipment."

8 p.m. Biblical Archaeology: "More Glimpses of Babylonian Religion," by the Rev. C. J. Ball.

8.30 p.m. Zoological: "The Factors that appear to have influenced Zoological Distribution in East Africa," by Dr. J. W. Gregory.

"The Habits of the Flying Squirrels (*Anomalurus*) of the Gold Coast," by Mr. W. H. Adams.

"Two Cases of Colour-variation in Flat-fishes illustrating Principles of Symmetry," by Mr. W. Bateson.

WEDNESDAY, March 7, 4 p.m. Archaeological Institute: "The Mace of Marshfield, Gloucestershire," by Mr. E. Green.

"The Heart of Henry II.," by Mr. C. J. Davies.

"The Castle of the Peak, Derbyshire," by Mr. W. H. St. John Hope.

8 p.m. Society of Arts: "Refrigerating Apparatus," by Prof. Carl Linde.

8 p.m. Geological: "The Systematic Position of the Trilobites," by Mr. H. M. Bernard.

"Landscape Marble," by Mr. Beeby Thompson.

"The Discovery of Molluscs in the Upper Keuper at Shrewley, in Warwickshire," by the Rev. P. B. Brodie.

8 p.m. Elizabethan: "New Facts about Marlowe," by Mr. Sidney Lee.

THURSDAY, March 8, 8 p.m. Royal Institution: "The Vedānta Philosophy," II., by Prof. E. Max Müller.

4.30 p.m. Society of Arts: "The Indian Currency," by Mr. J. Barr Robertson.

8 p.m. Mathematical: "Groupes of Points on Curves," by Mr. F. S. Macaulay; "The Buckling and Wrinkling of Plating supported on a Framework under the Influence of Oblique Stresses," and "A Simple Contrivance for Compoinding Elliptic Motions," by Mr. G. H. Bryan; "The Motion of Two Pairs of Cylindrical Vortices which have a Common Plane of Symmetry," by Mr. A. E. H. Love.

8 p.m. Royal Academy: "The Evolution of Sculpture," III., by Mr. W. B. Richmond.

8 p.m. Electrical Engineers: "Parallel Working through Long Lines," by Mr. W. M. Morday.

8 p.m. United Service Institution: "The Coast-lands of the North Atlantic," IX., by Mr. H. J. Mackinder.

8.30 p.m. Antiquaries.

FRIDAY, March 9, 5 p.m. Physical: "Calculating Machines and especially a New Harmonic Analyser," by Prof. O. Henrici.

8 p.m. Ruskin: "Collingwood's Life and Work of John Ruskin," by Mr. W. Pitt Macdonochie.

9 p.m. Royal Institution: "The Making of a Modern Fleet," by Dr. W. H. White.

SATURDAY, March 10, 3 p.m. Royal Institution: "Light," V., by Lord Rayleigh.

3.45 p.m. Botanic: General Fortnightly Meeting.

#### SCIENCE.

#### TWO BOOKS ON THE CONSTITUTION OF ATHENS.

*Stil und Text der ΠΟΛΙΤΕΙΑ 'ΑΘΗΝΑΙΩΝ des Aristoteles.* Von G. Kaibel. (Berlin: Weidmann.)

*Aristoteles und Athen.* Von U. von Wilamowitz Moellendorf. (Berlin: Weidmann.)

THE growing literature of the *Athenian Constitution* receives a considerable addition to both its bulk and its value in these volumes, the work of two very distinguished German scholars. Opinion about "the new Aristotle" will rock to and fro for a long time yet before a position of stable equilibrium is found; but there is only one way to reach that position. The most careful examination of the text must itself be tested by the conflict of wits. No one man's judgment can be final, no one man's grasp of the material complete. But the authors of the books before us have co-ordinated the existing remarks and theories about the treatise, and have added to the number with so much ingenuity and soundness that they put their readers into a position of great advantage for attacking the problem for themselves.

Herr Kaibel's present work falls into two parts: (1) a discussion of the language and style of the treatise ascribed to Aristotle, pp. 1-111; and (2) a commentary on the text. As to the latter, suffice it to say briefly that a good deal of space in it is occupied by questions bearing on the reconstruction of the text, but that the remainder of the notes shows that valuable matter is still to be gleaned even after Dr. Sandys has been over the field. As to Part I., though it acknowledges and analyses fully the reasons which made the *Πολιτεία* at first such disconcerting reading, it maintains stoutly and almost contemptuously the authorship of Aristotle. "Anyone who does not accept Aristotle for the author has before him the hard task of finding another man of the same period to whom he can reasonably attribute it." This opinion rests not only on a sense of the solid value of the book, but also on another view of it which Kaibel keeps steadily before his readers—the view of it as a real work of art. It is not a careless or a trivial essay which anyone could have dashed off: it is not a laboured compilation or a severe study, fit only for the lecture-room; it is careful work and yet a real bit of literature, meant for the general public. For that public it is shaped and put together. Hence its vivacity, the briskness of the story, and the deliberate appeals to biographical interest. Designed for general use, it is also—as might have been expected—meant to act on public opinion; but no doubt Aristotle's position compelled him to be circumspect, and his views or inferences are given in so unobtrusive a form that modern readers do not readily see them all. The sly criticism of the lot as a mode of appointment to office, con-

tained in ec. 42, 54, is plain enough when once pointed out. But all the same, Aristotle has an admiration, though but a moderate one, for the Athenian Demos. He cannot deny its right to unrestricted sovereignty, but he seems to doubt the wisdom of its claim. It seized power *ἀρῶν* and *δικαίως*, but he never says *καλῶς* καὶ *πολιτικῶς*. Herr Kaibel's essay is, like his commentary, learned, yet fresh and suggestive; but both would read more pleasantly if they exhibited more amenity toward the champions of other views.

Herr von Wilamowitz-Moellendorf too has his antipathy—toward Herr Müller-Strübing, and he cannot keep it to himself. It will out in an otherwise excellent little essay on "3000 hopliten von Acharnai," in which he defends the old reading of the number as given by Thuc. ii., 20. His work is an attempt to see how "the problems of Athenian constitutional history look when considered afresh from the standpoint of the new Aristotelian book"—a book which, if it does not satisfy our *πνευμαθλή*, at least *νύον φέει*. The two volumes are more broken or miscellaneous in character than Kaibel's treatise, falling into a number of essays. The first set of these is connected by depending pretty closely on the order of the 'A. II. and dealing with the great points which the 'A. II. gives or suggests:—chronology, Herodotus, Solon, Drakon, Thucydides, the demagogues of the fifth century, the final sketch of the Athenian constitution, the Attic chronicle, and the after-influence of the work. In the essay on the form of the constitution which came last, or was the last known to Aristotle, Herr von Wilamowitz-Moellendorf suspects his author of another silent but cutting criticism passed on the Athenian democracy. The list of successive forms of government given in c. 41 of the 'A. II. was meant, he thinks, to contrast with the Attic belief in the continuity of a democratic constitution which dated from Theseus and Solon. It is very strange to notice the unhesitating belief with which both the scholars before us accept the account of Drakon's legislation given in the 'A. II. The anachronistic character of that account seems to cause them no trouble, nor the feeling that Solon's four landed-property-classes would have been useless in Drakon's time, when, if we may believe the 'A. II. itself, offices were filled up not according to the classes but according to property measured in money. The inconsistency of the *Politics* and the *Politeia* on Drakon is got over by affirming that Aristotle learnt more about Drakon after he wrote the one work and before he wrote the other (Essays 3 and 4). The second set (13 essays) is "Inquiries based on the 'A. II.," and it opens with a valuable but all too short sketch of the sources or evidences which we have for the earlier Greek history. Very characteristic is the protest against the narrow view, represented by A. Schäfer, that the chief sources of Greek history are Greek history books. Another important essay in this second series is on "The Athenian forms of government from Peisistratos to Ephialtes." Indeed, we may say without exaggeration that Ephialtes has been "looking up" ever since the discovery of the 'A. II. The third set (15 short essays) deals with minuter points of history and law. The most notable papers are perhaps those on the poems of Solon and the trial in the *Eumenides*, Herr von Wilamowitz-Moellendorf writes with quite remarkable verve and liveliness, but his pages are made more difficult to read by having no capital letters except to proper names. Ordinary nouns substantive have lost the usual German capitals: well and good—an Englishman cannot object to that; but a new sentence too no longer begins with a capital. Hence bewilderment to the eye and difficulty in finding the place. F. T. R.

## SCIENCE NOTES.

A SPECIAL meeting of the Royal Geographical Society is to be held next Monday, at 8.45 p.m., to commemorate the fifth centenary of Prince Henry of Portugal, surnamed the Navigator; when short addresses will be delivered by Mr. Clements R. Markham (the president), and others.

At the annual general meeting of the Geological Society, held on February 16, Dr. Henry Woodward was elected president, in succession to Mr. W. H. Hudleston. The total number of fellows, &c., is now 1353, showing a slight decrease on each of the two preceding years. The income of the past year was £2751, and the expenditure was £2205; the total invested funds amount to £10,730.

At the meeting of the Zoological Society, to be held on Tuesday next, at 8.30. p.m., Dr. J. W. Gregory will read a paper on "The Factors that appear to have influenced Zoological Distribution in East Africa," illustrated with lantern slides.

At the meeting of the Victoria Institute, to be held at 8, Adelphi-terrace, Strand, on Monday next, at 8 p.m., Dr. John Fraser will read a paper on "The Origin of the Australian Race."

MESSRS WITHERBY & Co., of the Universal Press, will issue next month an illustrated volume of essays on zoological and geological subjects by Mr. Richard Lydekker, entitled *Life and Rock*.

## PHILOLOGY NOTES.

At the meeting of the Society of Biblical Archaeology, to be held at 37, Great Russell-street, Bloomsbury, on Tuesday next, at 8 p.m., the Rev. C. J. Ball will read a paper entitled, "More Glimpses of Babylonian Religion."

IN the last number of the *Babylonian and Oriental Record* (David Nutt), Prof. Terrien de Lacouperie continues his series of papers on the origins of Chinese civilization. He has now come down to the period (second century B.C.) when the Chinese first came into direct contact with the Greeks in Central Asia. Incidentally, he suggests a novel etymology for *sercs*, *serica*, in *ser*, Tibetan for "yellow" and also for "eastern." M. J. Imbert writes on two Lycian inscriptions, brought from Asia Minor by Prof. Benndorf. One of these has never been published before; the other is now given in a very improved form. Mr. W. St. Chad Boscawen suggests that the Homeric title, *ἀνὸς ἀνδρῶν*, which Mr. Gladstone has sought to derive from Egypt, may really have a Chaldaean origin, the intermediate stage being Cyprus. Finally, Prof. Lacouperie comments on Vilhelm Thomsen's decipherment of the Yennesei inscriptions (see ACADEMY January 20). While accepting Thomsen's results, he thinks that the alphabet is an adaptation of Indo-Bactrian and Himyaritic characters. He remarks that, according to Chinese chronicles, the Turks first became acquainted with the art of writing in 554 A.D.; and that Arab historians mention Himyaritic inscriptions existing at Samarkand as late as the thirteenth century.

## REPORTS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, Feb. 12.)

F. J. H. JENKINSON, Esq., president, in the chair.—Prof. Macalister and Prof. Hughes made the following communication: "On a newly discovered Dyke at Cherryhinton." Above the Great Chalk Quarry at Cherryhinton, when making a road to this new pit, in the cutting about 20 yards east of the road above the large quarry the end of a grave was crossed, in which lay a skeleton with

the head to the north, and beside it an ornamental basin and other fragments of pottery. On the south of this cutting a kiln was sunk into the ground to a depth of some 15 feet, the approach to which was down steps on the east. The sides of this pit stood by themselves, where the excavation was made in solid chalk; but, along the approach to the pit, a deep trench was crossed extending down to the depth of the kiln. When the cutting for the new chalk pit was carried further east, the continuation of the ditch was touched. Here the ditch extends about 18 inches below the floor of the cutting, that is, to a depth of about 14 ft. 6 in. or 15 ft. It appears to have got filled up by natural operations during more than one long period, judging by the growth of humus at successive levels; but it also appears to have been filled in artificially on at least two occasions by throwing back the chalk which had been dug out of it. The arrangement of the chalk fragments would indicate that the greater part had been thrown from the east; that is, that the larger agger formed by the material from the ditch was on the upper side, the fosse being nearest the brow of the hill. Some, however, appears to have been thrown from the lower side also. Most of the chalk fragments are perfectly clean and fresh, and show no signs of having been exposed to the weather: that is to say, they appear to have been heaped up together when dug out of the ditch, and are not the sweepings from a wide area of broken material. Yet every here and there, intercalated with those layers of chalk rubble, we found surface soil and subsoil with numerous fragments of Roman or Romano-British pottery, and bones of domestic animals, among which the most common were the small shorthorn ox, the horned sheep, and the pig. About half way down were undisturbed human skeletons, which had not been buried in the soil which filled the ditch, because the continuity of the overlying layers was nowhere disturbed; but it appeared that the bodies were laid in the ditch and the material thrown in over them from either side. From their position it is a probable inference that the ditch was not then completely filled, as beds of humus, which appear to have grown where seen, occurred at higher levels. From the fragmentary character of the pottery we know that it had long lain on the surface and been knocked about and trampled on. It was the scattered debris from a Romano-British settlement. From the abundance of fragments of the commoner types, such as could be made in the district, and the rarity of Samian and articles de luxe generally, we may infer with some probability that it represents a poor settlement of late date. We have also fragments from disturbed graves and broken cinerary urns. But the skeletons in the ditch appear to have been deposited there at a much later date, and may belong to quite recent times, so far as we can judge from their mode of occurrence in the material in which they lie. We get some suggestions also from topographical and historical considerations. The great ditch known as the Roman Road points directly for this spot. If, as we suppose, that earthwork was one of the Dykes drawn across the open ground wherever it occurred between the Woodland and the Fenland, and interrupted where a patch of wood or a swamp already presented sufficient barrier, then we should expect to find it resting on some earthwork at its termination on the brow of the hill above Cherryhinton, where it will be noticed that a strip of swampy ground connects the springs with the fens. It may not have been continuous from the top of Worts Causeway to the Reservoir, as the hollow running up from Coldham Common was probably densely wooded. It was, moreover, very probable that the Romans occupied the ground protected by it, as they did at Reach, and that they availed themselves of the straight cleared route and used it as a road.

ARISTOTELIAN.—(Monday, Feb. 19.)

SHAWORTH H. HOBSON, Esq., president, in the chair.—Mr. Bernard Bosanquet read a paper on "The Conception of the Soul in Plato and Aristotle." Starting from Bacon's opposition of "substance" to "words of second intention" in criticising Aristotle's definition of mind, the writer examined passages from the *Phaedrus* and *Timaeus*,



in connexion with Aristotle's definition of mind in the *De Anima*, and with his conception of productive reason. The treatment was divided into the general heads of motion and of consciousness; and its tendency was to affirm the fundamental correspondence of Plato's view with that of Aristotle, and the absence of what moderns mean by "substance" in both. Especially it was suggested that the relation between the mortal and immortal elements of the human soul as described in the *Timæus* is correlative to that between the receptive and productive factors of mind in the *De Anima*; and an interpretation of the "productive reason" was propounded, based on Aristotle's reference, in treating of it, to the passage in which "light" and "reason" are spoken of in connexion (*Republic* 508 D).—The paper was followed by a discussion.

## FINE ART.

### THE GLASGOW INSTITUTE.

THE present exhibition of the Glasgow Institute, while it includes a fair average of accomplished and interesting work, contains rather less than usual of what is striking and pre-eminent. It contains few of such subjects as command universal attention and make an exhibition memorable.

As usual, the display of current work is supplemented by some loan pictures, but these are less numerous and less important in scale and treatment than has been the case in most former years. Among the best of them is a landscape by Rousseau: an evening scene, with a clear mellow winter sky, flecked with flashes of crimson cloud, seen through the dark branches of gnarled, leafless oaks, and above a marshy foreground, with its reeds and its green-mantled pools of stagnant water. By Corot is an interesting, if not very characteristic little subject—a view of his own house, "Ville d'Avray"—remarkable for its great quietude of execution and effect, and for the exquisite gradation of its sky of softly delicate blue. Among the painters of marine subjects, Mesdag is represented by a passionate and effective sketch, in various tones of grey, of a dismasted barge, struggling among the billows, and—far less adequately—by a large subject, "Summer Morning"; while, among foreign flower painters, Fantin Latour shows exquisite purity of tone and richness of colouring in his renderings of "Double Petunia" and of "Roses."

Some excellent and well known works by the Edinburgh painters figure upon the walls. These include Sir George Reid's view of "Montrose Harbour," so restful in the effect of the horizontal lines of its composition—its coast, and sea, and distant city, and of the great expanse of sky, with its piled masses of softly lighted and gently shadowed clouds. Here, too, is Mr. McTaggart's "Ocean," in which, by simple truth of tone, by simple fidelity to natural lighting, this most accomplished painter has given interest, beauty, and artistic charm to a mere stretch of sky, and waves, and the level sand against which they languidly break; so that we feel no need of figure, or sail, or any such definite point of human interest.

Among the most important contributions by London painters are Mr. J. W. Waterhouse's two classical subjects, "A Naiad" and "A Hamadryad," the latter particularly delicate and graceful in its rendering of the face and figure of the female figure; and by the late Mr. Pettie is his spirited and effective oil sketch for his subject-picture of "Jacobites, 1745." The President of the Royal Academy is represented by his "Hit" of last year's exhibition, so sculptural in the accurate form and modelling of its two figures, so dramatic in the intent expression that invests the face of the elder, and in the open-eyed eagerness that possesses that of the child. In Mr. Stott of

Oldham's "Summer's Day," a great stretch of undulating sand, with its changes of tone and lighting, is subtly managed, and the naked figures of boys bathing that are introduced are excellent in draughtsmanship and in their sense of sharp projection and suggestion of atmosphere behind and around them. Mr. William Strang's "Bathers" is a thoroughly characteristic work: characteristic because it suggests the work of another master—usually it is Legros that this artist's productions recall, but here it is Millet; characteristic, too, in this, that it possesses, amid all that is reminiscent, enough of a clearly personal and individual quality to render it delightful, and free it from any charge of plagiarism.

The works of the Glasgow artists include nothing more spirited, nothing fuller of vigorous colour and expressive brushwork than Mr. George Henry's "Head of a Young Girl," with its vivacious features, dark eyes, and embrowned flesh-tints, and its blue-green dress that drapes the bust, set against a background of boldly struck autumn leaves, vividly ruddy and yellow. Mr. James Guthrie's full-length portrait of Archbishop Eyre, of Glasgow, has been worked upon since it was shown in the Grafton Gallery, and its background has been altered. It cannot, however, be regarded as a favourable example of this able and original painter's art. The face is rather hard and unsympathetic in treatment, the voluminous folds of the purple robes are awkward and ungraceful; and altogether, the picture suggests the thought that the artist has been consciously endeavouring to adapt himself to the more popular requirements of current portraiture, and, in the attempt, has lost much of what is most individual in his style. He is seen to far greater advantage in his much slighter, seated portrait of "Miss Wilson." Here, manifestly, he has been painting in his own way, for his own pleasure; and the result is proportionately delightful. One might wish that the work had been carried further; but one cannot fail to enjoy the freedom of the whole, its exquisite play of blending colour, and the delicate purity of its flesh tints. Mr. E. A. Walton is at his best in his full-length portrait of "Miss Aitken." The slim figure, clad in modish "tailor-made" costume, that stands there, slowly drawing on a pair of gloves, is rendered with verve and expressiveness; and the Orchardson-like scheme of delicate colouring, the greys and fawns of the dress, the mellow whites of the background curtain, touched with a pattern of subdued yellow, and working into more vivid gold in the frame of a circular mirror, is charmingly emphasised and focussed by the dark hair, eyes, and eyebrows, and by the little black hat, with its flash of crimson feather. Mr. Lavery sends a refined full-length portrait group of a mother and child, very delicate in its restrained harmonies of greys and browns, and its accentuating points of crimson and salmon colour.

Mr. S. Campbell Holms shows a decorative series of four medieval subjects, illustrative of "Sin and Repentance." Founded very definitely upon the work of Mr. Burne Jones, and leaving a good deal to be desired in the expression of the various faces that are introduced, they yet show an excellent sense for certain noble qualities of colour, and argue well for this painter's future efforts in the direction of imaginative art.

Among the more important of the landscapes by Glasgow artists are those contributed by Mr. James Paterson. His view of "Nithsdale" shows a free and spirited rendering of a vapoury atmospheric effect, with broad handling of masses of foliage, and with that quivering delicacy and fine sense of motion in the sky which always distinguishes this painter's work, and again appears, very markedly, in

his other contribution, "Hawk Fell." In "Idyll," Mr. A. Roche has portrayed a landscape of unusually complete component parts, upon a scale of unusual amplitude. While the picture shows a striving after truth of tone and lighting, it can hardly be pronounced a success; for it is sadly straggling in composition, and wanting in concentration of harmony and effect. Its painter is seen to more advantage in "Magdalena," a fancy portrait, distinguished by varied and vigorous colouring. We have pleasing and accomplished work in the subjects that represent Mr. A. D. Reid—two views of "Dordrecht Cathedral"; and, in his "Tidal River," Mr. W. J. Macgregor shows the most important and successful production that we have yet seen from his brush.

The architectural drawings in the exhibition are numerous and exceptionally interesting, and many photographs and other renderings of decorated interiors are included. In particular, we have two remarkable decorative designs by Mr. Robert Burns: "How King Arthur got his Sword," and an illustration of the battle-verse in Tennyson's "Sir Galahad." There is a very fair display of sculpture, Mr. George Frampton, Mr. Onslow Ford, and Mr. E. R. Mullius being represented. M. Ringel d'Ilzsch also sends several portrait subjects, very cleverly modelled, but eminently unpleasing in their tinting in colours more or less closely realistic.

### NOTES ON ART AND ARCHAEOLOGY.

THE Dean and Chapter of St. Paul's propose to remove the scaffolding in the choir at Easter, when the public will be able to see the decorations which have been carried out during the past three years by Mr. W. B. Richmond.

THE exhibitions to open next week include: a series of sketches of Himalayan scenery by Mr. A. D. McCormick, made on his journey in company with Mr. W. M. Conway—the full account of which will be published by Mr. Fisher Unwin in May—at the Japanese Gallery, in New Bond-street; and a collection of pictures illustrating the big game of America, at the Burlington Gallery, Old Bond-street.

THE sixteenth spring exhibition of pictures at the Atkinson Art Gallery, Southport, will also open next week.

It is announced that Mr. Harry Furniss has retired from the staff of *Punch*, and that he intends to establish shortly a periodical of his own.

WE have received the prospectus of a new illustrated journal, called *St. Paul's*, of which the first number is to appear on March 15. It is founded by Mr. Henry Reichardt, and the literary editor is Mr. Tighe Hopkins. One of its special objects will be to reproduce examples of every kind of sacred art.

EGYPTOLOGISTS will be glad to hear that about thirty copies of the *Graffiti of Hat-Nub*, printed last year by Mr. Fraser for private distribution, have now been placed in the hands of Messrs. Luzac of Great Russell-street, from whom they can be obtained at 10s. for the set of fifteen sheets. These graffiti, discovered in 1891, were very carefully copied by Messrs. Blackden and Fraser. They are of great historical and palaeographical importance, ranging from the VIII to the XIIIth Dynasty. Those of the Middle Kingdom are lengthy, and furnish curious information about the administration of the nomes and the state of the country in the time of the XIth Dynasty. They are generally dated in the reigns of the nomarchs, and it is equally remarkable that an oath is sworn "by the life" of the nomarch Nehera instead of the king. By the aid of these graffiti Mr. Newberry has been enabled to reconstruct the genealogy and succession of most of the nomarchs whose tombs are at El

Bersheh, as will be seen in the next Memoir of the Archaeological Survey, conducted under the auspices of the Egypt Exploration Fund.

THE last number of the *American Journal of Archaeology* (London: Kegan Paul & Co.) is mainly devoted to papers of the American School of Classical Studies at Athens. First, we have two reports upon the further excavation of the theatre at Sicyon, which were finished so long ago as 1891. This is followed by a report on the excavations at Sparta in April, 1893, the most important result of which was to disclose the *tholos* or circular building spoken of by Pausanias. The minor objects discovered were almost all of Roman or Byzantine date. With this report should be read a paper by Mr. N. E. Crosby, who elaborately criticises the entire topography of Sparta, as described by Pausanias and adopted by Prof. C. Nestorides. Finally, there is a report of the tentative excavation of a mound in Argolis, near the site of Oenoe, which was also conducted in April, 1893. Of the other contents of this part, the most interesting is a discussion of the well-known wall-painting at Tiryns, of a running bull with a man holding it by the horn and apparently suspended over its back. Mr. G. B. Hussey, of Nebraska, contends that the scene must be explained from Egyptian art: the animal is not a wild bull, but a domestic ox; and the man is a neat-herd, who adopts this uncomfortable attitude only because the artist could not otherwise represent him in the background. We do not feel convinced. The parallel scene on the gold cups from Vaphio seems to represent hunting and not herding; while all the Egyptian representations (including those found by Prof. Petrie at Tel el-Amarna, which are not here referred to) are manifestly of tame cattle. In our judgment, the source of this Mykenaeen art is rather to be sought in Assyria. In conclusion, we may mention some Greek and Latin inscriptions brought back by Dr. Peters from Jerash and the Euphrates region.

### THE STAGE.

MR. COMYNS CARR announces, but not we hope for a single *matinée*, a revival (presumably) of his own translation or adaptation of "Frou-frou," in which Miss Ellen Terry was seen for a short time in the provinces, but never, we think, in London. The part of the heroine, although requiring singular delicacy and subtlety of treatment, is, in the right hands, one of the most effective of the modern drama. Written originally, as we believe, for Mlle. Delaporte, who had a great success with it at St. Petersburg, it was played in Paris, as all the world knows, chiefly by Mlle. Aimée Desclée, whose performances, instinct with vitality and *modernité*, made her a reputation which her health only allowed her a few years to enjoy. The part, after the death of Aimée Desclée, was taken up by Mlle. Delaporte again, and by Mme. Sarah Bernhardt. The new exponent of the character in London is to be Miss Winifred Emery, who at the present moment shares perhaps only with Miss Olga Nethersole the capacity to interpret with brilliance and distinction the rôles that were Desclée's. And though, in characters of Desclée's more essentially dramatic and more palpitating than that of Meilhac and Halévy's Gilberte—in "Diane de Lys," for example, and in "Une Visite de Noces"—it is probable that Miss Winifred Emery would find herself less authoritative and less penetrating than Miss Olga Nethersole, in the part of Gilberte in "Frou-frou," Miss Emery need scarcely at the moment fear any rival.

MR. AND MRS. ERNEST PERTWEE gave, the other morning, at the Steinway Hall, one of their interesting dramatic and vocal recitals;

and not only did they appear themselves with good effect, but they received the aid of other admirable artists. Mr. Pertwee was very effective as well as judicious in the Picture Scene from "Hamlet," and was most entertaining in Mr. G. R. Sims's sketch, "The Browns of Walham Green." Mrs. Pertwee was rightly encored, after singing, with her clear and flexible voice, Thome's "Perles d'Or." Miss Decima Moore deserves her successes generally, and does everything with brightness and spirit and the whole of her heart; but her ways are better for the stage than for the concert-room platform, because she has become perhaps even more comedian than singer—at least, there seemed reason to think so at the Steinway Hall the other day. We missed—and were sorry to miss—Miss Eva Moore, who could not get from the Lyric quite in time. We like Mr. Lawrence Kellie. It is all very well to say that he recites his songs instead of singing them. Well, he has style instead of a voice, if you will; but in any case he "says or sings" his text with admirable rhythm and significance.

### MUSIC.

#### RECENT CONCERTS.

Mlle. I. EIBENSCHÜTZ played Beethoven's Pianoforte Concerto in E flat at Mr. Henschel's sixth concert (Feb. 22). The lady displayed plenty of intelligence and good feeling, but, throughout, there was a want of dignity and repose. The work is one of supreme difficulty, and no doubt all allowance should be made in the case of a young pianist; but Mlle. Eibenschütz did not render full justice even to herself. Health, weather, cold fingers—many are the excuses which charity would suggest when a public performer is not up to high-water mark; but criticism deals with facts, not their causes. A vocalist, by the way, can, and frequently does, plead for the indulgence of the public on the ground of indisposition, or even refuse to sing. Such a step, however, on the part of a pianist, though quite as reasonable, would appear foolishness. The orchestra gave a satisfactory rendering of Schumann's D minor Symphony under Mr. Henschel's sympathetic guidance. The programme included Brahms's severe Rhapsody for contralto, male chorus and orchestra (Op. 53). Miss Brema sang with dramatic power, but the quality of her notes was not always pleasing. It is difficult, with a miscellaneous programme, to throw oneself into the right mood for Goethe's deep poetry, and the composer's mystic music; the Rhapsody is a work which grows on acquaintance.

The programme of the first Pailharmonic Concert given at the Queen's Hall on Wednesday evening opened with Goldmark's Overture "Sikuntala." The music is interesting and the scoring picturesque; the closing section is, however, somewhat spun out. The chief feature of the programme was, undoubtedly, Tchaikowsky's sixth Symphony in B minor (Op. 74), produced at St. Petersburg, under the direction of the composer, shortly before his death. There are commonplace moments in the music, and at times intellect prevails over emotion; but, taken as a whole, it is a work of high purpose, and one whose merits cannot be fully appreciated at a single hearing. This remark applies more especially to the opening Allegro, in which the composer has so much to say. The second movement in 5-4 time is a little tone-picture, with fresh, piquant melodies skilfully treated, yet without a trace of effort. The following Allegro contains clever writing and brilliant scoring; but it strikes one as "made." And again, it may be asked what this "chattering" music, that bucolic theme means in a Symphony styled "Pathetic," an epithet which really only applies to the Finale, which might indeed be called gloomy. There is a touch of Schubert's B minor Symphony in this Finale, but the tone is of icier hue. It seems almost as if the fates had whispered to Tchaikowsky that the thread of his life was about to be broken. The performance of the work, under the direction of Dr. A. C. Mackenzie, was magnificent. Mr. Leonard Borwick played Beethoven's Concert in E flat, and it was interesting to compare his reading with that of Mlle. Eibenschütz mentioned above. In the first movement he displayed more breadth, and in the second, more repose; but as regards the Finale the lady achieved greater success. Mr. Borwick's performance of the Grieg "Ballade" was clever, but the programme was quite long enough without a pianoforte solo. Miss Ella Russell sang Mendelssohn's "Infelice" with much vigour.

J. S. SHEDLOCK.

### MUSIC NOTES.

WE regret to hear of the sudden death of Mme. Patey, the well-known contralto, after singing at a "farewell" concert at Sheffield. She was great in oratorio, and a very successful singer of ballads and simple national music, such as "The Banks of Allin Water," her awan's song. Mme. Patey was born in 1852, and had been many years before the public. Her voice showed the traces of time, and she was about to bring her public career to a close.

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## LITERATURE.

EUROPE AT THE TIME OF THE FRENCH REVOLUTION.

"PERIODS OF EUROPEAN HISTORY."—*Europe, 1789-1815*. By H. Morse Stephens. (Rivington, Percival & Co.)

THIS volume in the "Periods of European History" is an admirable, nay, a masterly work. Mr. Morse Stephens requires no praise from me; and, indeed, in this brief notice of a fine performance, I shall occasionally dissent from some of his views, and shall indicate certain shortcomings and errors. But it is simply the truth that his book gives proof of broad, comprehensive, and exact thought, of extraordinary research and knowledge, and, in places, of much political insight; and it is astonishing how such a mass of details could have been fused into a well-ordered narrative, in an epitome of 362 pages. The great and permanent events and changes of 1789-1815 are set forth in their true significance, with rare exceptions, and in just proportions; what may be called the genius of an age of wonders has been placed before us with effective skill, apart from its weighty but fleeting accidents; and the whole forms a striking philosophical essay, though the historical method is strictly pursued. Not the least remarkable feature of the book is the indefatigable industry with which the author traces out even the least known parts of the history of the time, and puts them before us in clear relief. This is a rare excellence in an abridgment; and I would also dwell on the calmness of tone—occasionally in my judgment too calm—which pervades his work from beginning to end. The arrangement of the volume is not unworthy of Gibbon; and, if exception may perhaps be taken to the very scanty space given to the wars of the epoch—unparalleled for their grandeur and interest—this was inevitable, probably, under the conditions of the work. Mr. Stephens's style is usually good—lucid, nervous, simple, and never strained; but here and there his familiarity with the French tongue has, so to speak, infected his English: words such as "collaborator," "effacement," "habitude," "mobilise," ought not to have a place in his writings; and to "sponsor" and "take action" are newspaper slang. A few positive mistakes may also be noted. Nelson would have laughed to hear that "the Spanish navy was in an excellent condition" in 1796 (p. 183); Parma was not ceded to the Cisalpine Republic at Campo Formio (p. 192); and I do not think it can be truly

said that the Holy Roman Empire "ceased to exist" until after the peace of Presburg. Mr. Stephens, too, gives different figures from those of any historian I have read for the numbers of the Grand Army in 1812, and of the Allies before Paris in 1814.

Mr. Stephens begins his work with a brief but very instructive review of the different nations and states of Europe before the great crisis of 1789. These had nearly all fallen under the rule of despots, in the decay of feudalism, and the exhaustion of the religious conflicts of the eighteenth century, with the exceptions chiefly of England and the Dutch Republic; but the rule of the despots had become enlightened, beneficent, and, in essence, progressive. Mr. Stephens, I think, undervalues the work of such sovereigns as Frederick the Great, of such ministers as Aranda, Tanucci, and Plombal. Unquestionably it did little for the humbler classes, especially for the still degraded tillers of the soil; but it raised humanity to a distinctly higher level; it was rich with fruitful promise for the estate of man. If, too—and this should be kept in mind—these noble reforms of the eighteenth century had not been violently checked and blighted by the tempestuous outbreak of anarchy in France, they would probably have embraced the whole community, and every order in it, as time rolled on: the tender dew would have transformed the landscape, and a tornado would not have blotted it out with consequences felt even at this hour. I cannot, also, agree with the view that a king or a minister of the first order could not have averted chaos in France, and have led the nation in the path of progress, had such a personage appeared on the scene: it is almost certain that a Napoleon or a Richelieu would have fulfilled this mission. Mr. Stephens, however, is plainly right in pointing out that the elements of a great change, political, social, and economic, were more mature in France than in other parts of the continent: the humbler classes in France already saw the dawn; they still sat in darkness in Germany, in Spain, and in Italy.

An admirable account of the various causes which led to the French Revolution will be found in this book; and I shall merely remark that Mr. Stephens has not dealt with sufficient emphasis on the essentially accidental nature of many of them. The events, too, of the great rising of 1789-91 are very well described, though scarcely enough prominence has been given to the cruelty and the foolishness which, even at this stage, were the evil characteristics of an ill-directed movement. I cannot wholly agree with Mr. Stephens's estimate of the work of the National Assembly from 1789 onwards. It certainly swept away abuses, though in a reckless and lawless fashion; it certainly accomplished some excellent reforms; it certainly proclaimed and consecrated noble principles of permanent advantage to the family of mankind. But much of its legislation was thoroughly bad; its administrative exploits shock common sense; it destroyed the forms of government and organised anarchy. In its attacks on property, in its mania for

change, in its silly contempt of prescription and usage, in its monstrous arrangements for the great estate of the Church, in its fatal distribution of the powers of the state, and in its pandering to disorder in the whole public service, it exhibited folly, to be explained only by its inexperience in the domain of politics; and its chief work was, as it were, to suspend an uprooted monarchy over a weltering flood of revolution eager to swallow it up.

One of the best and most valuable parts of this book is the account it contains of European politics at the outbreak of the Revolution in France. This is an obscure and intricate maze, full of curious turnings and dim recesses; but it must be threaded and fully explored, if we are to obtain a clue to the events that followed. I shall only say of this admirable sketch, that the author's estimate of the Emperor Joseph seems to place him in too favourable a light: the universal reformer was more justly portrayed by Frederick; he was an idealogue rather than a true statesman. The most striking feature of the situation of affairs was that the minds of the leading men of Europe were turned towards the East, not towards the West, at the very crisis of the great awakening of France, and that the divisions and jealousies of the Continental Powers made it impossible to form a real league against the common enemy, who had suddenly appeared. The Convention of Pilnitz fell to pieces, and probably never was sincere; the feuds of Austria and Prussia, composed for a moment by Leopold's state craft, soon broke out again; Pitt thought only of British interests, and had no sympathy with Continental despots; and Catherine was devouring Poland while she was egging on her allies to an Anti-Jacobin crusade. No united front was opposed to the armed nation, which was teased and insulted rather than assailed; and this is the true moral of the first scenes of the war in 1792 and 1793. Mr. Stephens describes, on the whole ably, but with a too lenient and favouring touch, the internal state of France during this most tragic period. Every allowance certainly should be made for a great nation in a death struggle, attacked by treason at home and by foes on its borders; but the 20th of June, the 10th of August, the massacres of September, and the death of Louis XVI. are calamitous days in European history, and for years arrested the cause of human progress. Mr. Stephens has rightly pointed out that the concentration of power in the hands of the despotic Committee of Public Safety contributed to the ultimate safety of France; and I agree with him that the Gironde leaders would probably not have had equal success. But he has not given sufficient prominence to the hideous atrocities of the Reign of Terror: these were largely blunders as well as crimes; they account for the reaction against all reform and change, which influenced Europe for many years, and which effaced part of the best work of the eighteenth century. Nor was it the Terrorists who threw back the league of old Europe from the French borders; all that can be said is that their mode of

government gave unity to a gigantic national effort. The triumph of France was due to the heroic levies who rolled the invaders away from the Rhine and the Pyrenees, and to the genius of the Hoches, the Marceaus, the Klebers; and it is a significant fact that not one of the great soldiers of France was one of the men of the Terror.

France, Mr. Stephens truly remarks, returned to the European family, after a terrific contest, at the Peace of Basle. The complicated and perplexing relations of France with old Europe during the next four years are set forth very well in this book. Their most striking feature is the baseness of Prussia. I can hardly agree with Mr. Stephens that the propaganda of the Revolution ceased before Napoleon appeared on the scene; the Directory tried to extend the ideas of 1793 perhaps as eagerly as Jacobin spouters in the Convention, but they were not equally bold or successful. The character of the great movement in France was changed by Napoleon's hard sense and statecraft; French statesmanship fell into the old ways of the monarchy abroad after Campo Formio, at least to a considerable extent. Nor can I agree with Mr. Stephens that France was near victory in 1799; the Republic, probably, would have succumbed, even after Zurich, had not a master hand seized the falling reins of the tottering state. Brumaire was justified if a *coup d'état* ever was; and nothing in history is more amazing than the sudden rise of France out of defeat and anarchy, and the supremacy of the First Consul, at home and abroad, after the double peace of Luneville and Amiens. During the next twelve years the history of France and Europe is associated with the extraordinary man who looms ever more and more colossal as he is seen in the perspective formed by time. Mr. Stephens's account of the foreign policy of Napoleon in most respects is excellent; but I cannot dwell on it within my limits. He cannot, indeed, examine the great master's wars, and this is looking at the sun in eclipse; but he brings out very well his great aims and his errors. I am not convinced that Napoleon was eager for war in 1799, 1800, nor for war at the crisis of 1803; and it is only fair to recollect that old Europe was ever combining in plots against him. The splendour of his conceptions, too, when head of the Continent, cannot, in justice, be kept out of sight; and, if his career of aggression failed, as it was doomed to fail, it was not without lasting good to Europe. Yet nothing can excuse his lawless ambition, and the extravagance of the projects of his later years; and the notion that he could raise the throne of Charlemagne on the prostrate wrecks of great martial races, in the civilisation of the nineteenth century, proves that, with all his genius, he was not a true statesman. Two passages of the time have not been brought out by Mr. Stephens with sufficient clearness: Trafalgar led to the Continental system, and forced Napoleon in the path of universal conquest; and England suffered heavily from the Continental system, if France and her allies were the worst sufferers.

I can especially commend the sketch in this work of Napoleon's administrative and domestic policy; it is admirably complete, narrow as are its limits. In the first months of the First Consul's rule, France was lifted out of financial bankruptcy; the feud between Church and State was, in some degree, healed; and most of the *émigrés* were wisely amnestied. Yet these statesmanlike measures were but a foretaste of the far-reaching and noble reforms that followed. Napoleon, no doubt, did not rise to the highest conception of the estate of man: he had no sympathy with freedom in the truest sense; his idea of government was that of the benevolent despots, who Mr. Stephens thinks, were failures. But it may well be questioned whether, in 1800-14, France was really fit for national liberty, and the benefits conferred on her by her great ruler were immense. But for Napoleon, indeed, it is not improbable that the good the Revolution bore in its train would have been altogether lost for mankind: the equality before the law, the liberation of the soil, and the establishment of religious freedom, were finally assured by his master hand; and he was at once the champion of order and the stern foe of anarchy. The great measures, too, which were especially his own, mark him out as a splendid creative genius: the Concordat probably saved religion in France; the Code will send him down to the remotest ages; his whole administrative system, if too highly centralised, was a marvel of vigorous and successful energy; and his work, in all that relates to domestic affairs, has stood the infallible test of time. It is unnecessary to dwell on the noble public works which remain monuments of the glories of his reign. They still attract the admiration of mankind from the banks of the Seine to the Alps and the Po; and it is simply astonishing that, in an age of corruption, laxity, and disorder at home, he should have had ministers of the very highest order and a singularly efficient public service. Nor can it be forgotten—this, indeed, is one of Napoleon's titles to world-wide renown—that he extended the blessings he bestowed on France to a considerable part of the old Europe he subdued. His sword was a scourge, yet brought healing with it; in Italy and Germany he put feudalism down, destroyed unjust privileges, diffused equal laws, and raised humanity to a higher level; and his name is still held in reverence by the very races trodden under the feet of his conquering legions.

The Congress of Vienna and its arrangements are clearly and fully described in this work; but it is useless to comment on the vain attempt of old Europe to quench the spirit of the age, and to oppose weak barriers to the march of humanity. Mr. Stephens has well pointed out the general results for the estate of man of the great era of trouble and war, of which he has graphically traced the outlines; but his views are, perhaps, too optimistic; they should, to a certain extent, be qualified. The age of benevolent despots has passed away; the maxim of Joseph and of Napoleon, "Everything for the people and nothing by it," no longer limits the counsels of statesmen; and nations, in these days, are supposed to

be allowed to work out their own destinies. Yet, when we survey Prussia, Austria, and even France, we see that self-government, in a real sense, and political liberty are largely mere phrases; military autocracy and a strict administrative régime have, to a considerable degree, replaced the effete feudalism and the paternal government which were characteristic of the eighteenth century. If nationality, too, and all that it implies—a principle that grew out of the French Revolution, and especially out of the wars of Napoleon—is a dominant force in modern politics, it deserves peculiar notice that this powerful impulse has not been successful through its unaided efforts; it has only triumphed when directed from above by statesmen who knew how to turn it to account. It was not Mazzini and his spouters who set Italy free, but Cavour and Napoleon III.; the unity of Germany, such as it is, was the work of Bismarck with his "blood and iron," and not of dreaming "shriekers" at Frankfurt; and Kossuth would have done little for Hungary had not Francis Joseph been taught by adversity. The destruction of privilege, of caste, of exclusiveness, and a large extension of personal freedom, have certainly been generally seen in Europe since the era of 1789 opened. But against these advantages must be set the frightful blood tax of military service, an oppressive burden on the humbler classes from the Niemen to the verge of Brittany; and there is much in the existing social order of the Continent restrictive of true liberty. If the age of the French Revolution, and of the wars that followed, has on the whole contributed to the good of mankind, it has also been attended with many evils—military rule on a scale more large than before, the prevalence of mere brute force in politics, uneasiness and unrest in the frame of society, and a fear of Jacobinism and kindred movements. I am not confident that history will describe the second half of the nineteenth century as a much happier and more golden era than the eighteenth, which it is the fashion to decry.

WILLIAM O'CONNOR MORRIS.

*Milton's Prosody.* By Robert Bridges. (Oxford: Clarendon Press.)

MR. BRIDGES' book is an important one, certainly the most important on its subject that has yet appeared; but, though it is many months since it was published, it has not received the attention which it undoubtedly demands. This may be partly due to the delay of the Clarendon Press in issuing the ordinary edition—large-paper copies only are at present obtainable—partly, no doubt, to diffidence among reviewers for a somewhat difficult subject.

English prosody has long been a battleground of the critics; and yet, one may safely say, they have invented ten times as many difficulties as they have ever elucidated, if they have elucidated any. Those who have puzzled over laborious works like that of Guest will be astonished to find in Mr. Bridges' slender volume almost all their difficulties easily and delightfully vanishing. Indeed, the author seems at



times to fear that his readers will distrust his lucidity; for, after explaining why Milton, in his "Samson," need not have troubled himself about the scansion at all, he adds: "But this seems too simple to be understood." Yet perusal of the whole volume convinces one that English prosody is really much more simple and reasonable a thing than we have been told to believe. Probably, if the present treatise had been written, say, early in the eighteenth century, and had created a sound tradition, we should have been spared many superfluous volumes, and be much more in the way of appreciating what is fine in rhythm. As it is, the pernicious traditions of Pope and the doctrine of "smooth and correct numbers" tyrannise still, if not over poets, over critics and scholars; and ears, which delighted in the natural free rhythms of nursery rhymes, are so sophisticated by school training that numbers of cultivated people find Milton's most wonderful effects "rough," call any divergence from the normal line "incorrect," take terms like *Elision* literally, and read poetry precisely as they would scan it. This is nothing short of barbarous. Needless to say, it is the precise opposite of Mr. Bridges' attitude.

There are, on the other hand, some who object to all such works as the present, on the ground that they are unprofitable, that those who have ears do not need them, and that they will not convince those who have not. To them Mr. Bridges himself supplies an answer.

"Most persons," he says, "will accept or reject a rhythm to which they are unaccustomed, according as they perceive, or think they perceive, its structure. This attitude towards beauty of any kind is not the best; . . . my undertaking, however, in this particular case, is to indulge it."

One may add, too, that those best able to appreciate Milton's verse will find Mr. Bridges' book anything but superfluous. Study of the technique of so great a master of rhythm as Milton, the greatest in our language, perhaps in any, cannot fail to be interesting. It should also be salutary. The present generation is in no danger of studying Milton overmuch; if it were, it could hardly, for instance, accept the late Laureate's blank verse as of sterling quality, much less as of extraordinary merit. Therefore, if only because he draws attention to Milton's consummate art, Mr. Bridges ought to be widely read: for nothing is better for the correction of false notions about an art, and the establishment of a right standard, than study of a master.

In the eight appendices to this volume there is much that throws light on the whole history of English Prosody; but Mr. Bridges tells us in his preface that his "intention throughout has been confined to Milton's verse . . ." and, he continues, "I have done little more than tabulate the simplest facts." Thus, the first portion of the book, which deals with "Paradise Lost," consists mainly of an account of the variations of the typical line which Milton allowed himself: that is, in the number of syllables, in the number of stresses, and in the position of the stresses. Many of the results which Mr. Bridges gets from his tabulation of the

facts on these three points are both fresh and interesting; but space forbids me to cite them. As an illustration, however, let us take a familiar line:

"Burnt after them to the bottomless pit."

Guest accents it in this startling manner:

"Burnt after them: to the bottomless pit."

Mr. Lowell rejects it, and would insert "down" before "to"! Mr. Bridges does not seem to quote the line; but to him it would merely present a case of two inversions of the stress (in the first and fourth feet), and two failures of the stress (in the second and third); and, as his examples show, Milton inverts as well as omits the stress in all the five places possible in a line.

Here, too, Mr. Bridges earns our gratitude by discountenancing the distorted pronunciations long presumed in cases of unusual rhythm—e.g.,

"Which of us who beholds the bright surface," which it has been customary to read with surface accented on the last, and thus take away that beauty of strangeness which the verse seems written to create.

The examination of "Paradise Regained" shows that Milton "approved of the great rhythmical experiments he had made, and extended these"; while in "Samson Agonistes" we have Milton's "most elaborate and artificial versification." Mr. Bridges prefaces his account of "Samson" with some admirable remarks:

"It is not less than an absurdity to suppose that Milton's carefully-made verse could be unmusical; on the other hand, it is easy to see how the far-sought effects of the greatest master in any art may lie beyond the general taste. In rhythm this is specially the case; while almost everybody has a natural liking for the common fundamental rhythms, it is only after long familiarity with them that the ear grows dissatisfied and wishes them to be broken; and there are very few persons indeed who take such a natural delight in rhythm for its own sake that they can follow with pleasure a learned rhythm which is very rich in variety, and the beauty of which is its perpetual freedom to obey the sense and diction."

If such persons be very few, however, there must be many who would get a new insight into Milton's "far-sought effects" from such stimulative and suggestive interpretation as the treatment of the opening of first chorus, pp. 42-43. As to the general structure of the verse in "Samson," Mr. Bridges says:

"If all the lines of falling rhythm (so-called trochaic) be separated from the rest—and there are only 19 in all the 1758—it will be found that the whole of the poem, with those exceptions, is composed in rising rhythm, of regular dissyllabic feet (so-called iambs), with free liberty of inversions, and weak places, and 'elisions,' and extrametrical syllables at the end of the line, all such as we found in 'Paradise Lost.' The whole of the 'dactylic' and 'trochaic' effects are got by the placing of the inversions, elisions, &c.; and where the 'iambic' system seems entirely to disappear, it is maintained as a fictitious structure and scansion, not intended to be read, but to be imagined as a time-beat on which the free rhythm is, so to speak, syncopated, as a melody."

Here is the core of the whole matter, and most persuasively set forth.

Of the interesting appendices to this book, there is only space for mention of two: that on Metrical Equivalence, and that on Greek Terminology. In these, light is shed upon some of the vexed questions of stress and quantity. Here are a few sentences:

"The fact is, our classical verse is a hybrid, and cannot be explained exclusively by English or by classical rule. . . . In Milton's verse the chief metrical rule is the number of syllables; yet it is plain that even here the stress is of at least equal importance, and asserts itself to decide every question, as soon as the syllabic limit is trifled with. In this respect the practice of Shakspeare is full of teaching; for as he threw off the syllabic trammels of his early style, he came to determine his rhythm by stress: and Milton did just the same in 'Samson Agonistes,' though he learnedly disguised his liberty by various artifices."

Again—

"The primary law of pure stressed verse is, that there shall never be a conventional or imaginary stress: that is, the verse cannot make the stress, because it is the stress that makes the verse."

And Mr. Bridges goes on to show that Coleridge, though he stated the laws of stress prosody in the preface to "Christabel," himself violated them in the poem by conventional stresses, e.g.,

"From her ken'nel beneath the ro'ck,  
She maketh answer to' the clo'ck."

The same criticism must be passed on some of Matthew Arnold's poems in unrhymed metre. These pages are the more interesting because Mr. Bridges has himself given us many delightful examples of "stressed verse" in his *Shorter Poems*—in "The Dead Child," in "The Passer-By," in "London Snow." It is a characteristic of verse written in this prosody that it gives to each word its natural and proper value, enforcing often a beautiful epithet, or beautifying a common one, with a kind of caressing emphasis: witness "blue" in this line from a piece in Mr. Bridges' just published Book V. (of lyrics):

"Now ruddy are the elm-tops against the blue sky."

To quote once more from this appendix:

"When English poets will write verse governed honestly by natural speech-stress, they will . . . find open to them an infinite field of rhythm as yet untouched."

Certainly, if we are to develop and extend English prosody—and there are many signs of such a tendency abroad—this seems the right path to strike. Whitman felt the need for more plastic metres, but unfortunately found no better plan than that of giving them up altogether. Praises have been showered on Mr. Swinburne for the wonderful things he has done with verse; but his metres, especially in the hands of imitators, tend to develop a nightmare gallop, in which the delicate values of words are entirely lost. Mr. Bridges points out to us a far truer line of development, in which one may truly enjoy a "law of liberty." Let us hope that many poets will follow in the same path of progress!

LAURENCE BINYON.

*Maxime du Camp's Literary Recollections.*  
(Remington.)

THE late M. Scherer, unless my memory deceives me, once said of these Recollections that he liked them without quite knowing why. And yet it would, I think, be possible, at no undue expense of ingenuity, to discover reasons for finding pleasure in the book. M. Maxime du Camp, if not a strikingly original and brilliant member of the guild of letters, was a conscientious craftsman. He had done his life's work industriously and well—had travelled, and studied, and observed, and written, and fought, had mingled with the literary men and artists of his time; and, best circumstance of all perhaps, he had lived on terms of close and almost brotherly intimacy with one who has left a mark, in strong lines, on the French literature of the middle of this century. Given general equity of judgment, fair insight, and a knowledge of the narrator's art, M. du Camp did not want materials for an interesting book of reminiscences.

Flaubert was, it need scarcely be said, the remarkable writer whom M. du Camp knew so intimately. They had been brought together in March, 1843, when both had just reached their majority, and M. du Camp, having sown some wild oats, was living the life of the literary aspirant in Paris, while Flaubert, under strong paternal compulsion, was studying law—for which, as his friend says, "he had no vocation." Here is Flaubert's portrait at that time:

"With his fair skin and delicate colouring, his soft, flowing hair, his broad-shouldered, tall figure, full beard of pale gold, large eyes grey as the sea, shaded by black eyebrows, his voice like the sound of a trumpet, his violent gestures and resounding laughter, he was like one of those young Gallic chieftains who resisted the advance of the Roman legions. . . . As he sat on the benches occupied by the students, his dress made him remarkable. Even as early as eight o'clock in the morning he always wore a black suit, with white gloves and cravat. Only long experience of Paris life, and our persistent ridicule, finally cured him of this practice, which made him look like the best man at a wedding."

Poor young giant! In the October of the same year (1843) epilepsy struck him down, and stood ever by his side, striking again and yet again to the end of his life. Should M. du Camp have revealed this terrible fact? Should he have allowed us all to look into the cupboard where the skeleton was concealed? Maupassant, speaking as Flaubert's disciple and admirer, thought not. He held that M. du Camp had had "an evil inspiration" when he let "the public" into the secret. But surely this is a strange position to be taken by one of the Naturalist school of writers. If "the many-headed beast" is to know anything at all about great men, it may as well know the truth. Why should the novelist alone be privileged to speak of things as they are? Is not the poor biographer to have his rights?

Here, indeed, the biographer takes his rights freely. It is no conventional portrait that M. du Camp draws of his friend. Not only does he tell us of the terrible

disease by which Flaubert was afflicted, but he also attempts to deduce the effect which that disease exercised upon Flaubert's intellect. He shows us a Flaubert given to the most fearful denunciations, and yet inherently very gentle: a Flaubert, who, in his contempt for the *bourgeois*, often did the most childish and silly things: a Flaubert who, in his art, rigorously eschewed all sentiment, and yet in his life showed great power of affection and self-sacrifice. Occasionally, to tell the truth, I think M. du Camp exaggerates the weaknesses of the author of *Madame Bovary*. Thus, we are told that, during the war, this great despiser of the follies of men

"believed almost to the end in the free guerilla corps, in the 'avengers to the death'; he believed that all men are soldiers, and every mob an army; he believed in Glais-Bizoin and Crémieux; he believed in the proclamations; he believed in the 'balloon of deliverance'; he believed in 'the oath to conquer or die'; he believed that the retreats of our armies were only 'strategical movements'; he believed that Rouen would blow itself into the air rather than suffer the enemy to enter into its walls; he believed that Paris would never capitulate; he believed in the sorties that were to be as a 'flood overwhelming the besiegers'; he believed in the European intervention, in the arrival of the Americans, in the utter exhaustion of the Germans—he believed in everything, except defeat."

Now Flaubert may have entertained all these beliefs; but it is only fair to say that his letters to George Sand, written during the war, exhibit no such unreason.

Perhaps one of M. du Camp's most striking descriptions is that of Flaubert reading to him, and to Bouilhet, the first version of the *Tentation de Saint-Antoine*. Flaubert had devoted to this work time, study, labour, artistic enthusiasm, the best part of himself, for three long years; and during that period had foreborne to divulge either general scope or detached passages. When the book was completed, he read it to his two friends with a preliminary flourish, to the effect that, "if they did not make the welkin ring with the roarings of their enthusiasm, nothing would have power to move them!"

"The hours," says M. du Camp, "during which we listened in silence, Bouilhet and I—only exchanging a look now and again—while Flaubert was singing, modulating, chanting his sentences—those hours have remained in my mind as a very painful memory."

It became abundantly clear, as the reading progressed, that the whole thing was a mistake. The book—and the same remark applies, though in a somewhat modified degree, to the version published long years afterwards—the book was utterly amorphous. It had no central coherence, no unity. Situation followed situation, incident incident, episode episode, without any real progression. Nor did the character of the tempted and bewildered Saint afford the slightest central point of interest. He was not a Manfred, not even a Faust. He was the merest weakling, without the slightest "grit" or individuality. That the work contained passages of great power and beauty was almost a matter of course. But striking descriptions and

pieces of harmonious prose do not make a book; and as they listened, hour after hour, sadly did M. du Camp and Bouilhet feel that all their friend's labour had been in vain.

Nor, though they rigidly kept silence, was it quite possible that Flaubert, however much intoxicated with the sound of his own rhetoric, should altogether ignore what was passing in their minds. "Now we will have it out together, we three!" he cried, at the midnight of the fourth day, as he turned over the last page of his manuscript. And then began a discussion, grim and great, which lasted far into the next morning, and to which Mme. Flaubert listened surreptitiously, through the closed doors, with poignant maternal interest. Poor Flaubert! all accounts, those of M. du Camp, of M. Zola, and others, agree in describing him as being, like Dickens's Boythorn, a man of thunderous argument, and inflated invective, whose reasons were volleyed, as it were, out of heavy guns. But here his explosive eloquence availed him little. It was in vain that he read passage on passage, saying, "You must at least admit that this is beautiful." Yes, the passages were beautiful, but the book was not a book; and as the night waned, and the next morning wore on, he had to admit himself beaten, and asked sadly: What am I to do? You say I have been hopelessly carried away by declamatory rhetoric; but to be borne on lyric wings is part of my nature: you deny my talent in its very essence. Not so, they replied, we only refuse to accept its exaggerations. Put yourself under severe discipline. Take a subject in which you will be compelled to feel, as you write, that all poetic exuberance would be out of place. Shortly afterwards, Flaubert began *Madame Bovary*.

Flaubert, more than any other personage, fills M. du Camp's stage, and so, in the above remarks, it is of Flaubert that I have mostly spoken. But M. du Camp brings many others on to the stage also—Gautier, the "Impeccable," Dumas, the inexhaustible, Lamartine, and scores besides. One cannot complain of him as an *impresario*. And his own figure, now, alas! to be studied in his books only, was assuredly not without interest.

FRANK T. MARZIALS.

*Labour and the Popular Welfare.* By W. H. Mallock. (A. & C. Black.)

MR. MALLOCK would like to be, in England, at the end of the nineteenth century, after the Dock Strike and the Coal Strike, what Bastiat was in France, after July, 1830, and February, 1848. He has certain gifts in common with the French writer. He can use his pen with facility; and his powers of reasoning and illustration are of the same kind, not far removed even in degree. Like Bastiat, he seems to use his economics chiefly to draw therefrom, with undue haste, political conclusions comforting to the powers that be, and giving sanction to things as they are (p. 317).

His premises are founded partly on figures, partly on principles (some very old, some very new), explained and defined by

him in a manner peculiar to himself. The figures are those of Mr. Giffen for the national income, as it now is, compared with those of last century's writers for their own times—times when there was no census, and when political arithmetic ruled in place of statistics. By such doubtfully comparable figures he disposes very rapidly of Mr. Henry George and the landlords. The rents of the landlords, especially of the few great landowners, are found to be a small proportion of the whole income, and a proportion which is steadily decreasing.

The employers do not quit his stage so soon. The main effort of the book is to show that "ability" is the great agent of production; and ability, on the whole, is represented by business income (pp. 229, 230), and is synonymous with the middle classes. "The causes of wealth are four—land, labour, capital, and ability," though the third and fourth are really one, capital being the offspring of ability and the instrument by which ability operates (Book II., chap. v., pp. 154-5). "Ability is to capital what mind is to the brain" (p. 153). Labour is an exertion that begins and ends with the separate task of one individual; ability is "a kind of exertion" which affects simultaneously the labour of an indefinite number of individuals. Skilled labour is not ability; it is even less communicable than ordinary labour (p. 149). Mudge's chronometer needed such skill to reproduce that the invention of it was practically valueless. Watt tried to train a generation of workmen to make true cylinders, on which the success of his steam engine depended. But Maude'sley's slide-rest (the offspring of "ability") secured the result at once (p. 186).

Now the men of labour are a large number, the men of ability a very small; yet the latter produce about two-thirds and the former only one-third of the national income (p. 167). There is no room then for any question of the workman's right to the entire product; the chief producer is the man of ability, who as a matter of fact, partly of equity (p. 331), partly under compulsion (p. 303), gives up to labour now far more than it ever produced (pp. 241, 242, 324). If interest is robbery, it is ability that is robbed, not labour (p. 263). The attention of Mr. William Morris should be called to this turning of the tables.

The men of ability having been in the past, and being still in the present, the great producers, and the national income having risen through them from 515 millions in 1843 to 1,700 millions in 1893 (p. 248), the moral is that in the interest of all "ability should never be checked or hampered" (p. 239). There should be a "general acquiescence" in the existing system (p. 317).

Seeing that Mr. Mallock includes in the existing system the continued action of Trades Unions (pp. 319, &c.), the conclusion is not so reactionary as it might seem. Indeed, as our author is accustomed to write for the large body of readers who do not inquire minutely into accuracy and consistency, but rejoice to find amusement and true knowledge hand in hand, it would be surprising if we had been able to interpret his statements literally

as they stand. Mr. Mallock no doubt knows perfectly well what he is doing when he writes, "For the psychologist the action of the age is an all-important consideration; for the economist it is a consideration of no importance at all" (p. 206); when he attributes to "the Socialists" the proposition that "one man produces as much as and no more than another man" (p. 174); when he describes ability as "a kind of exertion," and yet refuses to class it with labour (p. 145); and when he says with a light heart that, "had the statistics of industry been recorded as fully [a hundred years ago] as they are now, we should be able to assign to each cause a definite proportion of the product" (p. 157).

For the same reason we need not blame our author for wishing his new born distinction between labour and ability to be "written in letters of fire" on the minds of his neighbours (p. 146), though we may fear that the branding would not be indelible.

We may chide him, however, for falling away from his better traditions by quoting (with the unmistakeable ellipse) a word not mentionable to ears polite (p. 101), and by using base comparisons (for example on p. 325) where inoffensive simplicity would have served his turn as well or better.

JAMES BONAR.

*A Random Itinerary.* By John Davidson. (Elkin Mathews & John Lane.)

THE considerable reputation which Mr. Davidson enjoys he owes mainly to his verse, and to *Fleet Street Eclogues* in particular. His appearance as a prose writer has not been infrequent; but this is the first volume of prose in which he has conspicuously striven to prove himself an artist in form and manner. It is to be regretted that his success has not been so great as to make all his pages interesting. London suburbs and the home counties have proved here and there but tedious matter for discussion; and the style is not always sufficiently elevated or sufficiently charming to atone for the dulness of Hackney Marsh, Stratford, and Canning Town. As a set-off against such scenes, we have many paragraphs, and even pages, which will be full of delight to the lover of nature. Keeness of observation, occasional beauty of description, and not the fact that it is mainly composed of "notes and impressions of the remarkable spring and summer of 1893," will save *A Random Itinerary* from the "charge of irrelevancy" which the author not unnaturally feared. It is neither scientific enough nor systematic enough to make it valuable as a record of a phenomenal season; its success is entirely as an honest attempt at literature.

The Itinerant commenced his journeys with an excursion, early in April, to Epping Forest, "gay with big green leaves already, and blackthorn drenched and dripping with snow-white blossom." More than once does our author return to the image of the "drenched and dripping" blackthorn branches. "As fresh as paint! The Itinerant could think of nothing else that might hint in words the dead, shining whiteness of the blossom. Seen by the

voiled light sometimes a straggling bush . . . looked like a plant that had been dipped in whitewash and set up to dry." The simile is hardly a good one, and Mr. Davidson, repeating it often, does well to anticipate objection. Here is a better and more representative passage:

"He took one of the green rides which intersect the forest and quickened his pace; the singing east was chill, but another song delayed him. Behind, out of Chingford Plain, a solitary lark scaled the skies. Some days before the itinerant had heard a lark on a London common; but this was another affair. Compared with the Chingford lark, the London bird was as a street-singer to a heaven-born tenor. There was no fog in the forest bird's throat; smoke never tarnished the dew he sipped; his wings were sinewy; he seemed to soar out of sight of the London bird's highest reach, and his robust and powerful music, unlike the echoless cockney song, reverberated from the ceiling of heaven in cascades of dying sound. Then came the sudden headlong descent in which the lark repeats over and over, with breathless haste and without transitions, the various *motifs* of his song, as if he were refreshing his memory before attending to his earthly cares; and the itinerant was again free to pursue the woodland path."

"A fruit tree laden with blossom, passionate with fragrance, and resonant with bees" is a sentence typical of Mr. Davidson's mode of description at its best; and there is a noteworthy passage in which, evidently remembering Leigh Hunt's sonnet on Hampstead, he says that "a landscape without water is like the face of a blind man." The section, "In Expectation of Rain," contains much I would like to quote; while "Parks and Squares," with its "vision of the wonderful spring of 1893, marching through the city in green robes, with nodding plumes of lilac, and a great retinue of laburnums bearing lanterns, and chestnuts swinging tapers in their hundred arms," will awaken a flood of pleasant memories in every Londoner's breast. Of the "Suburban Tour," following the six-mile radius, we have no space to speak, nor of the records of the two excursions into the Chilterns; but a word of notice must be given to the all-too-brief passages of conversation on divers subjects, literary, political, and rural, between the Itinerant and his "imaginary disputant."

The ballad with which Mr. Davidson closes his volume may be praised unreservedly. Finer than the ballad that completed *Fleet Street Eclogues*, it has a subject not dissimilar. A musician, toiling for years in penury, finishes his work at last:

"He thought to copy down his score:  
The moonlight was his lamp; he said,  
'Listen, my love': but on the floor  
His wife and child were lying dead.

"Her hollow eyes were open wide;  
He deemed she heard with special zest;  
Her death's-head infant coldly eyed  
The desert of her shrunken breast."

And so, unconscious of their fate, he recites slowly his music, only to find at its conclusion that what he took for fixed attention was the stiffness of death. The sorrow and the tragic misery of his life overcomes him: "There is no God," he says, and, his heart bursting, he goes straightway



to heaven. There his wife and child receive him, and he is welcomed by his own music :

"He doubted; but God said, 'Even so;  
Nothing is lost that's wrought with tears;  
The music that you made below  
Is now the music of the spheres.'"

Were it for nothing else than this ballad, *A Random Itinerary* would be a notable book.

GRANT RICHARDS.

#### NEW NOVELS.

*The Vicar of Langthwaite.* By Lily Watson. In 3 vols. (Bentley.)

*Catherine Furze.* By Mark Rutherford. Edited by his friend, Reuben Shapcott. In 2 vols. (Fisher Unwin.)

*Earls court: a Novel of Provincial Life.* By Alexander Allardyce. In 3 vols. (Blackwoods.)

*Into Temptation.* By A. Perrin. In 2 vols. (White.)

*Two Offenders.* By Ouida. (Chatto & Windus.)

*"Zorg": a Story of British Guiana.* By Vernon Kirke. (Digby, Long & Co.)

*The Beauty of Boscastle: a Melodramatic and Psychological Story.* By T. Mullett Ellis. (Sonnenschein.)

WE all know the novel of the time of Charles I. in which the Royalist young man falls in love with the Parliamentary young woman, and family feeling prevents the course of true love from running smooth. Sometimes there are two couples in the same predicament, but there is always one; and even when kings come right at the end of the third volume, there is a good deal of preliminary discomfort. Miss Lily Watson writes about the days of Queen Victoria, but she has adapted the old *motif* to contemporary requirements, her cavaliers being very "advanced" High Church folk, and her parliamentarians rigid Nonconformists. The Rev. Bernard Carfax—the vicar of the title—is an ardent Ritualist, a believer in clerical celibacy, and the holder of very strong views upon the sin of schism; while Gertrude Vaughan is a young Churchwoman with vague ecclesiastical principles, but a firm conviction of the social inferiority and general objectionableness of Dissenters. It need therefore hardly be said that the vicar becomes enamoured of Estelle, daughter of the president of a Nonconformist theological college, or that Miss Vaughan listens with satisfaction to the love-making of Paul Wyndham, one of the students in that institution. So far all is well: in fact, one feels that Miss Watson has found a theme with obvious possibilities of interest. Unfortunately, however, with that love of strong effects natural to the young writer, she has done much to spoil her work by the over-accentuation which always impairs verisimilitude. It is absurd nowadays to represent cultivated Churchmen and cultivated Dissenters living in the vicinity of a large Yorkshire town, belonging to the same social grade, and meeting at the houses of common friends, as glaring at one another like wild beasts

and longing to fly, metaphorically, at each other's throats. And this is really a truthful description of several of Miss Watson's characters; for when they meet they forget not merely that they are Christians and gentlepeople, but that they are civilised human beings. In this matter the conduct of Dr. Yorke, the ex-principal of the dissenting college, is simply incredible; so is that of the Churchwoman, Madame St. Just; so is that of the "churchy" set at the Swiss hotel, who boycott Mr. Hawthorne when they discover that he is not a clergyman. The odd thing is that this absurdity of presentation cannot be traced to ignorance. One may suspect that Miss Watson has only hearsay information about Ritualists; but she has evidently sufficient first-hand knowledge of Dissenters to make her aware that Dr. Yorke is a grotesque impossibility. In another way Carfax is equally unsatisfactory. One feels that in the affair with Estelle he would either have stopped short sooner or not stopped short at all, and that therefore Miss Watson has ruined her psychology for the sake of her story without any benefit to the latter. It would hardly be worth while to say all this were *The Vicar of Langthwaite* the work of an incompetent amateur. But it is nothing of the kind. Miss Watson can delineate a character, she can tell a story, and she can write. What she needs to learn is that truth is great, and that it will prevail; but that in violence of exaggeration there is nothing that is either great or prevailing.

Mark Rutherford has found his public, and *Catherine Furze* will not disappoint it, though the story will strike some readers as rather wanting in inevitableness. It happens that here, as in the novel just reviewed, the action depends largely upon the love of a clergyman for the daughter of a Dissenter; but Mr. Cardew is a very Low Churchman, and, instead of being a professed celibate, he is, as ill luck will have it, a married man. There is, however, no scandal in the story, nothing "unpleasant" to use the ordinary word. Mr. Cardew shows more backbone than might have been expected from him: he pulls himself up, and restores his allegiance to the neglected wife who has a rightful claim to it; and poor Catherine dies, he and she confessing to each other that they have been "saved" by the "love that never found his earthly close." It is by no means certain that the "plan of salvation," to use a once familiar term, is made very clear; but this matters little. The strength of the book—and portions of it are very strong indeed—lies partly in its fresh and vigorous thought, expressed with the conciseness and some of the point of epigram, and partly in its careful, relentlessly veracious presentation of a narrow, vulgar, sordid life: a life that its empty and utterly unconscious of its own emptiness. Mr. Furze, the dissenting ironmonger, and his wife—he the mere human machine which is thrown out of gear by anything apart from the ordinary routine of activity, and she with her petty ambitions which soar only to "the Terrace," and the intimacy of Mrs. Colston, the breweress—are portraits not unworthy of Balzac, though the author of *Père Goriot*

would have made his outline stronger, his modelling more elaborate and subtle. It is curious that Mark Rutherford, who can strike the right note with such purity of intonation, should strike so wrong and untrue a note as that sounded in the episode of Mrs. Furze's plot to banish the dangerous Tom. The quiet, subdued style does not suffice to hide the fact that her subornation of false witness is merely cheap melodrama; and at this point a character which has been conceived and rendered with painstaking veracity goes to pieces. Mrs. Furze was doubtless capable of the wickedness, for the evil potentialities of moral inertness are almost unlimited; but her wickedness would have been a dull, stupid, hand-to-mouth sort of thing—not the well-planned calculation of the stage villain. Despite other weak points, *Catherine Furze* is worth reading, because it is an unconventional story which does not cheapen its unconventionality by italicising and advertising it.

*Balmoral* was a good story; but *Earls court* is so much better as to suggest the thought that the former was an experimental performance, and that the writer had not quite found himself. The new book has the fine, delicate observation which gives such a charm to some of Mrs. Oliphant's quieter novels, where the story is a means to an end rather than an end in itself. The narrative *qua* narrative has sufficient organism to stand well upon its feet, though the story in synopsis would hardly look effective; but the novel is made by a most admirable group of those studies in the commonplace which provide perhaps the severest and most satisfactory test of a novelist's power. With the possible exception of old Dr. Sparshott, the driftless, absent-minded, unworldly curator of the museum, there is not a single person in the book who can be called a "character." Lord Earlsfield, the other members of the noble Colpoys family, and the less aristocratic men and women with whom they are in some way or other associated, are as ordinary as they well could be; and yet there is not one of the author's portraits that is not made interesting by strong and delicate individualisation, which is always genial and sympathetic even when the handling is the handling of the satirist. Mr. Allardyce's artistic management of his material is specially good. Even the outbreak of poor Harold Colpoys' homicidal mania, which turns the comedy into a tragedy, is so carefully led up to that there is no lapse from congruity; and indeed everywhere the substance and the form of *Earls court* are of unusual excellence.

*Into Temptation* is a creditably written novel of life in India; but it fails to interest because it fails to convince. When Josephine Cameron is eighteen years of age she becomes an orphan, and leaves school to go and live with her aunt Addie, a selfish and exacting valetudinarian. She is so much bored that when the Anglo-Indian, Mr. Boscawen, who is in England on leave, expresses his desire to marry her she at once accepts him, though he is an utterly unattractive person, twenty-five years her senior, who has not taken the trouble to go through any preliminaries of courtship or

even to propose in person. Her married life is made miserable by her husband's selfishness and stinginess, the latter being such an absorbing passion that, though a wealthy man, he will not allow his wife to have decent furniture for her house or clothing for herself. Josephine gets up a hot flirtation with Sir Gerald Dainton; and when Mr. Boscawen is considerate enough to die, she follows the baronet to England, only to find that his love-making has been a cold-blooded expedient to draw her attention from his younger brother. She in her turn is followed to England by a Mr. Pierce, who has played the part of a saturnine guardian angel during the perils of her Indian career, and who now proposes marriage; but she prefers her freedom to the love of a man whom she—very rightly—regards as much too good for her, and there the story abruptly ends. One or two of the subordinate characters are fairly lifelike, but as a whole *Into Temptation* has no strong grip of reality.

Many of Ouida's novels are depressing; but her short stories are nearly always downright harrowing. A man, woman, child, or dog, as the case may be, is physically or mentally tortured with such ingenuity or cruelty that we are thankful when death comes—as it generally does come—to end the poor creature's misery, though the reader's misery remains until he can forget what he has gone through. Superfine critics may sniff at Ouida; but there is much in her work that is beautiful, and much more that would be beautiful were not beauty overpowered by repulsion. In her new book the two tortured creatures are Roscoff, a French painter of genius who, mutilated and helpless, is driven by unendurable goads to avail himself of the cruel charity of mechanical philanthropy; and the Italian peasant farmer, Castellani, who is made a murderer by the young man to whom he has been a father and whose mother he has saved by marriage from the shame of his birth. The latter is one of the stories of unrelieved gloom; but in the former there are some tender and winning touches. "An Assassin" is tremendously powerful, but one wants to get rid of it: "An Ingrate" may be read twice, the second time, perhaps, with more pleasure than the first.

*Zorg* deals in a somewhat conventional and not very entertaining way with the familiar three—the husband, the wife, and the lover; the only novelty being that number two and number three of the trio, after creating a good deal of scandal and making various worthy people extremely uncomfortable, are convinced of the error of their ways by the ministrations of the member of an Anglican sisterhood. Sarnia returns to her husband who, not unnaturally, refuses to receive her, and, indeed takes refuge in flight. She follows him on board ship and nurses him through the yellow fever. The remainder of the story may be alliteratively described as consisting of recovery, reconciliation, and retribution; for Sarnia dies, which was perhaps best for everybody concerned. *Zorg* is not a lively book.

*The Beauty of Boscastle*, on the contrary, would be very lively indeed if liveliness could be secured by a grotesque series of melodramatic absurdities; but Mr. Ellis's gentlemanly murderer, the low-born young woman whom he seduces, and the high-born young woman who wants to marry him though he has confessed to her his little *faux pas* in a long high-flown letter, are tiresome rather than amusing. There is, however, an adaptation of the Don Juan and Haidée shore-scene which has the merit of courage, for it flings the glove full in the face of the British matron.

JAMES ASHCROFT NOBLE.

#### SOME CLASSICAL TEXTS.

*Selections from Strabo.* With an Introduction on Strabo's Life and Works. By H. F. Tozer. (Oxford: Clarendon Press.) Mr. Tozer treats with a fitting *pietas* one who has probably been an old travelling companion of his. Anything but an *inane munus* is this handsome volume, dedicated to the popularisation of the geographer Strabo. The immense range of the author's work makes him peculiarly fit to be read in selections, and Mr. Tozer does justice to his interest and importance. If we want ancient facts of natural history, here are the elephant, the date-palm, the papyrus, and the banyan-tree. The religion and the folk-lore of many lands are brought together and compared. The historian has the pleasure of reading important episodes, or the thrill of discovering an allusion with no key to it. The student of civilisations may hear of great engineering works, of canal systems, of mines, and of early division of labour. The India of Chandragupta's time is sketched for us after the notes of an explorer. And, last of all, Strabo's credit is good. He is fallible, of course, but he is honest: he is painstaking, and every now and then he is verified afresh (as by Mr. Bent's discovery of the Corycian cave). About Greece he is disappointing, and especially so about Athens. But we cannot believe that he never visited that city, as Mr. Tozer seems to think. The visit was an easy one to pay; and, though a Hellene of old Hellas might conceivably have neglected Athens, we feel sure that an adopted Greek—as we may fairly call Strabo—would have hastened thither. Yet, if his visit be called in question, it is his own fault. He is meagre, and sometimes wrong, on Greek matters, and this fact contrasts strangely with his fulness on Italy. Perhaps his visit to Greece was but a "duty call," and his sympathies lay rather with the solid advantages of Roman government, its good trade, its good police, than with any spiritual headship. At all events, the sneer of Tacitus at the Greeks, *sua tunc mirantur*, does not touch Strabo. Out of the many and diversified topics which the geographer has touched, Mr. Tozer has made an agreeable and representative selection. In dealing with this he has two objects. For the text, he endeavours to establish it and to explain it. Strabo's language, even where it is certain, is not so easy as it looks; and it urgently requires in many places such corrections as Cobet and Madvig have suggested. Of these corrections Mr. Tozer admits several and notices more; and he so carefully explains the Strabonian senses of words (as *ἐπερδέξιος*) that we wish he had made his information more accessible by a Greek index. For the matter, he clears up many descriptions and accounts of processes which the concise, technical, or allusive manner of Strabo leaves obscure. But, *apropos* of Rheneia, which we visit under Mr. Tozer's guidance, we

should have liked to hear his opinion about the bridge which Nikias (Plutarch's Life of him, c. 3) is said to have constructed between that island and Delos. The strait is about half a mile across, and how could Nikias have bridged this in a single night? In a note on Book x. 5, 4 (No. 49), where it seems to be said that a tyrant made Delos revolt from Rome in the Mithradatic war, Mr. Tozer justly says that we do not hear of this tyrant elsewhere. We suspect that the place which he caused to revolt was not Delos but Athens, the *αἶτην* getting an irregular explanation from *Ἀθηναίων* before. In fact, his name was Aristion, and the change of construction finds a very fair parallel in Book xiv. 5, 13 (No. 67 end). In v. 4, 7, we are not sure that *τῶν ἀπὸ τῆς αὐτῆς ἀγωγῆς ἐπιδημοῦντων* means "of those who sojourn there with a view to the same culture." Perhaps ἀγωγῆς refers to the *ἐχρη τῆς Ἑλληνικῆς ἀγωγῆς* mentioned a little above as abiding at Naples, and the whole phrase means rather to refer to those who have the culture than those who wish to acquire it. But it is an odd expression, and the very similar matter in the account of Tarsus in No. 67 throws no light upon it. The volume contains several good maps. A full conspectus of the passages selected, such as occurs in the Clarendon Press Selections from Polybius, would add to its usefulness. Misprints in a text issued by the Clarendon Press are so rare that we must draw attention to one occurring on p. 161.

*Platonis Protagoras.* With Introduction, Notes, and Appendices. By J. Adam and A. M. Adam. (Cambridge: University Press.) "The *Protagoras* of Plato," say the editors, "is one of the few dialogues whose authenticity has never been called in question by any eminent scholar." So remarkable a position deserves a good commentary, and the *Protagoras* has fared well at the hands of English scholars. Mr. Turner's edition (1891) deserved well of the *manes* of the philosopher; further back, Mr. Wayte published a scholarly attempt to deal with the difficulties of the dialogue; and now the compact and useful commentary and introduction of Mr. J. Adam and Mr. A. M. Adam call for a cordial welcome. Their edition is on the same lines as the Pitt Press editions of the *Apology*, *Kriton*, and *Euthyphron*. A short and clear analysis leads on to a consideration of the scope and purpose of the dialogue. Duly instructed on these points: taught that "the conclusion to be drawn is that virtue can indeed be taught, but not by the sophists any more than by the educational system, public opinion, and laws of the Athenians, because in them there is no knowledge," and shown what kind of evidence points to the inference that the *Protagoras* was written at an early date, the reader is prepared to enjoy the extraordinary vivacity and power with which the dialogue is carried on. The editors' care accompanies him further: points out the fallacious pieces of reasoning; smoothes the path among grammatical and other difficulties; and finally presents him with a *bonus* or *ἐπιμύητρον* in the shape of a restored ode of Simonides and a collection of the too scanty fragments of Protagoras' Works. P. 333E has a good note on the literal and the metaphorical uses of *παρτερᾶσθαι*; and it might have been worth while to have traced the latter use beyond Plato down to M. Aurelius, with whom the sense of stout resistance is passing into that of sheer obstinacy or perhaps of party spirit. In 349A *ὕποκρητίζμενος* is translated "having had yourself heralded as a sophist"; but we think that the three last words might be omitted, for they are unnecessary there, and will have to follow immediately in another connexion, to translate *σοφιστὴν ἐπονιδάσας*.

*Thucydides Book VIII.* Edited by E. C. Marchant. (Macmillans.) Mr. Marchant has spared no trouble in producing a very complete little edition of the Seventh Book of Thucydides. He bases his text on that of Bekker, but admits a good many variations from Bekker due to other critics, and a few of his own making. In the main, his practice is distinctively conservative as regards readings; but he does not shrink from trusting his own judgment, and his suggestions of τῷ δὲ ἄλλῳ <ἔω> τοῦ κυκλοῦ in chap. ii. § 4 and τὸ γ' αὖν, αὐτοῦς in place of τὸ γὰρ αὐτοῦς in chap. xxviii. § 3, seem to us specially happy. On the other hand κατακοιῖσι τὸν πόλεμον for καταλύουσι τὸν π. (chap. xxxi. § 4) is rather bold, and it is not shown that any change is really necessary. We do not see that anything is said of the theory—improbable enough—that the chapters from lxxi. to the end of the book are a later addition by another author. A serviceable map of the operations of the Athenians round Syracuse, and an essay on the political and military life of Nikias, add to the educational value of the work. But to say that Nikias was "elected war-minister" is a perilous way of speaking, and "the election of war-ministers" is still more bewildering. The strong point of Mr. Marchant's edition is its excellent commentary, which leaves little to be desired in fulness or accuracy. We shall however take leave to raise one question, though the sense of our rashness is strong when we find ourselves differing from both Mr. Marchant and Dr. Holden. In chap. lxvi. § 1, these two editors translate ἀπειρητοίμενοι "inexperienced." Is that really the best rendering? "Untrained" or "undrilled" is surely nearer to Thucydides' thought, and it is the sense in which the word is applied to Persian (as contrasted with Greek) troops in Hdt. ix. 62.

#### NOTES AND NEWS.

WE understand that Sir Auckland Colvin has undertaken to write, for the series of "Rulers of India," a Life of his father, John Russell Colvin, the first Lieutenant-Governor of the North-Western Provinces, who died in the Fort at Agra, in the darkest hour of the Mutiny. The son succeeded his father in the same office after an interval of exactly thirty years. No other series of volumes, we imagine, has ever represented such a weight of official experience. Among the contributors are the names of a Governor, three Lieutenant-Governors, a Chief Commissioner, a Governor-General's Agent, a military secretary to a Commander-in-Chief, the son and private secretary of one Governor-General, and the son-in-law of another. We believe, too, that several of the volumes are now in their fourth and fifth thousand.

MR. LEWIS MORRIS'S new volume of poems, to be entitled *Songs without Notes*, will include the Imperial Institute and the Royal Wedding Odes. It will be published, at Easter, by Messrs. Kegan Paul, Trench, Trübner & Co.

MR. ERIC MACKAY, who is staying in the South of France, has in preparation on new volume of poems, to be published in May, simultaneously with the ninth edition of his *Love-Letters of a Violinist*.

MESSRS. LONGMANS & Co. have nearly ready for publication a History of Trade Unionism, from 1730 to the present day, by Sidney and Beatrice Webb, founded largely upon material hitherto unpublished.

MESSRS. CASSELL & COMPANY will publish, before the end of the present month, the reminiscences of Mr. G. A. Sala, in two volumes, entitled *Things I have Seen and People I have Known*. Among the chapters will be: Paris Fifty Years Ago, Dickens and Thackeray,

Travel in America, the Fast Life of the Past, Pantomimes and Operas, Songs and Pictures, Cooks and Costumes, Noted Usurers, &c.

MESSRS. HUTCHINSON & Co. have in the press, for early publication, a volume to be entitled *Middle Temple Table Talk*, by Mr. W. G. Thorpe, a barrister of the society. It will contain a chapter in which Mr. Thorpe works out the connexion between Bacon and the Lord Chamberlain's company of players, of which Shakspeare was actor-manager and (to use Greene's words in 1598) "Jack Factotum," and gives reasons why this connexion was shrouded in obscurity.

MR. DAVID NUTT announces for publication, in the course of the summer, a collection of folk-lore monographs, entitled "The Grimm Library." Among the earliest volumes to be issued in this series will be *Mingrelian Folk-Tales*, translated by Miss Marjory Wardrop; *Finnish Proverbs*, translated and annotated by Miss Bayley; *Perseus, the Virgin-Born Dragon-Slayer*, a study upon the diffusion, nature, and archaic significance of this heroic-romantic cycle, by E. Sidney Hartland; *The Story of Bran mac Febail*, being the oldest Irish version of the visit to the other world, edited and translated by Prof. Knno Meyer, with studies upon the Celtic Paradise and the Celtic idea of re-incarnation by Alfred Nutt; and *Birds, Beasts, and Fishes of the Norfolk Broadland*, figured and described by P. H. Emerson.

FOR the English edition of M. Yves Guyot's *Tyranny of Socialism*, which Messrs. Swan Sonnenschein & Co. will publish next week, the author has added much new matter.

AN illustrated edition of S. R. Crockett's *Stickit Minister* will be published this year, probably in the autumn. It will have specially-drawn initial letters and head and tail-pieces, and will contain many drawings by Mr. Ernest Waterlow, Mr. Joseph Pennell, Mr. MacGeorge, Mr. Duncan MacKellar, Mr. James Paterson, Mr. Denholm-Young, Mr. Burn Murdoch, and Mr. Moxon Cook.

MESSRS. T. & T. CLARK, of Edinburgh, announce a volume on "The Resurrection of the Dead," by the late Prof. W. Milligan.

MESSRS. SWAN SONNENSCHIEIN & Co. will issue this month a catechetical explanation of the Nicene Creed, with proofs and illustrations from Scripture, by the Rev. Henry Morton Thomson, with a preface by Canon Carter, of Clewer. The book is intended mainly for students preparing for ordination.

MR. T. FISHER UNWIN is about to publish a new "Pseudonym" volume, entitled *The Hon. Stanbury and Others*, by Two. It will contain three stories—viz., the title one, "Poor Miss Skeat," and "An Indigent Gentlewoman."

MESSRS. HUTCHINSON & Co. will have ready this week a new novel by Mrs. Robert Jocelyn, in three volumes, entitled *Pamela's Honeymoon*.

THE first volume of a cheap series of the "Annabel Grey Library," entitled *The Ghosts of the Guardroom*, a tale of military life, will appear immediately.

A THIRD edition of Part I. of *The World of Adventure*, which was published a few days ago by Messrs. Cassell & Co., has already been called for.

THE first editions of Q.'s *The Delectable Duchy* and of Max Pemberton's *Iron Pirate* have already been exhausted.

AT a meeting of the council of the British Record Society, Limited, held on March 1, the following resolutions were unanimously adopted:—

"1. That this society desires to call attention to the present unsatisfactory state and custody of

parish registers and other local records, and is strongly of opinion that steps be taken to insure their better preservation and accessibility, by depositing them either in District Record Offices, or at the Public Record Office, London.

"2. That, considering the difficulty in consulting the non-parochial registers now in the custody of the registrar-general, they be removed to the Public Record Office, London."

#### UNIVERSITY JOTTINGS.

IN Convocation at Oxford, next Tuesday, it will be proposed to confer the honorary degree of M.A. upon Lord Dillon, the new director of the Society of Antiquaries.

DR. J. B. BRADBURY, of Downing, has been elected to the Downing chair of medicine at Cambridge, vacant by the resignation of Dr. Latham.

MR. INGRAM BYWATER delivered his inaugural lecture as regius professor of Greek at Oxford on Thursday of this week, his subject being "Four Centuries of Greek Learning in England."

A COMMITTEE of Council at Oxford has drafted a statute for the establishment of a final honour school of English, in pursuance of the resolution passed in Congregation by a decisive majority last December. The leading principles of the scheme are: (1) that equal weight should be given to language and to literature; (2) that all candidates should be required to show proficiency in both; (3) that opportunities should also be given for the special study of either; and (4) that an essential part of the examination should be the study of original authors, in connexion with the history and thought of the period to which they belong. It is expressly laid down that authors shall be studied, both with reference to the forms of the language, and also as examples of literature; and that every candidate shall show a competent knowledge of the chief periods of the English language (including Anglo-Saxon), of the relation of English to the languages with which it is etymologically connected, and of the history of English literature. It is not proposed that the statute be promulgated for discussion in Congregation before May 1.

OXFORD, of course enjoys a professorship of English, founded by the last Commission, and endowed out of the revenues of Merton College; while Cambridge has not even a university lectureship. To remove this disgrace, Prof. Skeat has issued an appeal for private subscriptions—not for the first time; and he himself offers to give no small contribution.

MR. P. H. COWELL, of Trinity, has been elected to the Isaac Newton Scholarship at Cambridge, which is tenable for a period of three years.

MR. C. R. BEAZLEY, of Merton, has been elected to the geographical studentship at Oxford for the present year. Mr. Beazley has, we believe, made a special study of the colonial history of Portugal, so that he may be expected to devote himself to the times of Prince Henry the Navigator.

MESSRS. GIBBINS & Co. will publish this week vol. ii. of a complete collection of the English Poems which have obtained the Chancellor's Gold Medal at Cambridge, covering the period from 1859 to 1893. Among the poets represented are Mr. Sidney Colvin, Mr. James Rhoades, Mr. J. E. Page, and Mr. J. H. B. Masterman (for each of the last three years).

THE senatus of Aberdeen University has resolved to confer the honorary degree of LL.D. upon Mr. Henry O. Forbes, who was recently appointed director of the Liverpool Museum.



## ORIGINAL VERSE.

## A WOUNDED AMAZON (MUSEO DEL VATICANO).

STANDING apart in dumb deep agony,  
With none of all her warring sisters near,  
With none to help her or console her here,  
She pays the price of those who would be free.

Hast thou, who in thy proud virginity,  
A maid to cope with heroes didst not fear,  
Found that such glory might be bought too dear  
When one, who should have shielded, wounded thee?

Yet, gazing on thee where thou standest now,  
He whom no Amazonian arms could quell  
Before thine unarmed womanhood would bow.

Until your lifted eyes should re-engage  
The strife of which our latest stories tell,  
That he and thou for evermore must wage.

ALFRED W. BENN.

## MAGAZINES AND REVIEWS.

THE *Contemporary Review* for March contains an article by Prof. Driver, suggested by the appearance of Prof. Sayce's new book, entitled "The Higher Criticism and the Verdict of the Monuments." (S.P.C.K.) In it the learned writer undertakes the difficult task of eliciting Prof. Sayce's real opinion on the value of the higher criticism, as distinguished from that sometimes imaginary criticism of which the champion of archaeology speaks so severely. From Prof. Sayce's own statements it is shown (as it appears to the present writer) that the historical facts disclosed by the monuments are not opposed to the "critical view" of the Old Testament. "Along the whole line [archaeology] either leaves intact or actually supports this critical position," and Prof. Sayce himself clearly sympathises with the more cautious and moderate critics. The fears of Christian apologists are therefore needless: the religious view of the Old Testament is still justified, and indeed more safely than before.

THE *Expositor* for March is mainly popular, but contains two articles (besides the inevitable one by Prof. Bruce, who has reached his fourteenth section) which appeal to the scholar. These are (1) Mr. Wright's attempts to support the "oral theory" (so little held now) of the origin of the Synoptic Gospels, by studying the proper names in Mark; and (2) Prof. G. A. Smith's carefully critical study of the application of the geographical names—Ituraea and Trachenitis. Prof. Smith concludes that the two territories so called were originally distinct. It is very possible, but cannot be proved, that the names ever overlapped.

THE March *Theologisch Tijdschrift* opens with a delightful critical study by Dr. Knappert, of the Life of St. Gall, which is a valuable "source" for the heathenism of the populations among which St. Gall worked. Dr. Eerdmans discusses afresh the origin of the expression "Son of Man"; Dr. Van Manen replies, and it is pleasant to see how thoroughly these scholars recognise the merits of Mr. Charles's edition of Enoch. Dr. Herderschee reviews a recent sketch of Kuenen's lectures on Ethics, which to many formed the great master's principal contribution to teaching; the author of the sketch is H. Y. Groenewegen. Among the minor notices of books are very full ones of Max Müller's and Edward Caird's Gifford Lectures.

AN important article on the late Professor Milligan appears in the March number of the *Expository Times*, by Dr. Moulton, of Cambridge.

## HONORARY DEGREES AT CAMBRIDGE.

THE following are the speeches delivered by the public orator, Dr. Sandys, in presenting the Earl of Kintore for the honorary degree of LL.D. on March 1, and Prof. Ramón y Cajal for the honorary degree of Doctor of Science on March 6:

## THE EARL OF KINTORE.

"Quam libenter salutamus ex alumni nostri unum, qui Britanniae in parte Septentrionali Collegii florentissimi Aberdoniensis a conditore oriundus, inter colonias nostras Australes Academicam Adelaidensem, quam inter filias nostras non sine numero numeramus, sua sub tutela positam esse gloriatur. Ibi provinciae maximae tota Gallia, tota Germania, plusquam quadruplo latius patenti praeposito, regionem tam immensam audacter peragravit, itineris tanti socium insignem nactus medicum Cantabrigiensem, cuius ipsum nomen Caledoniae suae castellum in memoriam revocat. Quid commemorem proconsulis nostri ductu plusquam quadraginta dies inter loca deserta atque arida fortiter toleratos, rerumque naturae solitudines recenditas feliciter reclusas? Quid (ne maiora dicam) etiam talpac genus novum, quod *notoryctes* nominatur, e latebris suis in lucem protractum? Quid eiusdem auspicio et imperio etiam beluae antiquae, quae *diplotodon* vocatur, reliquias ingentes saeculo nostro denuo patefactas? Ipsum Sancti Georgii inter equites illustriores numeratum, non draconem fabulosum vi et armis domuisse dixerim, sed monstrorum haud minus horrendorum vestigia immania sumptu et labore maximo detegenda curavisse. Talium virorum auxilio non modo imperii Britanniae provinciae remotissimae vinculis artioribus nobiscum consociantur, sed etiam scientiarum fines, nostris a filiis totiens propagati, per spatia indies latiora extenduntur."

## PROF. RAMÓN Y CAJAL.

"Hodie laudis genus novum libenter auspicati, Hispanae gentis civem nunc primum salutamus. Salutamus virum de physiologiae scientia optime meritum, qui inter flumen Iberum montesque Pyrenaeos duo et quadraginta abhinc annos natus et luminis eiusdem in ripa Caesaraugustae educatus, primum ibidem, deinde Valentiae, deinceps Barceonae munere Academico functus, tot honorum spatio feliciter decurso, nunc denique in urbe, quod gentis totius caput est, histologiae scientiam praeclare proficitur. Fere decem abhinc annos professoris munus Valentiae auspicatus, fore auguratus est, ut intra annos decem studiorum suorum in honorem etiam inter exteras gentes nomen suum notesceret. Non fefellit augurium; etenim nuper etiam nostras ad oras a Societate Regia Londinensi honoris causa vocatus, muneris oratorio, virorum insignium nominibus iam pridem ornato, in hunc annum destinatus est. Omitto opera eius maiora de histologia et de anatomia conscripta, praeterea etiam opuscula eiusdem quadraginta intra lustra duo in lucem missa; haec enim omnia ad ipsa scientiae penetralia pertinent. Quid vero dicam de artificio pulcherrimo quo primum auri, deinde argenti ope, in corpore humano fila quaedam tenuissima sensibus motibusque ministrantia per ambages suas inextricabiles aliquatenus explorari poterant? In artificio illo argenti usum, inter Italos olim inventum, inter Hispanos ab hoc viro in melius mutatum et ad exitum feliciorum perductum esse constat. Si poeta quidam Romanus regione in eadem genitus, si Valerius Martialis, inquam, qui expertus didicit fere nihil in vita sine argento posse perfici, hodie ipse adesset, procul dubio popularem suum verbis suis paululum mutatis non sine superbia appellaret:—

"Vir Celtiberis non tacende gentibus,  
Nostraeque laus Hispaniae....  
Te nostri Iberi ripa gloriabitur,  
Nec me tacbit Bilbilis."

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- ATTI della Commissione d'inchiesta parlamentare sulle banche. Milano: Hoepli. 40 fr.  
FORSTER, W. Freundesbriefe v. Friedrich Diez. Bonn: Cohen. 2 M.  
GILLE, Ph. La Bataille littéraire. Paris: Victor-Havard. 3 fr. 50 c.  
GUILLON, Ant. Le Salon de Madame Helvétius: Cabsnis et les idéologues. Paris: Calmann Lévy. 3 fr. 50 c.  
HITZ, P. Der Initialschmuck in den elassischen Drucken des 15. u. 16. Jahrh. 1. Reihe. 8 M. Orig.-Abdruck v. Formschneidersarbeiten d. 16. u. 17. Jahrh. Neue Folge. 8 M. Strassburg: Heitz.  
HOUSSEY, Arsène. Le Repentir de Marion. Paris: Calmann Lévy. 3 fr. 50 c.  
HUBER, J. Der deutsche Adel im ersten deutschen Staatsrecht. Lucerne: Bäder. 1 M. 50 Pf.  
JAGIE, V. Der erste Cetinjer Kirchendruck vom J. 1494. 1. Hälfte. Leipzig: Freytag. 4 M. 40 Pf.  
JULIEN, Ad. Musiciens d'aujourd'hui. 2<sup>e</sup> Série. Paris: Lib. de l'Art. 5 fr.  
LICHTWARK, A. Herrmann Kauffmann u. die Kunst in Hamburg von 1800–1850. München. 12 M.  
MUTHER, R. Geschichte der Malerei im 19. Jahrh. 3. Bd. München: Hirth. 15 M.  
PETIT, E. Organisation des colonies françaises et des pays de protectorat. T. 1. Paris: Berger-Levrault. 12 fr.  
SCHMIDT, Ch. Répertoire bibliographique Strasbourggeois jusque vers 1630. V., VI. Strassburg: Heitz. 15 M.

## HISTORY, ETC.

- Aus dem Leben König Karls v. Rumänien. 1. Bd. Stuttgart: Cotta. 8 M.  
BERICHTE u. Mittheilungen des Altertums-Vereines zu Wien. 29. Bd. Wien: Gerold's Sohn. 20 M.  
BISMARCK, Fürst, politische Reden. 9. Bd. Stuttgart: Cotta. 8 M.  
GRUENBERG, K. Die Bauernbefreiung u. die Auflösung des gutsherrlich-bäuerlichen Verhältnisses in Böhmen, Mähren u. Schlesien. Leipzig: Duncker & Humblot. 18 M.  
HAFLE, E. Georg Jenatsch. Ein Beitrag zur Geschichte der Bündner Wirren. Davos: Richter. 5 M.  
JONNES, Moreau de. Aventures de guerre au temps de la République et du Consulat 1791–1805. Paris: Guillaumin. 7 fr. 50 c.  
MITTHEILUNGEN ü. römische Funde in Hedderheim. 1. Frankfurt-a.-M.: Völkner. 4 M.  
QUELLENSCHRIFTEN der elassischen Kirchengeschichte. 1. Bd. Strassburg: Le Roux. 6 M.  
SARTORIUS FRH. v. WALTERRAUSSEN, A. Die Arbeitsverfassung der englischen Kolonien in Nordamerika. Strassburg: Trübner. 6 M.  
SCHIBER, A. Die fränkischen u. alemannischen Siedlungen in Gallien, besonders in Elsass u. Lothringen. Strassburg: Trübner. 4 M.  
TOLLIN, H. Geschichte der französischen Colonie v. Magdeburg. 3. Bd. Abth. 1. C. Magdeburg: Faber. 18 M. 50 Pf.  
UKUNDENBUCH der Stadt u. Landschaft Zürich. 3. Bd. 1. Hälfte. Zürich: Fisi. 7 M.

## PHYSICAL SCIENCE, ETC.

- BLANCHARD, R. Révision des Hirudines du musée de Dresde. Berlin: Friedländer. 3 M.  
CATALOGUS insectorum faunae bohemicae. II. Prag: Haerper. 1 M. 20 Pf.  
FAULMANN, K. Im Reiche des Geistes. Illustrierte Geschichte der Wissenschaften, anschaulich dargestellt. Wien: Hartleben. 17 M. 50 Pf.  
FRANCO, MATTEI, I. matheosolibri VIII. Primum recensuit C. Sittl. Pars I. Leipzig: Teubner. 2 M. 40 Pf.  
HREPLE, L. Einleitung in die Theorie der linearen Differenzialgleichungen m. e. unabhängigen Variablen. Leipzig: Teubner. 6 M.  
KRONFELDER, L. Vorlesungen ü. Mathematik. 1. Bd. Hrg. v. E. Netto. Leipzig: Teubner. 12 M.  
KUPFFER, C. V. Studien zur vergleichenden Entwicklungsgeschichte des Kopfes der Kranioten. 2. Hft. Die Entwicklg. des Kopfes v. Ammonoiten Planeri. München: Lehmann. 10 M.

## PHILOLOGY, ETC.

- AUGONIUS, D. M., die Mesella. Hrg. u. erklärt v. C. Hosius. Marburg: Elwert. 1 M. 40 Pf.  
CATONIS, M. P., de agri cultura liber. Vol. II. Fasc. 1. Commentarius. Leipzig: Teubner. 5 M.  
COMMENTATIONES philologiae Ienenses. Vol. V. Leipzig: Teubner. 8 M.  
FESTSCHRIFT, Theodor Mommsen zum 10jährigen Doctorjubiläum überreicht v. P. Jörs, E. Schwartz, R. Reitzenstein. Marburg: Elwert. 3 M. 60 Pf.  
HARTMANN, M. Die hebräische Verskunst nach Werken jüdischer Metriker. Berlin: Calvary. 2 M. 50 Pf.  
LEGER, L., et G. BARBONNAUT. Les racines de la langue russe. Paris: Maisonneuve. 5 fr.  
FEISER, F. E. Der Gerandtschaftsbericht des Hassan ben Ahmed el-Haimi. Berlin: Feiser. 5 M.  
BIES, J. Was ist Syntax? Marburg: Elwert. 3 M.  
SIBAWAINI'S Buch ü. die Grammatik. Uebers. u. erklärt v. G. Jahn. 2. Lfg. Berlin: Reuther. 4 M.

## CORRESPONDENCE.

AN UNKNOWN WORK OF SAINT ADAMNAN.

Oxford: Feb. 23, 1891.

I interrupt my letters on North Pictish inscriptions to announce a discovery which will gladden not only every good Gael but all learned Christendom—the discovery of a Latin commentary on the Pentateuch by Adamnan, the great abbat of Iona.

In December, 1891, Mr. Quaritch issued a catalogue in which he advertised a MS., which he called *Glossae in Pentateuchum*, and dated "about A.D. 780." I sent for it at once, saw that it was indeed of the eighth century, and bought it. I satisfied myself that it was not included in Migne's Latin *Bibliotheca Patrum*, that it contained a good deal that was in the Expositions on the Pentateuch which Migne inserts among Bede's "exegetica genuina," and that it contained other things which were in Isidore; and I made a memorandum in it that, so far as I had examined, the notes were taken from these two writers.

The only clew to the authorship which I then had was the following postscript at the end of Exodus, which showed that part of the work was dictated just as a vessel was about to sail:

"Hæc adunam lucubрати uncula cum iam fines soluerentur elitore & nautæ crebrius inelamitarent propero sermone dictavi quæ memoria tenere poteram quæ diuinam Inrationale pectoris mei lectione congesceram satis Intellegens magis me loquendi Impetu quam iudicio scribentes fluere & more torrentes turbidum præferre sermonem."

Now it is clear that the author of these words had plenty of Latinity, though he does make from *lucubratio* a neuter instead of a feminine diminutive: all other errors are obviously due to the person to whom he was dictating, and who ought to have written *lucubrationcula*, *funes*, *quæ* (or *quacque*), *diuina* or *diuinum* (since *rationale* is an allusion to the sacred breastplate of judgment), *pectoris*, *scribentis*, *torrentis*. The use of a tall I at the beginning of a word, and the union of prepositions with their cases, as in *elitore* and *Inrationale*, are habits of the period, not mistakes.

Since purchase, the MS. had been formally catalogued, and the description was waiting to go to press. In this description Mr. Madan, who wrote it, had called attention to the fact that there was something apparently wrong about *adunam*, and the idea occurred to me that it might contain a further clew to the authorship. If, in the Latin pronunciation of the author or the scribe, *funes* and *fines* were confounded, why not *Inam* and *unam*, and why should not the commentary have been written for the pious King Ina of Wessex by one of the noted ecclesiastics who were his friends? Investigation did not corroborate this fancy, and I next sought to find in *adunam* the name of the place at which the words were dictated. Again defeated, I wondered whether it disguised the name of the writer—and instantly Adamnan occurred to me. For if Adamnan were written *adēcnā*, with the common Irish *cc* form of *a* (which is frequent in this very passage of this very MS.) it would quite easily be mistaken for *adunā* by a scribe who did not know the name; and various errors which are obviously those of a transcriber, and not due to imperfect hearing, prove that this MS. is not the absolute original.

And here it should be said that, after a long examination both of the ordinary writing of the MS. and of its very numerous ornamental initials, I have satisfied myself that it was written in the zone of Northern France.

Unhappily, I had also satisfied myself that the commentary was partly compiled from the Bedan Expositions. As Bede was born in 673, and Adamnan died in 704 at the age of

seventy-seven, was the latter likely to have borrowed from the former?

Well, Mr. Madan, in describing the MS., had pointed out that on f. 162 the author, speaking of the ephod, says, "In quadam epistola scripsisse me [erased] niemini & dum scriptum reteneretur sacrum quid esse & solis conueniens pontificibus." I searched in vain the letters of Bede and others for any such reference, but found in a letter of Isidore to Redemptus the words "Domini sacerdotes Ephod lineo excellentiae causa erant superinduti." This, however, is hardly strong enough; and, besides, the letter is under the gravest suspicion of being a forgery. Again, if the words in the MS. were taken from Isidore, why are they not in Isidore's Commentary at this place?

I then read the entire passage in the MS. It goes on:

"nec statim occurat [sic for 'occurrebat'] illut quod samuel qui leuita fuit scribitur Inegrorum [sic for 'regum'] primo libro habuisse ætatis adhuc paruulæ effot.' ad idest superhumera leum cum dauid quoque ante archam domini item potasse fertur."

On turning to the parallel passage in the (atrociously corrupt) printed Bedan Expositions, I read only "quod genus vestimenti solis pontificibus conuenit; sed tamen qui Levitæ. Et adhuc scribuntur habere Ephoth." And, if I prefer the Bodleian twelfth century MS. *e Mus.* 36 of the Expositions, I find the latter part running "sed tamen samuel; qui leuita. & dauid scribuntur habere ephod."

Now which of these two passages is borrowed from which? Is it not obvious that the author of our Commentary is the original writer, and that the editor of the Expositions is abbreviating him, and is suppressing the personal reference because it would not be true of himself?

I compare the two in other passages, and find the same inference everywhere irresistible. It may be a Greek or a Hebrew word which is wanting in the Expositions, or a remark about Josephus, or a reference to the versions of Aquila, Symmachus, Theodotion, or the LXX. It is most unlikely that the writer who had and valued this learning should have lived after the writer of the Expositions.

But, you may say, would Bede, on the other hand, who "understood Greek and had some acquaintance with Hebrew," have omitted notes of this kind if he was copying from the book in which they occurred? Well, it turns out that the Expositions are not universally accepted as Bede's at all; for instance, they are not in Giles's edition. Bede does not include them in his own list of his works, unless they are his "capitula lectionum in Pentateuchum." And, if they are that, then their title tells us that they were only meant as "summaries."

I go further, and maintain that such an adaptation by Bede is in the highest degree likely. When Bede, a lad of fifteen, had already been eight years in a Northumbrian monastery under the great abbat Benedict Biscop, Adamnan paid a visit to the Northumbrian king and churches; and he visited Northumbria again two years later. It is hardly possible that Bede should not have seen him and regarded him with the highest reverence. And, after Adamnan had sent his book "De locis sanctis" to the Northumbrian king, not only did the latter cause copies of it to be made, but Bede himself compiled a shorter treatise on the subject, in which he made large use of Adamnan's book.

"Hæc de locis sanctis," he says, "prout potui fidem historie æcutus exposui, et maxime Arculphi dictatus Galliarum episcopi, quos eruditissimus in Scripturis presbyter Adamnans laciniæ sermone describens, tribus libellis comprehendit."

Assuming Adamnan to be the author of the Bodleian Commentary, it was natural that he should send that also to the Northumbrian king, and that Bede should eagerly add to the summaries of his readings on the Pentateuch the greatest part of a Commentary which so amply gratified his own taste for allegorical interpretation.

So that nothing prevents our substituting *adēcnā* for the certainly corrupt *adunam*, and so giving the authorship of the unique Bodleian Commentary to Adamnan. His Life of Columba bears evidence of an acquaintance with Greek and Hebrew; by the testimony of Bede he was "eruditissimus in Scripturis," and "scientia scripturarum nobilissime instructus"; and we know of at least four voyages that he made from Iona. Indeed, in those still semi-pagan times the abbat of Iona was in all likelihood continually crossing to neighbouring isles or to the mainland.

It is difficult to compare the language of a Commentary with that of a rapturous narrative such as Adamnan's Life of Columba, or with that of a description based on another's dictation such as his work *De Locis Sanctis*. But one of the most striking features in the Life is his passion for diminutives, such as *consolatiuncula*, *monasteriolum*, *pecusculum*, to which in the Commentary we get such analogues as *explanatiuncula*, *comentariolus*, *pectusculum*. And the words of the colophon "cum. . . nautæ. . . Inelamitarent" find a parallel in the "inclamitantes. . . nautici" (*nautæ* is his usual word) of lib. ii. c. 39 of the Life.

Is there yet something wanting to the moral proof of Adamnan's authorship? Then it is supplied in these words on f. 161<sup>v</sup> of the Bodleian Commentary: "Quartū genus uestimtorum rotundus pelleolus qualem picturā Inolexe conspeximus." Here the twelfth century MS. of the Expositions has . . . *pilleolus qualē pictū inulixi* . . . and Migne's text . . . *pilleolus, qualem pictum mulixi* . . .

Now it is quite clear that the writer, to illustrate the shape of the cap, refers to a picture which he had seen. Probably, also, those for whom he was writing had seen it also; for otherwise it would not be much use referring to it at all—and he employs the plural number. But does the mysterious *inolexe* conceal the name of the place where the picture was, the man who painted it, the man who owned it, or the man whom it represented?

Well, if I wanted to illustrate the shape of a tall, soft felt hat, I should not say, "such as that which we have seen in a picture in such a place, or by such an artist, or belonging to such a man"; I should say "such as that which we have seen in pictures of Tennyson." And *Inolexe* is the corrupted name of a person.

This person was one of the many Irish saints named Colman. He had spent some time at Iona under Columba, and had afterwards become a bishop in Leinster, dying before 598. Of course, he had to be distinguished from other Colmans by a surname; and so in Adamnan's Life of Columba we are told (lib. iii. c. 12) of the death of *Sancti Columbani Episcopi, mocu Loigse*, "Columbani" being the Latinised form of Colman, and "mocu Loigse" meaning that he was of the Loigse family.

Now Adamnan came from Ulster, and in Ulster- Irish short *oi* is pronounced as *e*. And what has happened is almost as clear as daylight. Adamnan dictated "a round little felt cap, such as we have seen in the picture of Mocu Legse." His scribe wrote the last words *picturam molexe*; and the later continental copyist of the Bodleian MS. (naturally quite ignorant of this Gaelic name) mistook the *m* for *in*, and regarded the abbreviating stroke above as properly belonging to the *a*. In those days there was no dot or stroke to distinguish *i*, and the confusion between *in* and *m* is one of the

commonest known; indeed, in this very passage we have a proof of it, in the fact that the Bodleian MS. of the *Expositiones* reads *inulxi*, but Migne's text *mulixi*.

It is, of course, obvious that no one but a Gael writing for other Gaels to whom St. Colman was a familiar person would ever have described him merely by his Gaelic family-name. No doubt the Commentary was dictated at Iona, and probably the picture itself was there also. Perhaps it was one of the illuminations in a book of Gospels; for the Usher Gospels in Trinity College, Dublin, are said by Westwood (*Palaeog. Sacra*) to have "figures of the Saints . . . introduced into the body of the ornamental page," while the Book of Deer contains numerous undoubted figures of clerics, some with head-dresses.

As regards the time in Adamnan's life when the Commentary was dictated, I would suggest that Exodus, at least, probably dates before his second visit to Northumbria, which was in 688. He was then won over to the Roman practice as regards Easter, and on his return to Iona endeavoured to convert his community to it. But in the Commentary on Exodus xii. I see no allusion to the Christian celebration of the Passover.

I hope that an Oxford editor and the Clarendon Press may give the world the *editio princeps* of Adamnan's work. The text of the MS., an invaluable monument of Celtic Latin, should be printed without any alteration whatever, and parallel to it should be given a text properly punctuated and with all undoubted errors corrected. The sources of the interpretations should, of course, be indicated as far as they can be ascertained. The absence of such indication is a serious defect in the ordinary patristic commentary; and until it is remedied no proper estimate can be formed of the history of exegesis, or of the position in that history due, either as regards originality or influence, to individual commentators. If the same editor and press will do the same work for the Bedan *Expositiones*, the current printed text of which is an outrage on their compiler, they will perform an additional service.

I should add that, in speaking of Isidore as one of Adamnan's sources—indeed the only source I have yet detected—I assume that he and Isidore have not (as is possible) borrowed from a common original. The addition to Isidore's list of heresies (on Lev. xiii.) of a reference to the early heretic Lencius ("ut lucius qui dixit apostolus [= apostolus] docuisse duo principia boni & mali," on v. 29) tends to show that even when he borrowed Adamnan was not a mere borrower.

E. W. B. NICHOLSON.

#### THE TEACHING UNIVERSITY OF LONDON.

Cambridge: March 7, 1894.

In an article in the last number of the ACADEMY on "The Teaching University of London," Prof. Karl Pearson remarks that my Note to the Report of the late Commission illustrates my "characteristic attitude of seeing both sides of a question and ever remaining balanced on the fence." I am glad to be told that it is my characteristic "attitude" to see both sides of a question; but the statement that I "remain ever balanced on the fence" may possibly lead your readers to infer that I have avoided expressing any definite practical conclusion on the question on which I disagree with the majority of the Commission: the question whether the new teaching University should be constituted by a transformation of the present examining University, or on an independent basis. Will you therefore allow me to quote from the concluding paragraph of my Note, the

sentences in which I intended to express such a conclusion?—

"If the Senate and Convocation of the existing University of London are willing to accept the transformation now proposed, I think that, considering the strong body of opinion in favour of such a transformation, it should be permitted to take place. But if they should not be willing to accept it, I trust that it will not be forced on them. I trust, therefore, that if Parliament should see fit to carry out the recommendations of this Report by the appointment of an executive Commission, that Commission will have power to establish the new teaching University either in combination with the present examining University or, in the contingency just supposed, on an independent basis. The modifications of the scheme required in the latter case would be comparatively small; and would all, in my opinion, be rather advantageous than otherwise, from the point of view of the teaching University."

H. SIDGWICK.

London: March 5, 1894.

Will you allow me a few words on a point in the scheme for reconstruction of the University of London, to which Prof. Pearson hardly alludes in his letter in the last number of the ACADEMY: the proposed establishment of a Theological Faculty?

All students of the history of the University will know how steadfastly a proposal of this nature was resisted by the founders of the University, even at the expense of losing the support of Dr. Arnold. It is perfectly true that, as a compromise, an optional Biblical examination was offered to those who had taken the B.A. degree, and that this examination has not always been free from a theological bias. But to establish a Faculty not only for examining in but for teaching theology, under whatever phrase it may be disguised, appears to many graduates of the University to be a very wide departure from the traditions and principles on which it was founded, and to be a direct infringement of its Charter.

It is no secret that the agitation for a theological degree comes almost entirely from an influential theological section of the graduates, those who come up from the dissenting colleges. Let these colleges have the privilege of granting a theological degree of their own, rather than that the University should lose that unsectarian character which is so dear to many of us. I trust that a strong protest will be made by influential graduates against this flagrant departure from the foundation-principle of the University.

ALFRED W. BENNETT.

#### MRS. JAMESON AND LADY BYRON.

London: March 6, 1894.

While thanking you for your appreciative notice of my book, *Women Writers*, in the ACADEMY of March 3, will you allow me to mention the authority on which I based my statement about Mrs. Jameson's breach with Lady Byron?

I took it from *The Memoirs of Anna Jameson*, by her niece, Gerardine MacPherson (Longmans, 1879). Mrs. MacPherson says (p. 280):

"I cannot exactly tell at what date the breach between my aunt and Lady Byron took place, which made so great a difference in the life of one, at least, of these devoted friends. The fact was, at the time, explained to no one, except to my aunt's younger sister, Charlotte, who, after a long interval, confided it to the only sister now surviving, from whom I have heard the cause of a severance which had been a wonder and a mystery to me for years. Mrs. Jameson had become, partially by accident, acquainted with some private particulars affecting a member of Lady Byron's family, which had not been revealed to Lady Byron herself. When these facts were finally made known at the death of

the person chiefly concerned, Lady Byron became, at the same time, aware of Mrs. Jameson's previous acquaintance with them. We may easily imagine that the sting of finding her friend the actual depository of a secret which had been kept from herself had a great deal to do with the bitterness of Lady Byron's resentment. It is even possible that my aunt may have been too proud to enter into minute explanations of how and why it was. Anyhow, the stern temper of the one was roused and the sensitive pride and high spirit of the other outraged and wounded. She in her turn became the 'one implacable.' I have good reason to know that the wound was one which Mrs. Jameson never recovered. Perhaps the one other person to whom she expressed herself freely was . . . Major Noel. When he went to see his old friend, she received him with much emotion. He wrote, 'She said that our intimacy must now cease because my first duty was to keep on terms with Lady Byron . . . who had broken her heart.'

CATHERINE JANE HAMILTON.

#### APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, March 11, 4 p.m. Sunday Lecture: "The Origin and Development of the Dynamo-Electric Machine," by Mr. H. Somerville.  
7.30 p.m. Ethical: "The Duty of doing one's best," by Miss E. E. C. Jones.
- MONDAY, March 12, 8 p.m. Society of Arts: Cantor Lecture, "The Decorative Treatment of Artificial Foliage," IV., by Mr. Hugh Stannus.  
8.30 p.m. Geographical: "Montenegro and its Border Lands," by Mr. H. W. Czeana-Hardy.
- TUESDAY, March 13, 3 p.m. Royal Institution: "Locomotion and Fixation in Plants and Animals," IX., by Prof. C. Stewart.  
8 p.m. Colonial Institute.  
8 p.m. Civil Engineers: Discussion, "The Liverpool Overhead Railway and its Electrical Equipment."  
8.30 p.m. Anthropological: "Two Funeral Urns from Loo Choo," by Prof. Basil Hall Chamberlain; "The Bones of the Ancient Assyrians and Egyptians," by Mr. C. J. Longman; "Flint Implements of a Primitive Type from Old (Pre-Glacial) Hill Gravels in Berkshire," by Mr. O. A. Shrubsole.
- WEDNESDAY, March 14, 8 p.m. Society of Arts: "The Fountain Air Brush," by Mr. Charles L. Burdick.
- THURSDAY, March 15, 3 p.m. Royal Institution: "The Vedānta Philosophy," III., by Prof. Max Müller.  
8 p.m. Linnean: "Certain Authentic Cyperaceae of Linnaeus," by Mr. C. B. Clarke; "The Development of the Mucilage-Canals of the Marattiaceae," by Mr. G. Brenner.  
8 p.m. Chemical: "The Action of Hydroxylamine on Formic Aldehyde," by Prof. Dunstan and Dr. A. Bossi.  
8 p.m. United Service Institution: "The Coastlands of the North Atlantic," X., by Mr. H. J. Mackinder.  
8.30 p.m. Historical: "Suffolk and the Villains' Insurrection," by Mr. Edgar Powell.  
8.30 p.m. Antiquaries.
- FRIDAY, March 16, 7.30 p.m. Civil Engineers: Students' Meeting, "Coal Storage in the United States," by Messrs. S. H. Barracough and L. S. Marks.  
8 p.m. Viking Club: "Prehistoric Art in the North," by Mr. J. Romilly Allen.  
9 p.m. Royal Institution: "The Scientific Work of Tyndall," by Lord Rayleigh.
- SATURDAY, March 17, 3 p.m. Royal Institution: "Light," VI., by Lord Rayleigh.

#### SCIENCE.

##### INDIAN JOTTINGS.

THE quarterly record of the Archaeological Survey of India, known as *Epigraphia Indica*, will henceforth be published as a supplement to the *Indian Antiquary*, under the editorship of Dr. E. Hultsch, of Madras. The annual subscription for the two periodicals together is 48s.

THE Trustees of the British Museum have published a Catalogue of Sanskrit, Pali, and Prakrit Books acquired during the years 1876-92, supplementary to the Catalogue of the late Dr. E. Haas. The compiler is Prof. Cecil Bendall, who adds to his experience in the Museum the advantage of having visited India. The principles of transliteration and nomenclature are substantially those laid down by Dr. Haas, which have also been followed in the Catalogues of the vernacular literatures. But there are certain new features in the present work: The publishing activity of the Jains has led to the addition to the title of "Prakrit"; and the list of Prakrit books may be found in



the subject index. Special attention has been paid to the publications of learned societies, most of which are placed under the heading of "Academics." Here, for example, may be found the issues of the Pali Text Society; while those of the Benares Sanskrit College must be looked for under "Benares." It is somewhat surprising to notice how small a space is occupied by translations of the Bible. The Baptist missionaries of Serampur alone attempted the whole, but the British Museum does not possess a complete copy. Finally, Prof. Bendall has appended a most useful subject index, which shows at a glance the general character and the relative importance of the several classes of Sanskrit literature. Religion, of course, predominates; but it is closely followed by Philosophy; then come Poetry, Medicine, and Grammar. Pali and Prakrit works are classified separately.

THE proprietor of the Nirnayāsagar Press, Bombay, has just published an edition of the *Vedāntasāra*, with the Commentaries of Nrisinhasarasvati and Rāmātīrtha. It is edited by Colonel Jacob, of the Bombay Staff Corps, who has appended full notes and indexes.

IN No. 3 of the Philological Part of the *Journal* of the Asiatic Society of Bengal for 1893, Dr. A. F. Rudolf Hoernle gives a detailed description of some of the rarer coins he has examined under the Treasure Trove Act. He deals especially with new types, or new varieties of known types, of the independent Sultans of Bengal, in the fifteenth century. It is curious to learn that a large find of these was made as far east as Sibsagar, in Assam. Another class of coins treated are those of the Kalachuri dynasty of Chedi (twelfth century), of which about sixty have been found recently in the Central Provinces. The figure on the obverse is in every case so obscure that Dr. Hoernle doubts whether it is intended to represent a monkey, an elephant, or a bull. The same number contains an account of eleven Sanskrit MSS. recently acquired by the Government from Nepal. Apart from their age, which ranges from 1026 to 1481 A.D., they are of importance from their contents. One is a complete copy (the only one known) of the grammatical treatise called the "Chandra-vyakarana"; another is a commentary (hitherto unknown) on the Buddhist philosophical work called "Bodhi-Charyavatara," which was possibly written and also copied at the very time of the introduction of the reformed Buddhism from Bengal into Tibet in the eleventh century; yet another, labelled "unknown," appears to be a new redaction or version of the original Paisachi Vrihatkatha by Gunadhya, which may have been copied before either Kshemendra or Somadeva wrote their well-known versions of the same work. On palaeographical grounds, this is judged to be the most ancient of all the MSS.

LAST year the Asiatic Society of Bengal formed a third section or department for the study of anthropological and cognate subjects, of which Mr. H. H. Risley is secretary. Three numbers of the Part of the *Journal* devoted to this section are now before us. Mr. Risley himself contributes an elaborate code of instructions (with illustrations) for taking anthropometrical observations. Babu Sarat Chandra Das describes marriage customs in Sikkim and Tibet, the most important of which seems to be the drinking of *chang* (translated "wine," but more probably "rice-beer.") There are traces of the survival of marriage by capture, more especially in Sikkim. Nothing is said about polyandry. There are two papers by Babu Sarat Chandra Mitra, about superstitions regarding drowning and drowned persons in Bengal (illustrated widely from all quarters), and about a being or animal supposed to guard hidden

treasures. No. 3 is entirely occupied with an account of modern customs among the Bedouin of the Hauran, printed in Arabic and in a translation, which was procured by Mr. Charles M. Doughty from a school-teacher in the Lebanon.

No. 3 of the Natural History Part of the *Journal* contains two papers by Mr. Thomas H. Holland, of the Geological Survey. In one, he discusses the petrology of Job Charnock's tombstone, the oldest monument in Calcutta, erected about 1695, and decides that it must have come from Southern India, probably from Pallaveram. As the type of rock has not hitherto been described, he suggests for it the name of "Charnockite."

THE December number of the *Indian Antiquary* (Kegan Paul & Co.) consists of a single article; but it runs to no less than forty pages of letterpress, and is illustrated with twenty-four photographic plates and a map. Major R. C. Temple, the editor, here describes a short visit which he paid in April, 1892, to the sculptured caves in the neighbourhood of Maulmein, in Burma. In Amherst district alone there are more than twenty of such caves. They are situated in hills of limestone rock, rising abruptly out of the plain, and have evidently been excavated by the sea at no remote period. They are crowded with Buddhist remains, of all sizes, materials, and ages, some of them being carved out of stalactites and stalagmites, which may possibly furnish evidence of date. Major Temple gives an elaborate account of these objects, showing how they explain the forms of many of the small images deposited about the greater pagodas in Burma, still used by the people as objects of worship. Inscriptions are rare. But it is said that some of the caves contain libraries of Talaing MSS., which certainly ought to be at once rescued from destruction. The oldest remains seem, from their style, to go back to the period of Cambodian supremacy (the sixth to the tenth century, A.D.); while others show Siamese influence (thirteenth and fourteenth century). Some are apparently of Hindu type: that is to say, they show Vaishnava or Saiva emblems. But Major Temple argues that the real explanation is to be found in the fact that mediæval Northern Buddhism, penetrated with Tantrik symbolism, once prevailed not only in Burma, but throughout the Cambodian peninsula. He points out that the researches of Brian Hodgson in Nepal seventy years ago, as well as the modern discoveries of Babu Sarat Chandra Das, point to the same conclusion. Finally, we should mention that this number of the *Indian Antiquary* may be purchased separately for 18s.

THE January number of the *Indian Antiquary* contains the first instalment of a series of papers on "The Devil Worship of the Tuluvas," mainly based upon some MSS. purchased by Major Temple at the sale of Dr. Burnell's library. The Tuluvas are a very primitive tribe in South Kanara, who have preserved not only their own branch of the Dravidian tongue, but also archaic customs and traditions. Their language has been printed in the Kanarese character by the Basel Mission at Mangalore. One of these missionaries seems to have helped Burnell in making his collections twenty years ago; and another, the Rev. A. Männer (now also dead), supplied Major Temple with a transliteration of the Tulu texts, and with valuable notes. One of the papers is a very interesting account by Burnell of an incantation, at which he was himself present in 1872, which was celebrated by the head-man of the caste of toddy-drawers, corresponding to the Shanars of the Tamil country. Major Temple draws attention to the remarkable likeness, both in form and contents, between these stories

of demons of Southern India and those told about saints and heroes in the North. The illustrations include a coloured plate of devildancers, drawn by a native artist and reproduced by Mr. Griggs.

PART III. of the *Journal* of the Buddhist Text Society of India is less interesting than its predecessors. Babu Sarat Chandra Das is, as usual, the chief contributor. He explains the motives of scientific curiosity which induced him to undertake his adventurous journeys into the heart of Tibet, and describes the doctrine of transmigration as believed by the Lamas. There are also two independent accounts of a Sanskrit treatise entitled "Bhaktisataka," written by a Bengali Brahman in the fourteenth or fifteenth century, which is popular to this day in Ceylon. Its interest is two-fold: as showing that Buddhism was apparently then known in Bengal, and also that communication was open with Ceylon. Among the illustrations is a picture from "The Forbidden Temple" of the Emperor of China at Peking, representing the five visions of Khedubje, a Tantrik myth which had its origin in Bengal as late as the fifteenth century, and passed thence into Tibet.

THE last number of the *Journal* of the Anthropological Society of Bombay (No. 3 of vol. iii.) contains two articles worthy of mention. One of these is a detailed catalogue of the funeral expenses of a Parsi who died at Bombay in 1763. The prices quoted show an increase of about two-fold, as compared with the present time. The other is an account of the ceremonies practised by the Vaishnava Brahmans of Madras on the occasion of a girl attaining puberty. Oddly enough, this is contributed by a Mahomedan.

WE may also mention here, for the benefit of those it concerns, a little volume of *Lectures on Hindu Religion, Philosophy, and Yoga* (Calcutta: the New Britannia Press). The author is K. Chakravarti, the founder and secretary of a "psycho-religious" society, styled the Yoga Samaj. Among the subjects treated of are: the spiritualism of ancient India, the Yoga philosophy of Patanjali, the religious and medical aspects of the Tantras, &c.

#### SCIENCE NOTES.

AT the meeting of the British Association, to be held at Oxford, in August, under the presidency of the Marquis of Salisbury, the presidents of the sections will be as follows: Mathematics and Physics, Prof. Arthur W. Rücker; Chemistry, Prof. Harold B. Dixon; Geology, Mr. Lazarus Fletcher; Biology, Prof. J. Bayley Balfour; Geography, Captain W. J. L. Wharton; Economic Science and Statistics, Prof. C. F. Bastable; Mechanical Science, Prof. A. B. Kennedy; Anthropology, Sir W. H. Flower; and Physiology, Prof. E. A. Schäfer. Prof. J. Nicholson and Mr. W. H. White will deliver the evening discourses. Sir Douglas Galton will be nominated as president of the Association for the meeting at Ipswich in 1895.

THE evening discourse at the Royal Institution on Friday next, March 16, will be delivered by Lord Rayleigh, his subject being "The Scientific Work of Tyndall."

MRS. RAE has presented to the Royal Institution a portrait of her late husband, Dr. John Rae, the Arctic explorer.

THE old pupils of M. Bertrand, perpetual secretary of the Académie des Sciences, propose to commemorate his jubilee as professor, by having a medal struck.

MESSRS. BLACKIE & SON announce for immediate publication the thirteenth edition of Deschanel's *Natural Philosophy*. Extensive re-arrangements have been effected in the old

matter, and Prof. Everett has added four entirely new chapters. Among the additions are: a new chapter on thermodynamics, two chapters dealing with recent investigations in electrical science, a chapter on systems of coaxial lenses, and sections relating to contemporary experiments in heat and electromagnetism. The number of unworked examples in the optical section has also been largely augmented.

THE seventeenth thousand of Sir Robert Ball's *Starland* is now on sale. Mr. Gladstone, writing to the author a short time since respecting this work, remarked: "I have now finished reading your luminous and delightful 'Starland,' and am happy to be, in a sense, enrolled amongst your young pupils."

TITLES become more and more troublesome among men of science. On page 200 of the second edition of *The Two Spheres*, by T. E. S. T. (1894), we read:

"Lord Huxley once wrote: 'It is, and always has been, a favourite tenet of mine that atheism is as absurd, logically speaking, as polytheism.' Even on the question of miracles, Argyll writes," &c., &c.

## REPORTS OF SOCIETIES.

ASIATIC.—(Monday, Feb. 13.)

LORD REAY, president, in the chair.—Mr. R. F. St. Andrew St. John read a paper, entitled "The Story of Thuwannashan, or Suvanna Sāma Jātaka, according to the Burmese Version, published at the Hanthawati Press, Rangoon." A peculiarly interesting feature of this Jātaka is the fact that it has undoubtedly been depicted on the western gateway of the Sanchi Tope (Figure 1 in Plate xxxvi. of Fergusson's *Tree and Serpent Worship*), and will illustrate what curiously erroneous theories may be evolved from imperfect data. I feel convinced that a complete knowledge of the Jātaka and other stories current in Buddhist literature would enable one to explain most of the scenes depicted on these and other Buddhist ruins. That trees and serpents were, and are, largely worshipped is not to be denied; but I think it will be clearly seen from this and other plates that Fergusson did not draw correct deductions regarding the Sanchi and Amravati Topes. In his second edition he admits this. Fergusson gives the dates of the Sanchi gates as first century A.D.; if this be correct, it proves that this is one of the early Jātakas and that the so-called ten greater Jātakas are not all late compositions. At Plate xxxii. of the northern gate we have the Vessantara Jātaka, and at Plate xxiv. 2 Bhūridatta. Here is what Fergusson says at Plate xxxvi. (p. 138 of the first edition). "The upper portion of the plate represents one of those transactions between the Hindus and Dasyus, which have probably only a local meaning. . . . In the centre of the upper part of the picture a Hindu chief, or Rājā, accompanied by his minister, is conversing with a Dasyu, whose two wives, or daughters, are seen beyond him on his left hand. On the Rājā's right are two of the ordinary circular huts of the Dasyus, in front of which a man and woman are seated naked. They are sitting on their lower garments, and their upper cloaks are hung in their huts. Two monkeys are playing above them. Between these two huts is seen the fire pot, which is almost an invariable accompaniment whenever these Dasyus are represented. Below it is the water-pot, and beside it the ladle or pincers. From their position here they would seem to be the sacred implements of the tribe. Did fire and serpent worship go together?" In his second edition (p. 151), Fergusson says: "Mr. Beal is of opinion that Fig. 1, Plate xxxvi., represents the principal scenes of the Sāma Jātaka as quoted below, and I am not prepared to say this may not be correct; but, if so, the form of the fable must have been considerably altered since the first century, as Sanchi, the king, does not kill the boy by accident. He is being deliberately shot by a soldier. The king is standing unarmed at some distance with his minister beside him, talking to an ascetic, accompanied by his two wives or daughters, and, consequently, not

Dakhala, which, otherwise, we might fancy him to be from the repetition of the same figure occurring sometimes in these bas-reliefs. It is probable that the figure in front of the Pansalas are meant to be represented as blind, not only from their being naked, but also from the monkeys stealing the fruit and pulling the thatch off the roof, with other circumstances. The two figures in the centre do look like a reduplication of the boy and the minister; and it is absolutely necessary it should be so, if the Sāma Jātaka is to be identified at all with this sculpture. . . . It is going rather too far to represent the king abdicating his throne and becoming the slave of two blind hermits, because one of his soldiers had shot an innocent boy!" Both Beal and Fergusson quote Hardy, whose summary of the Sāma Jātaka in *Eastern Monachism* is very brief. Where Fergusson got the idea of a minister and soldiers I cannot understand. Nor can I agree with Beal in thinking that the figure standing between Sāma and the archers is the Devi. It is clearly a man. I would suggest that we must look at this picture as composed of two halves, the one to our right being the ordinary part of Sāma's life, and that to the left the extraordinary. On the right we see the blind Dukūla and Pārikā, and Sāma coming to draw water at the Migasammattā, his usual vocation. On our left the king shoots and then converses with him. Above we see the Devi with Dukūla and Pārikā making the *sacca kiriyā*, the king, wearing his cloth ungirt in the usual manner, standing behind. He then appears again in the centre, taking leave of Sāma and promising to lead a good life. The head of a duck in the water behind the left-hand group shows that they are on the bank of a bend in the river.—A discussion followed, in which Mr. Chalmers, Prof. Bendall, Prof. Rhys Davids, and Dr. Gaster took part.

HISTORICAL.—(Anniversary Meeting, Thursday, Feb. 15.)

SIR M. E. GRANT DUFF, president, in the chair.—The secretary read the report of the council on the literary and financial position of the society during the past year. Lord Rosebery, Prof. Max Müller, and Prof. Pelham were elected vice-presidents; Prof. Maitland, Prof. Tout, Messrs. Hubert Hall, Leadam, and Oman, members of council; and Sir J. H. Ramsay, a fellow.—The president then delivered his annual address. Last year, he said, he spoke of the uses of Thucydides to the modern statesman. He was not sure that he could do better on the present occasion than answer the same question with regard to the most interesting of Latin historians, Tacitus. He wished to narrow as much as possible the field of inquiry. He did not propose to enter into the much-discussed question as to the trustworthiness of Tacitus, or as to the value, or want of value, of the materials he used. No ancient writer could come up to the standard of accuracy now insisted upon in historical composition; and we had only to be thankful for what we had got, without sighing over the absence of what would have been better. Nor again, would anything be said about the merit of Tacitus considered purely from the literary side. He stood absolutely alone as the employer of the lapidary style of writing: a style infinitely to be admired, but never to be imitated without extreme peril. The president then took a rapid survey of the historian's writings, merely looking at thoughts which seemed to have a direct modern application, not attempting to be exhaustive, but hoping to suggest to some one the idea of a more complete review upon the same lines. The whole of the narrative of the mutiny of the Pannonian and German legions might have been pondered over at various periods of recent history by those who had to occupy themselves with the discipline of armies. Even at this moment some portions of it might, perhaps, be studied with advantage not far from the scenes in which the story is laid. The most notable thing in the first book of the *Annals* for the guidance of statesmen was the golden dictum of Tiberius—"Deorum injuriæ diis curæ." What rivers of blood would not its frank acceptance have prevented! As to another point, the care for the verdict of posterity had probably never been so strong an influence with men of action as the historian supposed, and we might

doubt whether it had ever been weaker than it was at the present day. Count the men now directing the affairs of this Empire. How many were there whose thoughts went, at the very furthest, beyond the next election? A remark in the *Annals*—"the Roman state has become so satiated with glory that it desires peace and quietness even for foreign nations"—was not without its application to the England of our own day, as its converse explained to a great extent the unrest of contemporary France. That recalled to the president's recollection a talk he once had with Prévost-Paradol, who spoke of the confirmed dislike of France for England, and who, on being told that the English people had long got over feelings of the kind, said, "Ah, vous n'êtes pas les derniers vaincus!" In conclusion, the president remarked that the main business of the Royal Historical Society was to delve among the records of the past and to bring new knowledge to light. That knowledge, however, could only be made available to the world at large, when it had been worked into a literary form by those who possessed at once the power of separating the true from the false, and of giving to their thought lucid and, if possible, memorable expression. He could not believe that they did ill at these anniversary meetings, especially when they were addressed by one who made no claim to be a specialist, if they paused to consider the works of some of those who could claim with justice to be in the first flight of historians. He was once the possessor of a curious book called *Essays by a Gentleman who has left his Lodgings*. The author was no less a person than the late Earl Russell; and the best thing in it, the president went to think, was a diary kept at Rome by the Wandering Jew in the days of Tacitus. If any of those present had had the opportunities of that much-travelled person, the great historian, perhaps, would have interested them more by his sketches of character and by his pointed remarks on political events than by political maxims properly so called. For these we must turn to more modern writers, most of whom had, however, profited not a little by the labours of the world-famous historian under notice that evening.—On the motion of Mr. Hyde-Clarke, seconded by Sir Donald Wallace, the president was cordially thanked for his address.

PHILOLOGICAL.—(Friday, March 2.)

PROF. NAPIER, president, in the chair.—Mr. W. M. Lindsay read a paper on "The Accentual Element in Early Latin Verse, with a New Theory of the Saturnian Metre." The Latin accent, he showed, was one mainly of stress, as may be seen from the syncope and reduction of unaccented vowels at all periods of the language, while the Greek accent was one mainly of pitch, though by the beginning of the Christian era the stress-element had begun to assert itself. In the Roman imitations of the Greek quantitative metres the Latin accent, owing to its stress character, forced itself into recognition. The reconciliation of accent and metrical ictus in the various species of metres was illustrated, especially the reconciliation of the sentence-accent in the dialogue metres of the early dramatists. The two characteristics of this early Latin poetry are alliteration and regard for accent; hence the probability that the native Latin metre, the Saturnian, was accentual as well as alliterative. The quantitative theory of the Saturnian metre breaks down, when applied to the extant lines: Naevius makes -a (Fem. Sg. and Neut. Pl.) short in his dramatic poetry, and can hardly be supposed to make it long in his Saturnians; Plautus does not allow an ictus like *puleris* in the second foot of an iambic line, so that we cannot suppose this ictus in the Saturnian *ferunt pulcras creterras*, &c.; no Latin poet tolerates the ictus *facile*, *subigit*, an ictus required by the quantitative scansion of *facile facies superases*, &c., *subigit omne Loucanum*, &c. The mere fact that every extant Saturnian line begins with an accented syllable is enough to show us the true nature of the metre. The metre was accentual, the secondary accent of quadrisyllables being taken into account at the beginning of the line, that of five-syllabled words at any part of the line. This secondary accent was a relic of the earlier uniform accentuation of the first syllable; and that this earlier accentuation had not been discarded long before

the time of Livius Andronicus can be seen from a word like *dimidius*, for the change of *e* to *i* in the second syllable shows that the accent still rested on the first at the period when short unaccented *e* became *i*. In one class of words, quadrisyllables with the first three syllables short, the accent remained on the first syllable till the second century *n.c.* at least (e.g., *bāl(i)neae*). The counting of syllables, a leading feature of Romance poetry, was the third rhythmical factor of the Saturnian metre, seven syllables being required in the first half-line, six (with a permissible five) in the second. Occasionally a word like *capitibus* (scanned by Ennius as a dactyl), *ingenium* (like Horace's *principium, consilium*) might represent a trisyllable. The true scheme of the metre is: A-type:

XX(,) XX, XXX || XXX, XXX (or || XXXX, XX)

e.g., *dibunt mātum Metelli || Naevio poetæ* (or || *adlocutus summi*).

B-type:

XX(,) XX, XXX || XXXX, XX (or || XXX, XX)

e.g., *prim(a) inēdit Cōreris || Proserpina puer* (or || *fuisse virum*),

and its laws of elision and prosodical hiatus more resemble those of Ennius than of Virgil. The paper concluded with a statement of Prof. Stengel's derivation of the Romance decasyllable (originally of thirteen syllables?) from the Latin Saturnian.

## FINE ART.

### MINOR EXHIBITIONS.

MR. FULLEYLOVE'S "Paris To-day," a series of fifty or sixty water-colours, with here and there a pencil drawing of great character, make, from a certain point of view, not only one of the most interesting exhibitions the Fine Art Society has held, but one of the most comprehensive and artistic records that Paris has ever received. If Mr. Fulleylove, as a colourist, has not quite the subtlety and variety of some of his brethren, his colour is yet invariably harmonious, and his tone is restful, save on the rare occasions when the work is in a high key; and even then he succeeds, at all events, in getting the effect that he has wished to get. But it is by his draughtsmanship of architecture—a draughtsmanship which never ceases to be pictorial or picturesque because it is likewise learned—that Mr. Fulleylove's drawings make their most convincing appeal. Trained originally as an architect, he yet betrays nothing of the dryness of architectural study; nor is it even very easy to perceive what is the architectural style for which he has most affection. It is stated and understood to be broadly "classic"; and if that is so, it is a matter in which he differs from Prout, though he may agree with Turner. But certainly, in the various drawings of "Paris To-day," he displays not unfrequently what would appear to be a sympathy with Gothic work. To this the Notre Dame studies bear witness. Since Méryon himself, no one, probably, has drawn "the Stryge" so powerfully as Mr. Fulleylove. But as good as anything that is architectural at all, whether Gothic, Renaissance, bastard Renaissance, or modern Classic, are the drawings of the Luxembourg Gardens; while outside Paris itself, Mr. Fulleylove has been most happy—adding grace and suavity to all that is decisive and energetic—in his treatment of the Park of St. Cloud and of the wonderful landscape with the Terrace at St. Germain-en-Laye. Altogether, the exhibition is of an uncommon character, and demands a visit. For the new edition of Mr. Frederick Wedmore's *Pastorals of France and Renunciations*, which was published lately by Messrs. Mathews & Lane, Mr. Fulleylove designed a title-page of unique character in the style of the rococo; and for Mr. Fulleylove's exhibition the author of those stories has supplied "A

Note" on the Paris that he loves. We may add that Messrs. Rowney & Co. are to reproduce in colours more than one of the most recent of the Paris drawings.

MR. WILSON STEER'S exhibition of pictures, which include both portraiture and landscape, is more attractive and more individual than some of the shows held recently at the Goupil Gallery; and we are glad that Messrs. Bousod, Valadon & Co. afford the public the opportunity of seeing together in sufficient quantity the work of one of the most interesting, because one of the most refined and sensitive, of our younger painters. Mr. Steer is indeed wholly, but most acceptably, modern.

## CORRESPONDENCE.

### BOTTICELLI'S "SPRING."

Firth College, Sheffield: Feb. 20, 1894.

MR. Grant Allen will find in Dr. Warburg's *Sandro Botticelli's "Geburt der Venus und Frühling"* (Hamburg, 1893) abundant evidence to answer his questions and disprove his theory. Dr. Warburg gives a most complete account of the literature on the subject, ancient and modern.

His conclusion is that the source of Botticelli's inspiration is to be found in two passages of Politian. The first is in the ode, "Veris descriptio," dedicated to Zenobio Acciajuoli:

"It ver et Venus et veris prænuntius ante  
Pennatus graditur Zephyrus, vestigia propter  
Flora quibus mater præsargens ante viai  
Cuncta coloribus egregiis et odoribus opplet"  
(v. 735 foll.).

The second is in the "Rusticus" (1483):

"Auricomae, jubare exorto de nubibus adsunt  
Horae, quae coeli portas atque atria servant,

Et Venus et Venerem parvi comitantur Amores  
Floraque lascivo parat oscula grata marito:  
In mediis resoluta comas nudata papillas  
Ludit et alterno terram pede Gratia pulsat  
Uda choros agitat nais . . ."

Another passage in Politian suggests that the original title was "Il regno di Venere." It is in the "Giostra," st. 68-70:

"Ma fatta Amor la sua bella vendetta  
Mossei lieto pel negro acre a volo;  
E giunse al regno di sua madre in fretta  
Ov' è de' picciol auo' fratei lo stuolo  
Al regno ove Grazia si diletta,  
Ove Belta' di fiori al crin fra brolo,  
Ove tutto lascivo drieto a Flora  
Zefiro vola e la verde erba infiore."

It is not necessary to point out how great was Politian's influence on the classical knowledge of the time, nor how close was his connexion with Cosimo's court.

These passages show beyond a doubt that the figures on the right are Zephyr and Flora, that Spring is scattering flowers before them, and that the central figure is Venus. The suggestion that the first three are months is impossible, if the central figure is Venus; for April is the goddess's own month. Spring, as described in the *Hypnerotomachia Poliphili*, closely resembles Botticelli's nymph: "una pulcherrima dea cum volante trece cincte de rose ed altri fiori, cum tenuissimo supparo aemulante gli membri subjecti. . . Fiore et rose divotamente spargeva."

Mr. Grant Allen's further theory, that the figure on the left is not Mercury but Favonius, is easily disproved by the passage from Seneca *de benef.* 1, 3, quoted by Janitschek, as an explanation of Mercury's presence:—

"Quare tres Gratiae et quare sorores sint et quare manibus implexis et quare ridentem juvenem et virgines solutae ac perlucida veste. Alii quidem videri volunt unam esse quae det beneficia, alteram quae accipiat, tertiam quae reddat. Alii beneficiorum tria genera, promercentium, reddentium, simul et accipientium redditumque. . ."

Ergo et Mercurius una stat, non quia beneficia ratio commendat vel oratio sed quia pictori ita visum est."

That the received interpretation is quite in accord with the current views of the Renaissance is undoubted. Cartari's *Le Immagini degli Dei degli Antichi* (of which, unfortunately, I only possess a late Paduan edition of 1608), which was a popular book in the sixteenth century, contains the following:

"Oltre alle Gratie e agli Amori scrive Plutarco, che soleano gli antichi mettere con la statua di Venere quella di Mercurio."

"Imagini delle Gratie guidate da Mercurio dinotante che il giovare e la beneficenza deve essere fatta con ragione, &c."

"Il quarto . . . è Zefiro o Ponente secondo i moderni, il quale perco di primavera veste la terra di verdi herbe e fa fiorire i verdeggianti prati. Onde venne, che le favole lo finsero marito di Flora, che già dicemmo adorata da gli antehi come Dea dei fiori la imagine della quale fu di bella ninfa . . . portava ghirlanda in capo di diversi fiori e veste parimente tutta dipinta a fiori di colori diversi, del quali non si adorni la terra quando si fiorisce."

These passages might all have been written as an interpretation of Botticelli's picture; and it would surely be absurd to suppose that he used figures so well known, and so characteristic as those of Flora, Zephyr, and Mercury, to represent Favonius and the months, personifications which are all but unknown in art of this kind.

A glance at the "Venus and Mars" attributed to Botticelli in the National Gallery is sufficient to suggest that the central figure is intended for Venus. She wears almost the same long fine linen garment, and has her hair braided fantastically in long plaits brought round under the arms and clasped between her breasts.

As to Mr. Grant Allen's further theory, that the picture belonged to a series of the Four Seasons. The pictures are, according to Dr. Warburg, not the same size; and we have, besides, Vasari's explicit statement:—

"Per la città in diverse case fece tondi di sua mano e femmine ignude assai; delle quale oggi ancora a Castello, villa del Duca Cosimo sono due quadri figuranti l'uno Venere che nasce, e quelli aure e venti che fanno venire in terra con gli amori, e così un'altra Venere che le Grazie la fioriscono, dinotando la Primavera; le quali da lui con la grazie si veggono espresse."

It is scarcely likely that Vasari could have failed to know of such a series, if it existed.

W. C. F. ANDERSON.

### A ROMAN TILE FROM GLOUCESTER.

Christ Church, Oxford: March 8, 1894.

MR. John Bellows has recently made an interesting discovery at Gloucester. In some excavations near the Cross, the centre of the city, remains of some considerable building have been found, and among them a tile, of which Mr. Bellows has very kindly sent me a squeeze. It bears three well-formed letters:

R P G.

After the G is a fracture. Mr. Bellows suggests as an expansion *r(es) p(ublica) G(levensis)*, and I think he is right. Tiles found abroad at Carsoli, Augusta Praetoria, and Dierna bear respectively R P C, R P A, and D R P DIERNA, and provide adequate parallels (see also Wilmanns, 2791). It has long been known that Glevum was a *colonia*, founded pretty certainly under Nerva; but the existing references to its rank were not so numerous that we are not glad of another. It has been suggested that a tile in the stone screen of Berkeley Church (*Ephemeris* iii. 123, p. 142) may also refer to Gloucester; but the reading is uncertain, and another specimen of the stamp appears to have been found at Bath, where it is now in the museum (*C. vii.* 1252—there read wrongly).

F. HAVERFIELD.



## NOTES ON ART AND ARCHAEOLOGY.

THE two following exhibitions will open next week: the Royal Institute of Painters in Water-Colours, in Piccadilly; and the Royal Society of Painter-Etchers, in Pall Mall East.

SOME changes have been made this year in the regulations for the British Institution scholarships. The limit of age for candidates is raised to twenty-five years; and £25 will be added to the scholarship in sculpture and to one of the two scholarships in painting, making them of the total value of £75, should the work of the successful candidates be of sufficient merit. The subjects chosen are: for painting, "Diana and Endymion"; for sculpture, "The Flight of Aeneas from Troy"; for drawing, the first stanza of Gray's "Elegy."

AT the meeting of the Anthropological Institute to be held next Tuesday, Mr. C. J. Longman will read a paper on "The Bows of the Ancient Assyrians and Egyptians," with lime-light illustrations.

THE Municipal Art Society of New York invites a competition for the decoration of the court-room ofoyer and terminer in the criminal court building, which is occupied by a judge of the Supreme Court for cases of great gravity only. The entire room is to be decorated, at a cost of 5000 dollars (£1000). The ceiling is to be coloured in flat tints. Three panels on one wall are to be filled with figure compositions of allegorical or historical subjects, appropriate to the character of the room: these are to be painted on canvas, which will be fastened on the wall with white lead. The rest of the walls are to be decorated in flat tints, or with figures and ornament, at the discretion of the artist. We may add that the president of the society is Mr. Richard M. Hunt, the architect; and the secretary, Mr. E. Hamilton Bell, 217, West Fifty-seventh-street, New York.

WE quote the following from the Cairo correspondent of the *Times*:

"M. de Morgan, chief of the Antiquities Department, claims to have made the discovery of the long-sought entrance to the mysterious brick pyramid of Dashur, near Saqqara. After numerous borings in the ground surrounding the pyramid, he found, 27 ft. below the surface, a gallery 230 ft. long cut in the rock and inclining upwards towards the pyramid. Fifteen chambers were found, containing numerous tombs and sarcophagi of high functionaries (among them the sarcophagus of a queen), all of the XIIth Dynasty, over 2000 years before Christ. It is expected that further researches will reveal the sarcophagus of King Usurtesen III."

## MUSIC.

## RECENT CONCERTS.

THE Saturday programme at the Crystal Palace included a Ballad for Orchestra, "The Legend of Excalibur," by Mr. Walter Wesché, the music of which is smooth, of agreeable quality, and well scored. It is not real programme music; for the composer only wishes it to be known that certain scenes from Tennyson and Mallory suggested the work. It is remarkable how little inclined Beethoven was to indicate his source of inspiration, although he always worked to a mental picture. Once, but only when pressed by one of his friends as to the meaning of a certain Sonata, he replied, "Read Shakspeare's 'Tempest.'" Herr Hugo Becker gave a fine performance of a Concerto for violoncello by Haydn. The father of instrumental music wrote, it is said, six Concertos for that instrument; but, up to now, only the one performed at this concert has appeared in print. It is marked Op. 101. Pohl, in his biography of Haydn, says it was written for Kraft, a member of Prince Esterhazy's band, and some authorities even assert that it was com-

posed by Kraft himself. The music is quaint and pleasing, and showy for the solo instrument. The programme included Wagner's fine "Overture to Faust," and Beethoven's seldom heard Symphony No. 1. Mlle. Rose Olitzka made her first appearance as vocalist, and was most successful.

On the same afternoon, Gounod's "Faust" was given in concert recital form at the Queen's Hall, under the able and vigorous direction of Mr. G. H. Betjemann. The principal vocalists were Mlle. Trebelli, Miss Rosa Green, and Messrs. Lloyd and Santley. It was naturally to be expected that an opera so well known, so much admired, and containing so many lyrical moments, would prove a success; and the result was according to expectation. The revival of some neglected operas would prove an interesting, though at first a somewhat dangerous, speculation.

Miss Eibenschütz played Brahms's two sets of new pieces, Op. 118 and 119, at her piano-forte recital at St. James's Hall on Wednesday afternoon. The Intermezzo in E flat minor, omitted when she originally produced the works at the Popular Concerts, is a piece of almost unmitigated gloom, but, by reason of its fine, delicate workmanship, most attractive. Miss Eibenschütz gave a very sympathetic and at times vigorous rendering of the ten numbers. Her reading of Schumann's "Etudes Symphoniques" was unequal. Some of the variations were excellent but others lacked poetry; and in the matter of technique there were one or two doubtful moments. Of Schubert's Sonata in D, Op. 53, we only heard the last movement, which was played in a neat, crisp manner. Miss Eibenschütz may be praised for having limited her Chopin selection to two short Etudes; his pieces have been too much played, and often by pianists who cannot see the music for the notes.

Mr. Algernon Ashton gave a chamber concert at Prince's Hall on Wednesday evening. His Sonata in A for pianoforte and violin is a clever work. Of the three movements, the second "Larghetto" is the most inspired; the principal theme is of noble character. Four "Lively Pieces" for violoncello and pianoforte were received with great favour; and Mr. W. H. Squire's admirable cello playing deserves mention, for the composer has written music for the stringed instrument by no means comfortable. Four songs for soprano, sung by Miss M. Eaton, showed no special character as music, while the constant high notes for the voice will not bring them into favour with vocalists. Mr. William Paull, a promising baritone singer, gave Mr. Ashton's Op. 1, a "Legendary Ballad," written many years ago. The music, of Loewe-Schubert type, presents many points of interest. Of the bad policy of giving a whole programme of his compositions we have spoken on a former occasion. Mr. Ashton, however, perseveres. He is clever and deserves success; and it is on that account that we regret perseverance which savours of obstinacy, and, but for the artist's earnestness, might be mistaken for conceit.

J. S. SHEDLOCK.

## MUSIC NOTES.

IT is proposed to bring out, in a limited edition, the contents of the important MS. in the Fitzwilliam Museum at Cambridge, usually, but erroneously, called "Queen Elisabeth's Virginal Book." The publication will be edited by Mr. J. A. Fuller Maitland and Mr. W. Barclay Squire. This announcement will be welcome to all who know the importance of early English harpsichord music.

At the South Place Institute, on Sunday, March 18, at 3.45 p.m., Mr. E. F. Jacques will give a lecture on "Robert Schumann, Composer and Critic."

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## LITERATURE.

*Correspondence of Mr. Joseph Jekyll.* Edited, with a brief Memoir, by the Hon. Algernon Bourke. (John Murray.)

THESE are the letters of Joseph Jekyll, the "wag of law," King's Counsel and Solicitor to the Prince of Wales (1805)—of Joseph Jekyll, Benchet (1795), Reader (1814), and Treasurer (1816) of the Inner Temple, Lamb's "J—l of the roguish eye which almost invites a stranger to vie a repartee with it"—of Joseph Jekyll, "the scribbler's pride," who assailed Pitt and the Court party with smart squibs in the *Morning Chronicle* (the same paper in which, fifteen years later on, Coleridge published his fanatical "Abdiel warnings" to the foes of freedom)—of Joseph Jekyll, "the Jackdaw Phoenix," who, as a staunch supporter of Fox and Lansdowne and the advanced Whig party, held the seat of Calne ("sweet Calne in Wiltshire!") for twenty-nine years (1787-1816), having been duly elected as one of their two representatives by the twenty-eight ancient burgesses of that honourable corporation—of Joseph Jekyll, the courtly wit and diner-out, the skilled sayer and experienced eater of good things; lastly, "not to crack the wind of the poor phrase, running it thus"—these are the letters of Joseph Jekyll, the faithful crony of the Prince Regent, on whose behalf, as all the world knows, that somewhat unconscionable personage called upon the Chancellor of England, and, having securely closeted him in his own room, playfully exclaimed: "How I pity Lady Eldon! She will never see you again; for here I remain until you promise to make Jekyll a Master in Chancery." Whereupon, it is needless to add, the fat Adonis of fifty carried his point, though the Chancellor, to show his sense of the impropriety of the appointment, allowed an interval of ten weeks to elapse before filling up the vacant office. (By the way, Mr. Bourke, who edits this volume, quotes in the brief Memoir prefixed to the Letters some remarks from Sir Samuel Romilly's Diary anent this transaction of the Chancery Mastership, but unluckily deprives them of their main point by omitting to add the date of the entry quoted—"Saturday, June 24, 1815.")

Of Joseph Jekyll the lawyer and politician we learn very little indeed from these letters; but of the man himself, both in the early prime of manhood, and again in its autumn and ripe fall, they give a minute and pleasant picture. Four-fifths of the volume are occupied with the letters which, during the closing years of his life, he addressed from his town house in Spring Gardens to

Lady Gertrude Sloane Stanley, daughter of Frederick Howard, fifth Earl of Carlisle (Byron's cousin), and wife of Mr. William Sloane Stanley, Jekyll's wife's brother. The remaining fifth contains a small collection of letters, written by Jekyll (then in his twenty-second year) during his stay at Blois in 1775, to his father, Captain Edward Jekyll, R.N., at home in England, which have been placed at the editor's disposal by the writer's daughter-in-law, Mrs. Edward Jekyll, of Godalming.

A timely legacy from an aunt falling in to supply the wherewithal, the young man (who had been educated at Westminster and subsequently at Christ Church) started from Brighton—then an ill-built fishing town, with unpaven streets, one bad inn, and a fortnightly French packet—on March 29, 1775, bent upon obtaining a fluent command of the French language, and upon having therewithal what young persons of the present day describe as "a good time." His letters show him to have been a shrewd and observant youth, with a kind heart and a winning address. His first month was spent at Orleans, where he lived *en pension* at the rate of four Louis d'ors per month. But, finding both *pension* and city infested with his fellow-countrymen, he moved on to Blois, where, though the rate of living was a good deal higher, there was no one to distract him by talking English, inasmuch as the only other Englishman in the place had been settled there for over two years, and now "made almost a religious conscience of speaking French." This was a Mr. Burvill, whose father also had been a captain in the navy, and who introduced Jekyll

"so effectually that already I visit all the families of fashion in Blois—the only means of acquiring the best language. I am in company every evening, and the *demoiselles* are perpetually asking the most ridiculous questions about poor old England, and laughing at me for my blunders. We dine at one o'clock, we join the *monde*, as it is called, somewhere between four and five, and at six they hand round bread and cakes and wine, play at whist, and walk from seven or eight to supper-time."

Jekyll called at Verrât, the Château of the Duc d'Aiguillon, where he was so fortunate as to meet the Duc and Mme. du Barry, and to be permitted to assist at the mysteries of the lady's toilette. "The duchess makes her own butter every morning at breakfast with a little mill I saw on her toilette table, which pleased me mightily." And on the following day, strangely enough, he called on, and was received by, the Duc de Choiseul (the minister who owed his power to Mme. du Barry's rival, Mme. de Pompadour) at his superb palace of Chaute-loup, about a mile distant from Amboise:

"The centre is very long and joined to the wings by a Doric colonnade, and on the back front is a cascade of a quarter of a mile in length, supplied by an immense basin. The ornaments, the gildings, the glasses, the library, the theatre, and the concert-room are exquisite; but the little cabinet of Madame is a work of witchcraft. It is about ten feet long, totally inlaid with ivory, ebony, and every elegance in miniature. The Duchess herself is the prettiest fairy imaginable, and the chairs and tables in

the cabinet are so adapted to four-foot five that I had some doubts whether I was in France or in Lilliput. The stables contain one hundred horses, and many English ones; and the dairy, the cow-house, and even the dog-kennel, are elegant to a proverb."

On June 2 all France kept holiday in honour of the king's coronation, and at Blois there was "a bonfire, a firework, and a procession. We had a masked ball at night, where your humble servant appeared as an English jockey, and the streets were filled with serenades till sunrise." Next month he went on a little walking tour, when he "had the curiosity to ask the price of poultry at Brasseux, and found a fat goose was fifteenpence English, and a fat fowl fourpence, yet, in spite of fat geese and fat fowls, the poor live upon bread and water from Monday till Sunday." What matter, if bread were but plenty! Unhappily, "bread is at the rate of three-halfpence English per pound"; and "the people, particularly at Rouen, murmur at the price of bread, and the regiment de Penthievres is now quartered there in *terrorem*." Elsewhere he says:—"The peasants of this part of France are miserably poor. The girls who herd the cows are always at work with their distaffs, and the cap is always clean and perhaps laced, while the feet are without shoes and stockings." (One thinks of the hunger-bitten girl whom, some seventeen years afterwards, young Wordsworth and his friend, the patriot-soldier Michel Beaupuy, chanced one day to meet tending a heifer that picked from the scanty herbage of the lane, while with pallid hands she knitted incessantly "in a heartless mood of solitude." "Tis against *that*," said Beaupuy, "that we are fighting!") Bread being scarce, it followed that crime prevailed among the poor. On May 30th, Jekyll saw "three hundred wretches, chained by the neck like dogs, pass through Blois on their way to the galleys at Brest. Some of them had undergone the torture, and could scarce support themselves on crutches. They were fed on the ground in the market-place." And, worst of all, from the balcony of his lodgings at Orleans he saw one evening a criminal broken on the wheel. He gives the sickening details—one wonders how he could have endured to look upon the devilish work!—for which the reader must, if he pleases, refer to p. 13 of the volume before us; adding that "the crime of the unfortunate creature was burglary, as we learnt from his sentence, which is posted up at every corner in the streets."

On August 19 Jekyll writes:

"I passed some very agreeable days last week at the Château of M. la Vallière. The house was full of company; and as Mlle. Chartier, a very pretty girl of seventeen, was to sleep in the room we supped in, and as Messieurs liked their Burgundy too well to leave it very early, she very fairly retired to the other end of the apartment, undressed, went to bed, and after having sung us two or three songs in her night-cap, fell asleep with all the politeness possible. I believe all this may be right; but such is the affinity between exquisite refinement and exquisite barbarism, that Paris and Otaheite are nearly on a level."

But Jekyll did not confine his investiga-

tions to one social class alone. On September 25 he writes to his father:

"Jean Jacques Rousseau has said that to see mankind one must prefer countries to cities. I have done still more than this. I have been dancing with the peasants for these five days. 'Monsieur Anglais,' as a novice, was an object of amusement. He was stripped naked to tread the grapes in the wine-press. He was forced to bleed the *reservoir*. He was crammed with the *galette* or cake of the vintage. The men crowned him with vines, and the girls smeared his face with the lees. He was obliged to dance in wooden shoes and was as gay and as dirty as possible."

On the whole, Jekyll was thoroughly pleased with his reception at Blois, though he admits that his visit proved a far more costly affair than he had calculated. "I have been fortunate enough," he writes, "to fall into what is called the first company, at the expense of what less economical young men would term very little gaming, very little dress, and very little gallantry; for such are the prices of *la belle société* in France." Elsewhere he says: "Old Lady Lambert told us the term for a young Englishman who would not play was *Le garçon est inutile*"; while, if he showed any backwardness in the matter of gallantry, he was called "Huron, Iroquois, Algonquin, and Albigeois."

We have purposely lingered over the earlier letters, because we think they possess a far fresher interest than those written during Jekyll's declining years. These, however, make, it must be owned, the pleasantest possible reading. The old man had laid aside the cares of official life, and was now busied in cultivating his many friendships, and in devouring the contents (chiefly French novels) of the circulating library, which, he declares, is his "daily bread." Among his friends he numbered (after the King and the Duke of York) the Hertfords, Conynghams, and Jerseys, Lord Alvanley, Geo. Colman (junior) and Luttrell, Byron, Rogers, and Lady Blessington, Mrs. Siddons and Harriet Mellon (the jolly, kind-hearted "Duchess of St. Coutts"), Tom Moore, and Kenney the playwright, and a host of social, artistic, and literary stars besides. For Lady Holland (independently of their quarrel on the subject of Queen Caroline) he expresses a hearty aversion, charging her with *gourmandise*, and with a longing "to sit with Holland at the secretary's office, to administer the affairs of Europe, and make Sydney Smith a bishop." Jekyll's observations on public affairs are of little consequence: indeed at no time of his life was he a serious politician. We laugh to find him describing himself as "a man of letters": it would be much nearer the truth to say of him, as Hamlet says of Polonius: "He's for a jig or a tale of bawdry, or he sleeps." His literary judgments—if indeed they deserve such a name—are curiously perverse: into *The Monastery* he cannot get twenty pages; he is disappointed with the *Heart of Midlothian*, but pleased with some of Mrs. Opie's Tales; he doesn't admire *The Pirate*, thinking it too long and full of plagiarism from the author's other works. Even for *Ivanhoe* he has but largely qualified praise; Athelstan's revival is useless

and ill explained, the Jester fails in humour, and *Ivanhoe* and the King are too soon discoverable, &c., &c. So, too, "Anthony and Cleopatra" is "one of Shakspeare's worst dramas," and Victor Hugo's *Notre Dame* is "unintelligible nonsense." Jekyll's "wit" consists chiefly in an inveterate trick of punning. His letters absolutely bristle with puns, often of a very indifferent quality. No matter how inappropriate the occasion, he cannot refrain. Even when his near neighbour, Mrs. Burn, loses her life by fire, he must crack his little joke: "her very name was inauspicious!" He seems to think it excellent fun to twist and distort the names of his friends. Thus Sturges Bourne becomes "Sturgeon Brawn," Lady Petre, "Sal Petre," Lord Dover "Dover Pier," and Lord Harrington (Maria Foote's husband), a hirsute peer with a weakness for the pleasures of town life, "Lord Hair-in-town," and so on. He is convulsed with laughter over Luttrell's story of "the strolling player acting 'Lear' " who called his daughter Cordelia, "Butchess of Durgundy" (surely it must have been the Duke of Burgundy, and not Lear, who made the slip?); and records with glee the blunder of "Sir W. Curtis' lady," who, wishing to pay an impressive compliment, assured one of her fair friends that her house was "a perfect bougie" (*bijou*).

Jekyll tells many amusing stories. Here is one:

"Kenny said when last at Paris he was seduced by a placard in the Palais Royal signifying that within was to be seen a curious animal, the offspring of a duck and a rabbit. He paid his franc and went in. The master of the show apologised to him for the accidental absence of the prodigy by saying it had been sent that morning to the Jardin des Plantes, for the inspection of Cuvier. 'Mais, Monsieur,' said he, pointing at a cage which contained a duck and a rabbit, 'Voilà ses respectables parens!'"

He mentions that he was counsel for Dubost the painter, who drew Tom Hope of Deepdene and his wife, and showed the pictures publicly as Beauty and the Beast. Hope had quarrelled with Dubost about the price of a picture; and the painter took his revenge in this fashion. (See Byron's *Hints from Horace*, l. 7, note). "Tom called his friends to prove it could mean nobody else; though I of course termed it a mere fancy picture, wantonly destroyed by a foolish parson, Beresford, her brother." Dubost sued Beresford, and was awarded £5 damages. Hope absurdly cut Jekyll for having acted as his portrait-painter's counsel.

We must add that the Index of this volume is so imperfect as to be absolutely useless.

T. HUTCHINSON.

*History of Early English Literature.* By Stopford A. Brooke. In 2 vols. (Macmillans.)

OUR first thought, we confess, on taking up these volumes was that the writer, brilliant and accomplished as we knew him to be, had undertaken a somewhat thankless task in traversing once more a field which Bernhard ten Brink had made his own.

We laid them down with the conviction that no recent book upon Old-English literature exists by a more solid and indefeasible title than Mr. Brooke's. It is not that he offers any revolutionary criticism, that he upsets dates, extinguishes traditional idols, or shows the hand of a great surgeon in disintegrating or recomposing the tormented body of our old poetry. He has, indeed, made himself fairly master of the immense critical literature which has gathered about the subject, and uses it throughout with an amusing mixture of respect and impatience,—the respect that an accomplished rider feels for the serviceable horse that he cannot do without, the impatience with which he regards the same animal should it assume the airs of a Pegasus, and play the dictator to the higher being seated on its back. For Mr. Brooke comes forward here, as in all his previous work, in the name of that criticism which insists that the sense of poetry is not only the highest gift of the critic, but his most delicate and truthful instrument. It is his lasting merit to have brought into a region which has hitherto been predominantly the hunting-ground of the grammarian and (if we may apply without unkind intention Dr. Sweet's somewhat unkind phrase) the "program-monger," a keen and vitalising apprehension of poetry, which must make his book a veritable revelation to most of his readers, and full of suggestion and stimulus to the instructed English scholar.

At the same time, the book is much more than a history of literature. It is, hardly less, a history of the Old-English as seen through their literature, or through that earlier poetic portion of it which is here alone treated. Ever on the watch for the touch of imagination, Mr. Brooke is hardly less alive to the touches of humanity, to the reflections of the life and ways of the English people. How abundant such touches are, no one has yet shown with such insight and in such detail. He has at once, it may almost be said, discovered the field and reaped the harvest. We refer, in particular, to the fascinating chapters in which he works up the rich and comparatively neglected mine of the Riddles—chapters which would form an almost ideal introduction to a (much-needed) separate edition of that choice Germanic Anthologia. Indeed, our principal criticism upon his general method would be, that he is somewhat too impetuous and confident in this pursuit of *realia* behind the poetic phrase, and allows too little for the distortions introduced into otherwise "realistic" pictures by the traditional elements of myth and formula. "Beowulf," in particular, lends itself less well to his comparatively simple and peremptory methods than the later Christian poems. He does not indeed ignore the mythic aspect of Beowulf and Grendel; and he is far too critical to take the view of the latter, which reaches its *reductio ad absurdum* in Prof. Skeat's theory that he is a bear (with the *glóf*, v. 2085, for his paw); but he is somewhat too intent to interpret all the features of the mysterious habitat of Grendel and his mother in terms of natural scenery. Surely nothing in the whole poem is more palpably mythical than

the strange light (fýrleóht geseah, blánc leóman beorhte seinan, *Beow.*, 1517 f.) which Beowulf sees gleaming in the subterranean vault.

"I think," says Mr. Brooke, "when we look at all that is said of this light, the writer meant that the light was like fire, and that in reality he thought of the pale daylight that filtered through the rocks above."

This seems to be a gratuitous, though no doubt ingenious, attempt of the critic to make a "realist" of his poet, to force him into the category of those who describe what they have seen and not what they have imagined. Mr. Brooke has hewn away manfully at those obstructing rocks; but, in spite of the vigour of his mining operations, we confess ourselves absolutely blind to his filtrations of "pale daylight." We see in this "fire gleam" simply a parallel to that mysterious flame (*vaflogi*) that gathers about the hall of the Eddic giant Gymir (*Skírnismál*, 8, 9), and the illuminating *ljósigull* of the hall of Ægir (*Loka-senna*, prose), and thus, in the last resort, the "Wetterleuchten" within the storm-cloud (O.N. *grindill* "storm"); cf. E. H. Meyer, *Germanische Mythologie*, §§ 204, 383. Similarly, in the case of Beowulf's swimming match with Breca, after rejecting the "easy way" of mythological explanation, he effects an entrance into the primrose path of naturalism by the aid of a scarcely justified interpretation of the text. The poem tells us that Beowulf and Breca, as young men (v. 536), swam for five days through the sea until, after desperate combats with sea monsters, Beowulf finally came ashore on the Finnish coast. But Mr. Brooke will have it that they were "not swimming, but sailing in open boats (to swim the seas is to sail the seas)," a meaning of *sund* which has first to be proved. We do not wish to emphasise these points too much, or to suggest that the reader of these volumes will not find the mythic aspects of these tales taken note of and discussed with abundant learning. Indeed, in this very connexion, some very suggestive parallels are pointed out from Celtic legend. But the mythic aspect of the subject seems to be a little alien to Mr. Brooke; and, though he does not deny that it has a legitimate application in the abstract, yet in applying it he is continually beguiled and won over by the instincts of a critic, too profoundly interested in what is lasting and vital in man to care greatly for his fantastic and antiquated dreams. We do not think that Mr. Brooke yields to any man living in appreciation of that high poetic imagination, to have cognisance of which, as he somewhere finely says, "is to have seen the stars"; but it is one thing to glory in the dream-worlds of Keats and Shelley or the irradiated actuality of Wordsworth, and another to penetrate with divining sympathy into the intellectual ways of a primitive race.

It is perhaps a trait of the same critical tendency when we find Mr. Brooke, who has himself (may we venture the suggestion?) parted with so much mythology, seeking to relieve the pagan Anglo-Saxon of the greater part of that burden of mythic belief which he is often supposed to have en-

dured. In a long and interesting appendix (I. 329 f.) he attempts, it is true merely as a "conjecture," to make it probable that the Germanic pantheon scarcely existed for the Angles and Saxons, and, in particular, that Woden was not regarded by them in the age of the English settlement as the "supreme God." The term requires closer definition. It is hardly questionable that Woden never attained among the West-Germanic tribes the supreme importance which he finally reached in the North under the influence of Christianity: that he was not as yet the "All-father." But it by no means follows that he was not worshipped, as Paul the Deacon in the seventh century tells us he was, by all the Germanic tribes as a god. Mr. Brooke, indeed, concedes reluctantly that the Saxons did in some degree so worship him, but will have it that "this worship had not extended northwards among the Angles, Jutes, or Danes, at the time of the English invasion." However, the *Vita S. Kentigerni*, circa 600 (quoted by E. H. Meyer, *Germ. Myth.*, p. 234), expressly speaks of Woden *principalem deum Anglorum*. The evidence of the names of the days of the week is put aside far too peremptorily. Their adoption implies the existence in the popular belief of the chief Germanic deities. They must have been adopted at some time after the Germans became acquainted with the Roman calendar, and before they became Christian. They probably belong to the fifth century at latest. They "prove nothing at all as to whom the English worshipped before Christianity," says Mr. Brooke, adding, "Their very forms," Messrs. Vigfusson and Powell say, "prove them to be loan-words." Vigfusson's etymological utterances were, no doubt, often surprising enough; but in this case he happens to be speaking (*C. P. B.* i. 428) of the Scandinavian names for the days of the week, which are certainly loan-words—from the English. This is, of course, a mere oversight, which we should not notice but for its importance. The Old-English genealogies to which Mr. Brooke appeals certainly show that Woden, who figures in them all, but not as the ultimate ancestor, was not regarded as the "All-father," as in the Scaldic poetry. But the position of "chief god" did not imply that. He was not held to be the ancestor of all men, but only of certain princely houses. Nor is it "a mere assertion" that *Geat* is a name for Woden. In the Edda it is a regular variant. In *Grimnismál*, 54, for instance, *Óðinn* himself enumerates *Gautr* among his names. And is it so difficult to understand the absence of allusions to Woden in the extant poetry—little of it purely pagan in origin, and all of this conveyed to us through the medium not only of Christianising editors in Anglia, but of Christian and probably also Christianising translators in Wessex? It is not strange that pagan gods should have been, as Mr. Brooke elsewhere puts it, "cleaned out," and nothing left but vague yet significant allusions to heathen worship (such as *Beow.* 175 f.), or to the birds and beasts associated with, but intelligible apart from it—the raven, wolf, and eagle.

A few other points we can only touch.

The view that the *Schwell-vers* is specially "Caedmonian" can hardly be maintained in face of the Southern origin of *Genesis B* with its profusion of such verses, to say nothing of the probably Cynewulfian "Dream of the Rood." The Riddles are somewhat too confidently ascribed *en masse* to Cynewulf. Mr. Brooke has some very fresh and interesting discussion of the subject, but the explosion of the view that the first Riddle is upon Cynewulf's own name (cf. Sievers *Anglia*, xiii. 1 f.) throws a very serious burden upon the argument from internal evidence. Here and there some slight exception may be taken to Mr. Brooke's admirably spirited translations. In *Beow.* 238, Sievers has shown that *brantne* (*céol*) means "steep" rather than the "foaming" (*Ztschr. f. d. Phil.* xxi.), and in 249 *seláguma* should be rendered with Bugge (*Tidskr. f. Phil.* viii. 290), "retainer," "huskarl," rather than "home-stayer."

But these are points of criticism rather than of scholarship; and on the whole these versions must be pronounced models of felicitous translation, abounding in vivid and fiery touches, and liable not so much to fall short of the originals as to give these old poets the semblance of a somewhat richer genius than they in fact possessed. Mr. Brooke has conferred a signal service on Old-English studies.

C. H. HERFORD.

*Poems.* By Richard Garnett. (Elkin Mathews & John Lane.)

THIS handsome volume deserves a welcome from lovers of poetry. True, it is in part a reprint, and many of the poems must be familiar to all who have heed for the best poetry of the later Victorian epoch. Nearly thirty-five years ago the author published a volume entitled *Io in Egypt*. It was a slim book, but it contained verse that had the rare quality of distinction. The poems appeared at a time when the prevalent taste demanded something either more emphatic in the expression of emotion or more brilliant in colour, or of a music more delicate or more sonorous. But there were many readers even in 1860 who were attracted by the clear-cut dignity and grace of the best of Mr. Garnett's poems: and it is this apparently cold spell, as of moonlight, that is their paramount charm still. This, however, is not to say that these *Poems* are lacking in passion. A scrupulous austerity seems to have been kept in view by the author from the outset: but this austerity is in the expression of emotion and not in susceptibility to the emotion itself. Goethe is the archetype of those poets of whom Mr. Richard Garnett is a notable living representative. Vividness of intellectual apprehension, lucidity of phrase, a restrained use of words, an epigrammatic alertness, mark the poetry of this school. Mr. Garnett has these qualities, with an air of distinction, a genuine individuality, in a degree that entitles him to a select place. Probably this epithet is one he would value more than the somewhat indiscriminate "high": so, at least, I fancy of the keen appreciator of Landor, the biographer and editor of Peacock, and the author of *The Twilight of the Gods*, one of



the most delightful series of fantasies by which our small modern library of wit has been enriched. If, generally, he seems to me at his best in the sonnet, the quatrain, and short octosyllabic pieces—particularly in his charming renderings from the idyls and epigrams of the Greek Anthology—I have always admired the fine march of his blank verse, and of the haunting music of lyrical poems such as "The Island of Shadows," with its lovely close—

"Seclusion, quiet, silence, slumber, dreams,  
No murmur of a breath;  
The same still image on the same still streams,  
Of Love caressing Death"—

or of "Fading-Leaf and Fallen-Leaf," or of the fine "Ballad of the Boat," with its recurrent

"When shall the sandy bar be crossed?  
When shall we find the bay?"

There is a distinctive charm, also, in the "classical" pieces, particularly in "The Lost Poetry of Sappho," and in the noble verses inspired by an inscription on a Parthian coin signifying "the friend of Greece." The former is surely the best set of Sapphics, in matter and manner, that we have, and what "music of the larger speech" in these quintains from the other?

"Did Ormus bend to thee, and they  
Of Colchis? Did thy arrow strike  
The Indian, owned the Scyth thy sway?  
We nought can know, and careless say,  
'Tis very like.

"This only know we, did thine blaze  
A conqueror's sword, or not, 'tis rust!  
If ever hosts, to win thee praise,  
Contended, then their feet did raise  
More lasting dust.

"So far apart thy race was run,  
Thy very shade half seems to be  
The spectre of another sun,  
But Greece! the word is union  
For us and thee.

"The friend of Greece! Then friend wert thou  
To sacred Art and all her train,  
The marble life, the Picture's glow,  
And Music and the overflow  
Of lyric strain.

"The friend of Greece! Then where of old  
Anarchic Licence chariotreed  
Curbless, and famished Rapine rolled  
Forth hordes athirst for blood and gold,  
Thou wouldst have reared

"The Muse and Pallas shrines secure,  
Made Themis awful in her hall,  
And life a boon God-worthy, sure,  
Exalted, comely, cheerful, pure,  
And rhythmical."

Still, the ultimate expression of Mr. Garnett as a poet seems to me to be in his sonnets. "Dante," "Age," "The Sands of Time," "Garibaldi's Retirement," are perhaps the finest where all are fine. One of those named is, in my judgment, the most notable sonnet of its kind in all contemporary literature. It is so well known that quotation of it here may seem superfluous, but as the sentiment inspiring it is that which underlies all the author's reflective pieces, "Age" has so apt a relevance that I do not hesitate to reprint it. If there be some readers to whom it is new, I hope it may send them to a book of high poetic merit, distinction, and charm.

AGE.

"I will not rail, or grieve when torpid old  
Frosts the slow journeying blood, for I shall see  
The lovelier leaves hang yellow on the tree,  
The nimble brooks in icy fetters held.  
Methinks the aged eye that first beheld  
The fitful ravage of December wild,  
Then knew himself indeed dear Nature's child,  
Seeing the common doom that all compelled.  
No kindred we to her beloved broods,  
If, dying these, we drew a selfish breath;  
But one path travel all her multitudes,  
And none dispute the solemn Voice that saith:  
'Sun to thy setting; to your autumn, woods;  
Stream to thy sea; and man unto thy death!'"

WILLIAM SHARP.

*The Principal Works of St. Jerome.* Translated by the Hon. W. H. Fremantle. (Parker.)

THE portly volume before us is vol. vi. of the second series of the Select Library of Nicene and Post-Nicene Fathers, edited by Dr. Wace and the late Dr. Schaff. It endeavours to collect together in an English dress Jerome's most characteristic and important works, excluding only his Commentaries and works illustrative of the Scriptures. It includes, therefore, all the Letters, nearly all the Prefaces to the Commentaries, and all the miscellaneous treatises, with the exception of the book *On Illustrious Men* and the *Apology against Rufinus*. These are relegated to vol. iii. of the series, in which the works of Rufinus occur. Canon Fremantle modestly hopes that the result of his labours will be useful "not to the theologian alone, but also to the historical student." He has, in fact, aimed at making the principal works of St. Jerome accessible to the general reader, in the conviction that to the general reader they will be found full of interest and instruction.

Anyone acquainted only slightly with the Letters of Jerome will sympathise most heartily with Canon Fremantle's object. The interest to the historical student of these Letters it would be difficult to exaggerate. They are the key to the social and religious life of the age in which they were written. That age was one of exceptional excitement. The ancient Roman civilisation was violently agitated by the sudden descent upon it of the northern barbarians. From the midst of this agitation Jerome speaks to us. Of necessity his Letters are crammed with picturesque details and dramatic incidents which lose nothing in Jerome's telling. The great quality of the Saint, which may atone for many littlenesses, is a passionate intensity of interest in the fortunes of his fellow men—a spontaneous sympathy with the finer emotions of his age. This makes him an admirable letter-writer, and an eager unaffected delineator of contemporary men and manners. That his interest is mainly in the religious life and in religious people, is due to the fact that into religious life the best and keenest energies of the times were thrown. The ideals and enthusiasms which animated the priests, the bishops, the hermits, or the virgins of the end of the fourth century are alive again in Jerome's pages, and claim that we shall respect and understand them. Many of us will leave Jerome's Letters with a strong conviction that some of these ideals were temporary

and futile; but we shall have read to little purpose unless we perceive how real and genuine—how natural, in fact, they were. All modern attempts to copy bygone enthusiasms, whether of ancient Romans or of early Christians, are tainted with unreality and affectation; these Letters of Jerome describe enthusiasms which are transparently sincere and unaffected. The Saints' literary gifts are those of the good letter-writers of all times. He is copious and vivacious, but can condense into epigram and rise into passion when he is moved. He puts himself unreservedly and easily into what he writes, and delights in the self-revelation. That the Letters as a whole have never before been translated into English surprises us. The only earlier effort with which we are acquainted is the version by the Jesuit, Henry Hawkins, of a few of the Letters and of the Lives of Saints Paul, Hilarion, and Malchus. This was published, probably at Paris, in 1630, and is a vivacious and readable specimen of the English of the period. The preface contains a declaration which translators of Jerome will readily endorse:

"if it were not for the service of God and for that duty which a man owes his friends, he would take no great pleasure in translating the works of such persons as are extraordinary and eminent both in knowledge and in the expression thereof. For when the conceptions are choice, and the power of speech is great in any author, his translator is likely enough to find his hands full of work."

Canon Fremantle has translated "with the assistance" of the Rev. G. Lewis and the Rev. W. G. Martley, and we can heartily praise the results of the collaboration. The two clashing tasks of the translator are conscientiously kept in view and successfully overcome. The translation is scholarly and painstaking. It is also natural and easy, written in an English style which successfully reproduces Jerome's vivacity and picturesqueness, although it occasionally misses some of his force. But this in a translation from Latin into English is unavoidable. It is to be regretted that owing to the printing of the work in America, the revision of the proofs has been partially taken out of the translator's hands. An *x*, for instance, has been twice dropped out in the preface. We note this merely because throughout the work carefulness and thoroughness are everywhere displayed. The Prolegomena and Chronological Tables are condensed from Canon Fremantle's article on Jerome in the *Dictionary of Christian Biography*, and carefully brought up to date.

The preparation of the volume has obviously been a labour of love, and, as obviously, a labour of years. It is not often that a scholar of Canon Fremantle's calibre condescends to such work; but when he does, the result has a high and special value. To write a book about Jerome would no doubt have been easier than to produce this large octavo of over 500 pages, but no book about Jerome could teach an intelligent reader as much about the Saint and his age as he will learn if he reads even a selection of the translated Letters. Both the Saint and the British public owe a large debt of

gratitude to the modesty and the energy of the Canon.

RONALD BAYNE.

NEW NOVELS.

*Lady William.* By Mrs. Oliphant. In 3 vols. (Macmillans.)

*The Price of a Pearl.* By Eleanor Holmes. In 3 vols. (Hurst & Blackett.)

*The Red-House Mystery.* By Mrs. Hungerford. In 2 vols. (Chatto & Windus.)

*The Constable of St. Nicholas.* By Edwin Lester Arnold. (Chatto & Windus.)

*Only a Woman's Heart.* By J. E. Muddock. (George Newnes.)

*A Threefold Mystery.* By Constance Serjeant. (Elliot Stock.)

*Mim's Marriage.* By V. Mikoulitch. (Fisher Unwin.)

*Darrell Chevasney.* By Curtis Yorke. (Jarrold.)

WITHIN the last five years Mrs. Oliphant has published some of her best work since she made her first appearance in literature: one of her stories now running in a magazine ought, unless it falls off, to be her masterpiece. But she cannot be congratulated on *Lady William*: it is not an interesting story; it is not notable as a work of art; it is at the very best a respectable, painstaking, Trollopian pot-boiler. Mrs. Oliphant might, indeed, have spared us the Rectory and the life of which the Rectory is the centre. She has "done" it so often, and so very much better than here. No doubt new personages are introduced into that life—Lady William, the sweet widow, with her mysterious marriage; the fearfully and wonderfully French Mrs. Swinford; the frank and good-natured adventuress Mrs. Brown, who, in England, has no objection to be a schoolmistress, and in France has no objection to be regarded as a *demi-mondaine*; and that very mild Bohemian, Jem, who succumbs to no worse attractions than those of Mrs. Brown and the public-house. It is hinted that there is something very terrible in the past relations between Lady William and Mrs. Swinford, if not between Lady William's dead husband and Mrs. Swinford; but it is not discovered even by Mrs. Swinford's very unsatisfactory son Leo, who seems fit for much more than he actually accomplishes, and who does not, however, manage even to marry Lady William. Then, one expects Mrs. Brown to play the *deus ex machina* at the end of the third volume; and yet it does not fall to her to be anything of the sort. The only folk who really manage to do exactly what is right in the long run are Florry Plowden and her curate, Mr. Osborne. She says "O—oh!" at the right time, and also "My father is out, and so, I am afraid, are mamma and Emmy." But then how very conventional they are, and how very familiar to readers of Mrs. Oliphant!

The conclusion that one inevitably comes to after reading the story of Pearl Merryweather, as told with infinite patience, is that she was not worth the price that was

paid for her, and the three volumes that are given up to her. She is of course very charming, and not specially bad-hearted. But she is not at all considerate, and in a sense is even selfish. Her lovers are far too good for her, as even she herself admits—the auld Robin Gray of a Mr. Lewis, the young Jimmie of an Armytage or McAdam, who ultimately secures her, and the chivalrous Bayard of a Lord Bertie Meredith, who is quite worth the other two, good as they are, and whose final self-sacrifice is surely uncalled for. Outside of Pearl and her circle of lovers, there is nothing and nobody in her story that calls for special attention. Mrs. Mandeville is a rather poor specimen of the mischief-making adventuress; and although Mrs. Fursden makes a tolerably good and motherly watchdog, she is essentially vulgar.

*The Red House Mystery* is a clever experiment. Mrs. Hungerford has evidently got tired of publishing, at regular intervals, stories full of Irish beauty, impetuosity, and warm-heartedness, and has resolved to ascertain whether she cannot "move a horror" with the best of the modern melodramatists. On the whole, she has been wonderfully successful. Probably for the first time in her literary career she has given us, in the worthy Miss Nesbitt and the even worthier Mr. Dillwyn, a Juliet and Romeo in whom it is quite impossible to take any human interest, except in so far as they are the creatures of circumstances and of the bad folk they are fated to come across. All through these two volumes—for Mrs. Hungerford has been far too merciful and far too artistic to write three—one's attention is concentrated upon an idiot boy who loves his poor dead coarse mother, and hates his living and murderous father, and keeps *in retentis* a certain white cloth with which he has seen the father murder the mother. One waits breathlessly till the white cloth is produced, as of course it is at the end of the second volume. This is art—of a sort—and perhaps Mrs. Hungerford ought to be congratulated upon her easy mastery of it. One is almost certain that one has made the acquaintance in some other novel of just such another as the merciless lover and medical man, Dr. Darkham. But he is a first-rate scoundrel all the same, and the idiot is quite beyond praise.

It makes one rub one's eyes and wonder if the hands of the clock of romance have not been turned back three quarters of a century, to read in every second page of *The Constable of St. Nicholas* some such superlatively G. P. R. Jamesish sentence as "There in luxurious comfort, under the warm new daylight, lay the comely Saxon heiress in soft white night-gear, her brown hair all down about her shoulders, and stared sleepily around the great room, with its grey walls half hidden in purple tapestries, the white flagstone floor littered with costly Persian mats, the massive oaken benches, set back by the heavy tressel tables, the mouldy pennons waving in the draught, the board-spears crossed under grinning Stridio boars' heads, and piled arms and trophies over the broad archways."

A more turgid piece of writing in the guise of a romance has probably not been

published since the days of the author of *Darnley*. The fustian has the redeeming feature of sincerity, no doubt. So, for that matter, has embroidery. But it spoils what would otherwise have been a good historical story of the struggle between Turks and Christians for the possession of Rhodes. A good story, too, of human passion; for the false, though not utterly bad and not at all cowardly, Oswald de Montaigne—who, with a subtle and cruel Greek at his elbow, is ready for almost any crime, even to the murder and dishonour of Margaret Walsingham, yet can acquit himself like a man in battle—might have been an outstanding figure in romance. But if Mr. Lester Arnold is to compete with any hope at all in the race of historical fiction against competitors of the saner and less sanguinary school, like Dr. Doyle and Mr. Weyman, he must part with his fustian once for all.

Mr. Muddock has, in *Only a Woman's Heart*, passed from anarchism and lurid joys to idyllic life of the Camberwell breakfast-parlour sort. He allows himself only one of his favourite murders, and only one of his favourite tempestuous chapters to describe that murder in. That is really a very tempestuous chapter, however, in which Abbot Squince, the villain with a heart, is shot down by Reginald Easton, the villain who has no heart at all. For there dominates it "a wild night, a mad night, an awful night," and there is a crescent moon that occasionally peeps through the rents in the ragged clouds, and "calls into being shadows on the earth which neither a Poo, a Doré, a Wiertz, nor a Salvator Rosa could typify." This is, however, but Mr. Muddock's one outbreak of the Old Adam in the course of his quite conventional hunting down, by Robert Boulcourt, a young, "deuced clever," and very impressionable doctor, of Miss Daisy Easton, a rather obstinate as well as lovely and interesting professional singer. Robert has more trouble than falls to the lot of most modern Romeos; for he has to circumvent and defeat a quite exceptional scoundrel—a stronger and more sensual Squeers—in the person of Jakes, Daisy's employer. But Jakes is useful. He prevents this story from becoming too Camberwellish—or, if Mr. Muddock will prefer it, too St. John's Wooden. In other words, *Only a Woman's Heart*, although not a notable book in any sense, has an air of heartiness about it, and its plot is well worked out.

*A Threefold Mystery* is surely the work of a school girl, who has been reared on tracts and "good" stories of the kind that were published in such abundance about a quarter of a century ago: it is such a queer jumble of piety and passionate kisses. It is just as well perhaps that the piety acts the chaperon to the kisses. The keynote of the book is—

"It seemed to me in some mysterious, inexplicable fashion, when his lips closed on mine in that long silent kiss, my soul mingled with his in some regions too fair, too delightful, too fragrant for earth. I lifted my heart silently in thanksgiving to God who had given me so much happiness."

This is really delightful, in its way; and so no doubt is the love of the heroine's (and story-teller's) sister for Paul Brereton—the bad man and supposed suicide of the Riviera, who turns up at Bournemouth however just in the nick of time to save Bee from death of lung disease and a broken heart—a great evangelical preacher. In other words, we have

"Paul Brereton, washed, sanctified, with his gloriously beautiful face shining, sometimes when that love and longing to win souls for his Master was strong in him, with a light not of this world."

But this is not good fiction or even the promise of anything of the kind.

*Mimi's Marriage* is a pleasant proof of the *entente cordiale* between Russia and France in literature. It is extremely clever, and gives a charming picture of a sensuous (in the end, of course, sensual) Society adventuress, who contracts a loveless marriage and falls in love afterwards, and who, on the whole, is preferable to Mr. Benson's Dodo and John Oliver Hobbes's Grace Provence. Mimi, as a pretty cat, can hardly be excelled.

"What does she care about the Coburgs or about Battenberg? She is twenty-six; she is at an age to enjoy life, to laugh and amuse herself, and not to sit here between her grey-haired mamma and bald-headed Spiridon Ivanovitch, who snuffs, and coughs, and spits, and pours himself out bitters. And Mimotcha, irritated beyond all bearing by Battenberg, capriciously pushes her plate of cutlets away from her as if they had offended her as well as everything else in the house, and says, 'Enfin ce Battenberg, il m'agace à la fin.'"

Mimi is thus all through her story. Having nothing in the shape of spiritual instincts to start with, and no education to bring out such had the germs of them existed, she is bound to be the prey of sensations, and to drift into a liaison with a man who is quite ready to kiss and caress her to any amount, but who is not ready to ruin himself for her sake. It is all extremely unpleasant to anyone who cherishes a foolish belief that human nature is, on the whole, good rather than evil. But *Mimi's Marriage* is, it would appear, "a masterly if somewhat cynical delineation of Russian society in the present day." It is to take its place beside the writings of "E. B. Lanin." Thus considered, it may, undoubtedly, be read with profit.

Curtis Yorke has sought in *Darrell Chevasney* to produce an unmitigated blood-curdler, and has succeeded famously. What with murders, highway robberies, crashes of thunder, vivid flashes of lightning, wild ungovernable longings, deadly horrible faintnesses, despairing passionate kisses, the floating of soft baby winds, the pitiless singing of nightingales, and the discordant shrieks of night owls, there is not a dull line in the book, and all because a hundred years ago Maysel Arden broke her promise to Darrell Chevasney, and married Maurice Brackenridge. Thereupon Darrell eloped with Nita, Maysel's sister, listened to the counsels of the terrible Mother Devron, and took to highway robbery and criminal villainy of all sorts. His wife having discovered to some extent the sort of man he

is, he at once chokes the life out of her. Somehow, in spite of this achievement, he fails to secure her sister, who is already Mrs. Brackenridge. She and her husband, indeed, survive all perils and attempts at murder; and yet "of the six fair sons who were born to them in the years that came after not one lived to grow to manhood." This is altogether as it should be.

WILLIAM WALLACE.

#### SOME BOOKS ON SOUTHERN EUROPE.

*Histoire de la Marine Militaire de Bayonne.* Par E. Ducéré. Première partie: Moyen-Age. (Bayonne.) Bayonne has been happy in its historians. The "Etudes Historiques" of MM. Balasque and Dulaureus is a remarkable work. The lately published *Histoire des Juifs de Bayonne*, by Henry Léon (Paris: Durlacher, 1893); the illustrated volume *Bayonne Historique et Pittoresque* (Bayonne, 1893); and the earlier *Histoire des Rues de Bayonne*, by M. E. Ducéré—these and numerous other publications evidence the patriotic spirit of the Bayonnais, and the pride they take in the story of their city. But after all that has been written there is still room for a special history of the navy of Bayonne; and this history, throughout the Middle Ages, is most closely connected with that of England. The materials for writing it are to be found as much among English records as in the archives of Bayonne. It is this period which is dealt with in the present volume. M. Ducéré opens with a brief description of the coast and a slight sketch of the history of Bayonne under Roman and barbarian rule; but little is known of its navy then. In the subsequent chapters, writing from the best English, French, and Spanish authorities, and from the archives of Bayonne, our author tells the story of the navy of Bayonne, as subject to England, yet perpetually carrying on an almost piratical war on its own account with its neighbours both to north and south, thus furnishing a lively picture of the ruthless barbarity of mediæval naval warfare. He treats also in separate chapters of the construction, armament, and manning of the different types of ships in successive periods. The materials are gathered from all quarters, and armorial bearings and seals furnish illustrations of what mediæval shipping was really like. There is one drawback to the book: the several chapters are not sufficiently welded into a perfect whole. The arrangement is faulty, and thus the course of the narrative is needlessly broken, which entails repetition; and in the repetition the facts are not always given in the same way—e.g., on p. 198 we are told that in a fight with Flemings and Scotch all the Bayonnais were killed "à l'exception de trois hommes"; on p. 213, when the story is resumed, we read, "Ils venaient de tuer trois hommes." The correction of the press, especially in English proper names and in Latin quotations, has not been sufficiently attended to. On the other hand, the tone of the historian is singularly impartial: he seems almost to share the predilection of the Bayonnais for their foreign suzerains in days when Bayonne was an almost independent city under English rule.

*La Poésie Populaire.* Par Mme. la Comtesse E. Martinengo-Cesaresco. (Paris.) This little book contains two essays—an "Historical Study of Popular Poetry," and "The Idea of Destiny in Southern Tradition." The former essay opens with a singularly appropriate sonnet of Voltaire, beginning—

"O l'heureux temps que celui de ces fables."

It is evident that so large a subject cannot be adequately treated in thirty-three pages. The

author does but give outlines and suggestions to show how deep are the sources, and how widely-spread are what seem at first sight the most trivial popular poetry, or even nursery rhymes. The second essay deals chiefly with the poetry of Southern Italy. It is curious to remark how, in the more western peninsula, the gypsies have superseded the Fates or destinies of birth, which are still believed in in Southern Italy. This is especially seen in the Noëls, in the "Pastores de Belén" of Lope de Vega (1613), in various other Spanish and Provençal songs, where gypsies replace not only the Parcae, but also the so-called Christian Sybils. A deeper question is touched in the sentence: "En Italie, les objectifs de la pensée se revêtent, même dans l'esprit des classes inférieures, de formes concrètes et esthétiques." To pass over "esthétique," we should say that the characteristic of the thought of the "classes inférieures," everywhere, as of all early peoples, is to clothe the objects of thought in concrete forms; it is the educated only who can think in the abstract. Mme. Cesaresco sometimes goes too far in deriving Christian beliefs and sacraments from worn down traditions of earlier faiths. The origin of magic we should place in a natural desire to propitiate the evil powers of the universe, as well as the good, rather than in Egyptian, Hebrew, or Platonic ideas. The fundamental notion of magic we take to be this: if such a ritual or prayer propitiates the good powers and brings them over to our side, the reverse of such rite or prayer must equally render the evil powers propitious, and enable us to obtain their help. This little volume is of the class which suggest more problems than they solve; it stimulates to further inquiry, and is not a mere epitome of what has been said or written before.

*The Heart and Songs of the Spanish Sierras.* By George Whit White. Illustrated. (Fisher Unwin.) This prettily got-up little work is an account of two short tours on horseback, both starting from Jerez—the first to Medina Sidonia, the second to Ronda and back. The Sierras are merely the Sierra de Ronda. The title of the book is far too large for its contents. The slight narrative of travel is used as a peg on which to hang some of the best known *coplas*, *seguidillas*, and tales of Andalusia. But we cannot accept literally the assertion that they were taken down from the mouths of those who sang them. They are to be read in the ordinary collections. The *coplas* of Christmas Eve are all given by Fernan Caballero, and are to be found in more than one of her works. The music is less hackneyed, and may be of real service. Either the writer has been supremely unfortunate in his printers, or his knowledge of Spanish is of the slightest: mistakes or misprints abound, and the translations by no means represent the meaning of the original. The opening verses are wholly misunderstood. "Los ojos de mi morena," translated, p. 21, "The eyes of my brown bread," is one of the oddest literal misrenderings that we have seen for some time. It is true that "morena" does sometimes mean brown bread; but has the writer never heard any of the innumerable *coplas* in praise of brunettes?

"Moreno pintau á Cristo  
Morena á la Magdalena,  
Moreno es el bien que adoro,  
¡Viva la gente morena!"

The book may be welcome to those who have read no other description of life in Andalusia; all who know either Spanish or Spaniards will be astonished at the presumption of the writer.

*Mariñela.* Translated from the Spanish of B. Perez Galdos by Mary Wharton. (Digby, Long & Co.) This, though not the most power-



ful, is one of the most pleasing of the many novels of Perez Galdos. The theme is a taking one. A man, blind from his birth, young, handsome, of superior position and intellect, has had for two years as his guide a plain, stunted, wholly uneducated girl, who has, however, a lovely voice, a most unselfish character, and whose imagination is rich with the wildest uncultured fancies. The blind man, hearing only the sweet voice, enchanted with the poetic fancies of his little companion, endows her in his imagination with beauty of every kind. He tells her this, swears to her that they shall never be separated; and yet does nothing, or next to nothing, for the poor orphan child to whom he is as a god. Then comes a celebrated oculist, and at the same time a visit from a beautiful cousin, Florentina, as charming in character as she is in person. Mariñela takes her at first sight for the Virgin; and, when she knows her mistake, worships her almost as much as she does Paul. She sees that they are fitted for each other, but to conquer her own love is beyond her power. The oculist gives Paul sight; he sees in Florentina a beauty beyond his dreams; he falls madly in love with her, and they are betrothed. But Paul still asks for Nela, and the two arrange that she shall always live with them. But Nela feels that Paul's sight of her will be her death. She shrinks from the interview. Through Florentina's well-meant kindness they meet at last. Paul does not recognise the Nela of his fancy, and cannot conceal his repugnance. The shock kills poor Nela. Such is the story. Galdos has not quite made the best of it. Nela's beautiful voice and singing are only once mentioned, and nothing more comes of them; so, too, of her handing over every penny that is given her to the conceited Celepin. We regret that we cannot praise the translation. Too literal at times, at others it goes hopelessly wrong. In response to a greeting Nela asks: "And you, how are you?" "Yo," is the answer, "*tan campante*," which means, "I, wonderfully well," but Miss Wharton writes (p. 213), "I was encamping." When the doctor sees that Nela is death-stricken, the Spanish says: "It is hard," he exclaimed, "to stay a drop of water, which is slipping away, slipping away, alas! along the downward slope, and is now only two inches from the ocean; but I will try." The English reads (p. 342), "It is difficult," he exclaimed, "administering a drop of water which ran down, ay! by the declivity below, which was but two inches from the ocean; but he administered it." How is it that the translator did not see that these renderings are nonsense? We imagine that she must have been misled by trusting to international dictionaries. No one, we think, should venture to publish a translation until he or she is able to consult the best native lexicons.

*Lady Perfecta.* By B. Perez Galdos. Translated from the Spanish by Mary Wharton. (Fisher Unwin.) This is not the first time that Galdos' *Doña Perfecta* has been translated into English. If we remember rightly, it was done some years ago by the Hon. Miss Bethel. Except in the matter of style, the present version shows no improvement on the translator's *Mariñela*. The blunders are most irritating. Nearly every Spanish proper name or sobriquet is travestied. The most ordinary phrases of Spanish conversation and the commonest sayings are misunderstood. "Solon" is translated "Solomon," and the point of the jest missed thereby. "Por eso se dijo que uno piensa el bayo y otro el que lo ensilla" is rendered "For 'tis said that one feeds the steed and another saddles it." The common expression of courtesy, "Muy señor mío y mi dueño," is given as "My very good mistress." The heading of chap. vi. is "Where it is seen

that misunderstanding may arise when it is least expected"; this is changed into "Where he sees that he can prevent discord where he least expects to do so." These are but samples of faults which recur continually.

*Baskische Studien.* I. Ueber die Entstehung der Bezugsformen des Baskischen Zeitworts. Von Hugo Schuchardt. (Vienna.) This folio of eighty closely printed pages is from the Transactions of the Imperial Academy of Vienna, of which the writer, the well-known professor at Gratz, is a member. The treatise is addressed to specialists only. Dr. Schuchardt, who has already made his mark as a successful student of the Basque, and of many another tongue, presupposes almost too much knowledge of Basque in his readers. The analysis even of the simplest forms of the Basque verb is still so much a matter of debate, that we constantly long for some closer indications than are here given of the particular view which Dr. Schuchardt may take of its several component parts. We often need to know which of the components of a word of three, four, or five letters he considers to mark the subject, or object, or indirect-object pronoun, and which letters represent the original verbal form. For lack of these closer indications we often remain in doubt as to his real meaning, or to what part of the actual instance his remarks apply. By the "Bezugsformen" he appears to mean the relations to each other of the pronominal forms contained in the Basque verb. In the Basque verb, if we understand him rightly, the transitive or intransitive meaning depends more on these pronominal forms, and on their position in the verb, than on any flexion of the verbal form itself, as It-is-to-me = I-have-it. He shows, too, that, in some cases and in some dialects, both transitive and intransitive forms have been worn down until they are both represented by the same letters. He allows, however, that there still remain elements which he cannot fully explain. Dr. Schuchardt writes with full knowledge of all that his predecessors have done. He heartily appreciates the great abilities of the late Prince L.-L. Bonaparte, and remarks that his power of classification of minute facts was probably a result of his early scientific studies in chemistry; to this, too, we may attribute his great attention to actual sounds and to the spoken language. In this respect the Prince contrasts favourably with Van Eys, who works almost wholly from the written language; but Dr. Schuchardt, though often combating his opinions, does full justice to the Dutch author's scientific methods. Prof. Vinson is spoken of with all respect; and the latest native Basque grammarian, Azkue, is constantly laid under contribution, especially for Bizcayan forms. The work will be of great importance to philologists and advanced grammarians; but we could sometimes wish that more condescension had been shown to the wants of the less initiated. Dr. Schuchardt is one of the few Basque scholars whose works really advance the knowledge of the language.

MR. EDWARD SPENCER DODGSON, who has before now shown his interest in Basque incunabula, has lately had reprinted, at the small Portuguese town of Vizeu, one of the few existing copies of the Basque translation by Capenaga of the Spanish Catechism of Ripalda, which was printed at Bilbao in 1656. So far as possible, he has imitated the typography of the original; and he has appended some explanatory comments, including a list of the five hundred forms of the Basque verb to be found in the book. For the benefit of those who are interested in such curiosities, we may add that Mr. Bernard Quaritch has some copies on sale.

THE Rev. Wentworth Webster has printed in pamphlet form (Bayonne) a paper which he

recently read before the Société Ramond. A former paper dealt with the *faceries*, or formal treaties between village communities in the Pyrenees, concerning rights of pasturage on their boundaries. The present paper treats of another practice of rural economy, which is not confined to the Basque country, but extends from the Landes to Arragon and Galicia. It is an elaborate system for the mutual assurance of horned cattle against death or disease, managed by the peasants among themselves, without any expenses of administration or recourse to legal formalities. In many cases the rules of the association (called *konfurdia* or *confrérie*) are not even reduced to writing. The system in its simplest form seems to have arisen out of the primitive custom of mutual help by the loan of cattle for ploughing, &c., and Mr. Webster also connects it with the widespread agricultural contract known as *cheptel*, according to which cattle are hired upon the terms of an equal division of profits and losses. A similar contract for the hiring of milch cows is not uncommon, we believe, in the West of England. Mr. Webster concludes by printing the rules of several of these associations, both in South-western France and in Northern Spain.

#### NOTES AND NEWS.

THE Gifford Lectures, which Prof. P. Leidecker has recently been delivering at Edinburgh, will be published by Messrs. William Blackwood & Sons, in two volumes, under the title of *The Philosophy and Development of Religion*.

THE new edition of the late Dr. Scrivener's *Introduction to the Criticism of the New Testament* will be ready shortly. It has been thoroughly revised and in many parts rewritten by the Rev. Edward Miller. Many of the chapters dealing with particular versions have been contributed by specialists. In his editorial work Mr. Miller has also had the valuable assistance of the Bishop of Salisbury and the Rev. H. J. White. The work will be published in two large volumes, and will be illustrated with lithographed plates.

MESSRS. LONGMANS & Co. have in the press a volume entitled *The Oracles mentioned by Papias of Hierapolis*: a contribution to the criticism of the New Testament, with appendices on the authorship (by Philo) of the "De Vita Contemplativa," on the date of the Crucifixion, and on the date of the martyrdom of Polycarp.

MESSRS. HARRISON & SONS will publish by subscription the Inventories of Christchurch, Canterbury, with illustrative documents, ranging from 1294 to 1780, edited by Dr. Wickham Legg and Mr. W. H. St. John Hope. The inventories include the important one of 1315, from a new transcript of the original in Cott. MS. Galba E. iv., rectifying the numerous errors and omissions of Dart; the hitherto unpublished inventories taken at the suppression in 1540, and at the metropolitical visitation of Archbishop Parker in 1563; and a number of minor documents of very great interest. A copious glossary and index will be added. The work is already in the press, and will be issued during the present year.

MESSRS. HENRY & Co. have in preparation a new series of books on political and social subjects under the editorship of Mr. E. J. C. Morton. The first volume, entitled *Administrative Reform*: What the Government can do without an Act of Parliament, by Mr. J. Theodore Dodd, will be ready shortly.

MESSRS. ISBISTER & Co. have in the press a new volume by Mr. William Canton, author of "A Lost Epic and Other Poems." It will be entitled *The Invisible Playmate*: a Story of the Unseen.

THE new volume of poems which Mr. Eric Mackay is preparing for the press, and which, as we announced last week, is to appear in May, will include a re-issue of "The Song of the Flag," and "The Royal Marriage Ode."

MRS. A. M. DIEHL, author of "The Garden of Eden," has written a new novel, which will soon be published by Messrs. Hutchinson & Co., in three volumes, under the title of *A Woman's Whim*. It will appeal primarily to the musical public.

MR. ELLIOT STOCK announces, for immediate publication, a new novel by the author of "The Hanleys," entitled *A Dish of Matrimony*.

THE forthcoming volume of the "Anglo-American Library of Fiction," to be published next week, will be *A Sleep-Walker*; or, Plotting for an Inheritance, by Paul H. Gerrard, with four full-page illustrations by W. B. Davis.

MESSRS. HUTCHINSON & Co. will have ready immediately a new volume, by C. L. Pirakis, entitled *The Experiences of Loveday Brooke, Lady Detective*.

MR. F. F. ROGET, lecturer on French literature and Romance philology at St. Andrews, has undertaken to edit for Messrs. Williams & Norgate an "Hommes de Lettres" series of French Classics, with prefaces. This series is to contain works in high repute, which hitherto have been either imperfectly translated, or not edited at all in Britain. The first volume, now in preparation, with the collaboration of Dr. Seele of Leipzig, will consist of Voltaire's *Contes en Prose*; the *Lettres sur les Anglais*, the works of Rabelais and Montaigne in their essential parts, the *Thoughts* of Pascal, &c., are to follow.

THE American Folk-lore Society proposes to issue a special series of memoirs, apart from its *Journal*. The first will contain the oral literature of Angola, from which part of Africa a large proportion of the negroes of the Southern States originally came. The compiler is Mr. Heli Chatelain, formerly United States commercial agent at Loanda. Subsequent volumes will be devoted to the Creole tales of Louisiana, and to the superstitions still current among the English-speaking population. The London agent for the society is Mr. David Nutt.

MR. EDMUND GOSSE will contribute to the April number of the *New Review* an article entitled "A Note on Walt Whitman," giving, besides certain critical remarks, an account of his visit to the poet in America.

A NEW serial story by Mr. Max Pemberton, entitled "The Sea-Wolves," will commence in No. 81 of *Chums*, to be published on March 28.

A GENERAL meeting of the Incorporated Society of Authors will be held on Monday next, at 5 p.m., at 20, Hanover-square, to receive the report of the committee of management for 1893. The number of members is now about 1200, and the total receipts for last year amounted to £1445. The most interesting feature in the report is a legal examination of the incidents attaching to an agreement to publish on the half-profit system. The society has since obtained, and published, an opinion of counsel on the disputed question of copyright in English translations of Count Leo Tolstoi's books. On his own part, Count Tolstoi announces, not for the first time, that he does not consider it right to receive money for his literary work.

THE fifth trade dinner under the auspices of the Booksellers' Provident Institution will be held at the Holborn Restaurant on Saturday, April 14. The Lord Mayor has kindly consented to preside, and Mr. Arthur Blackett will occupy the vice-chair. Several authors and many publishers are expected to be present.

## UNIVERSITY JOTTINGS.

AN extraordinary meeting of the Convocation of the University of London has been summoned for Tuesday, April 10, to consider the report of the Gresham Commission. Meanwhile, both the council and senate of University College have formally expressed their general acceptance of its recommendations.

THE University of Oxford proposes to confer the honorary degree of M.A. upon Mr. Ernest Gray, president of the National Union of Teachers, which will hold its congress at Oxford during Easter.

MR. G. W. PROTHERO, of King's, has been elected Birkbeck Lecturer at Trinity College, Cambridge, for a term of two years.

DR. CHARLES WALDSTEIN, reader in classical archaeology at Cambridge, has been elected to a fellowship at King's College.

THE two following grants have been made from the Worts Travelling Scholars Fund at Cambridge: £40 to Mr. R. S. Conway, of Caius, towards defraying his expenses in visiting Italian museums, in order to examine Oscan, Sabine, and other inscriptions; and £50 to Mr. V. W. Yorke, of King's, towards defraying his expenses in the exploration of Eastern Asia Minor.

THE Hibbert Trustees have offered to endow a lectureship on ecclesiastical history at Manchester College, Oxford, for a period of six years. The first lecturer, the Rev. J. E. Odgers, will take up his appointment next June. It is understood that he will devote special attention to Free Church thought and life in England.

THE Cambridge University Natural Science Club celebrated its five-hundredth meeting by a conversazione last Monday, in the Physiological Laboratory, at which Prof. Ramón y Cajal, of Madrid, exhibited specimens illustrating his researches in the central nervous system.

THE REV. J. H. LUPTON, surmaster of St. Paul's School, has printed, as a pamphlet, the dissertation which he submitted for the degree of B.D. at Cambridge. In accordance with his usual *pietas*, the subject is Dean Colet and the Reformation, the special object being to show Colet's influence in shaping religious formularies, on the study of the Bible, on the correction of abuses in the Church, and on education.

PROF. J. ESTLIN CARPENTER, vice-principal of Manchester College, Oxford, has accepted an invitation to deliver a course of lectures in the divinity school at Harvard next autumn.

PROF. KARL PEARSON has resigned the lectureship on geometry at Gresham College.

PROF. C. W. EGERTON, of Queen Margaret's College, Glasgow, has been appointed to the chair of English literature at University College, Auckland, New Zealand. Prof. Egerton was formerly a pupil of Prof. Dowden at Dublin.

THE trustees of the Columbia University Press, New York, have made arrangements with Messrs. Macmillan & Co. by which that firm will act as their publishers for a term of years. The imprint will consist of a crown (representing King's College) above an open book, bearing on its pages the words "Columbia University Press, 1754-1893," and the motto "In Litteris Libertas." It will be remembered that Mr. Alexander Macmillan held the post of publisher to the University of Oxford from 1863 to 1880; and that the American branch of the firm are still agents both for the Clarendon Press at Oxford and for the Pitt Press at Cambridge.

## ORIGINAL VERSE.

## EPILOGUE TO A FORTHCOMING VOLUME OF SONNETS.

I wrought them like a targe of hammered gold  
On which all Troy is battling round and round;  
Or Circe's cup, embossed with snakes that wound  
Through buds and myrtles, fold on scaly fold;  
Or like gold coins, which Lydian tombs may hold,  
Stamped with winged racers, in the old red ground;  
Or twined gold armlets from the funeral mound  
Of some great viking, terrible of old.  
I know not in what metal I have wrought;  
Nor whether what I fashion will be thrust  
Beneath the clods that hide forgotten thought;  
But if it is of gold it will not rust;  
And when the time is ripe it will be brought  
Into the sun, and glitter through its dust.

EUGENE LEE HAMILTON.

## MAGAZINES AND REVIEWS.

THE *Antiquary* for March is a very good number. Nearly every paper exhibits considerable learning, and there is a far greater variety of treatment than usual. Capt. J. W. Gambier, R.N., continues his important paper on the Guanches, the ancient inhabitants of the Canaries. One of the peculiarities of these interesting people was that they spoke several distinct languages; or, if they were indeed one tongue from the point of view of the philologist, they had become so varied that, to the untrained minds of early observers, they seemed to be different tongues. Capt. Gambier gives a few typical words as specimens. It is dangerous to draw inferences from such a very small amount of evidence: they seem, however, to present analogies with the Aryan family of speech. The samples of ancient Guanche pottery of which we have engravings show rude execution but interesting design. The review of Mr. Charles H. Ashdown's "St. Albans Historical and Picturesque" is worth attention. The writer does not hesitate to express his mind freely as to the irreparable damage that has been done to the noble and historic abbey by one rich man who knows little of architecture, and to whom history, so far as it appeals to higher natures, is a complete blank. Mr. John Ward gives us a very good account of the Museum at Carleon. We gather that it is full of objects of great interest. Mr. F. J. Snell discourses on wassailing apple-trees, a custom which does not seem to be quite extinct. Mr. T. W. Shore has a learned paper on "Traces of the Jutes in Hampshire and the Isle of Wight." We have no hesitation in accepting his conclusions.

## ETYMOLOGICAL NOTES.

## I.

## "TO CURRY FAVEL."

It is generally known—or, at any rate, the information may be found in all the larger English dictionaries—that the phrase, "to curry favour," is a corruption of "to curry Favel," and that Favel is the old French *fauvel*, a "fallow" horse, here used as the proper name of an allegorical animal typifying hypocrisy or duplicity. It is further known, though not so widely, that the phrase, *to curry Favel* (French, *estriquer, torcher Fauvel*; German, *den fahlen Hengst streichen*) owes its general currency, if not absolutely its origin, to the *Roman de Fauvel*.\*

An account of this romance (which is in two books, the first finished in the year 1310, the second in 1314) is given by M. Paulin Paris in his *MSS. français de la Bibliothèque du Roi* (I., 306); a promised article on the subject by M. Gaston

\* This fact is pointed out by Le Roux de Lincy, *Livre des Proverbes*; for the reference to this work I am indebted to the kindness of M. Paul Meyer.

Paris in the *Histoire littéraire de la France* has not yet appeared. In this poem, Fauvel is a sort of counterpart of Reynard the Fox, whose cunning hypocrisy wins for him the homage of all classes, including the highest dignitaries in Church and State.

But why should Fauvel have been taken as the hero of the story? In other words, how did it come to pass that a "fallow" horse was regarded as an emblem of hypocrisy? To this question no satisfactory answer appears to have been given. Heyne's new German dictionary says that "fallow" horses were ridden by great personages, and therefore "to curry the fallow horse" means to ingratiate oneself with the great. But this does not explain why "to ride the fallow horse," both in French and German, meant "to act with duplicity." The answer which I wish to suggest is that Fauvel represents the "pale horse" (*equus pallidus*) which in the Apocalypse (vi. 8) is ridden by one "whose name is Death." According to patristic exegesis the rider was Antichrist (so in St. Ambrose); and in the twelfth century his "pallid" steed was explained as representing the hypocrites who gain a reputation for sanctity by the ascetic pallor of their countenances. The following quotation from Richard of St. Victor (*died* 1173)\* will make this clear:

Quid est enim equus pallidus, nisi hypocritarum populus, qui, dum ut de religione laudetur, per jejunia, et diversas incommoditates semetipsum coram aspectibus humanis graviter efflxit, viribus exhaustis, et sanguine minorato moribundus pallescit, qui fidelibus eo perniciosior existit, quod ficta religione malitiam suam velans foris se bonum ostendit? (*Comment. in Apocalypsin, Opera* ed. Migne p. 769.)

I do not know whether *fauve* or *fauvel* has been found in Old French applied to the horse mentioned in the Revelation; but the etymological equivalent is used in this passage in Luther's Bible and some earlier German translations (*ein fahles pferd*), and in Diodati's Italian version (*un caval falvo*). The following quotation from the English version of the *Roman de la Rose* may both illustrate what has been said above and receive illustration from it (ll. 7391 ff.).

"That false traitouresse untrewre [Streyned Abstinence]

Was lyk that *falowe* hors of hewe,  
That in the Apocalips is shewed,  
That signifiyth the folk beshrewed,  
That been al ful of trecherie,  
And pale, thurgh hypocryse;  
For on that hors no colour is,  
But only deed and pale, y-wis,  
Of anhe a colour enlangoured  
Was Abstinence, y-wis, coloured;  
Of her estat she her repented  
As her visage represented."

I quote these lines from Prof. Skeat's text in his splendid new edition of Chaucer, only altering *salowe*, in the second line, into *falowe*—a change which I think the foregoing remarks sufficiently justify. The French original has merely *cheval* without any adjective—at least, according to Méon's and Michel's editions. It is probably not admissible to suggest that the MS. followed in the English version may have had *fauvel* instead of *cheval*; the supposition is not really necessary, as the English translator may very probably have been acquainted with what may be called the common European rendering of *pallidus* in the passage of the Apocalypse. It is not surprising that Thynne's edition of 1532 has substituted the then more intelligible word *salowe*; but probably a "sallow horse" was never heard of before or since. It should be remembered that although, like many other colour-words, the adjective *fallow* (*fahl*, *fauve*)

has had various meanings, its primary sense is much the same as that of *pallidus*, with which, indeed, it is etymologically cognate. Compare Chaucer, *Knights Tale* 506,

"His hewe falwe, and pale as asshen colde."

I may mention, in conclusion, that an explanation, identical with that of Richard of St. Victor, appears in a marginal note to Rev. vi. 8, in the later Wycliffite version. The words are: "A pale hors, that is, ipocritis shewing hem holie to the peple, though thei be not."

## II.

## "DEADLY FEUD."

The ultimate etymology of the word *feud*, meaning "enmity," "vendetta," is perfectly clear: it is the Germanic \**faihiþō*, an abstract noun from the word which appears in English as *foe*. The immediate source in English seems to have been the Old French *faide*, *feide*, from mediaeval Latin *faida*, adopted from the Old High German *fēhida*; though it is not improbable that the adopted word has coalesced with the representative of the Old English *fæhu*. This, however, explains only the obsolete forms *feide*, *fede*, &c. It is obvious that *feide* or *fede* cannot have become *feud* by any regular process of phonetic development; and the received explanation of the change is that it is due to the influence of the word *feud*, a feudal benefice. A very brief statement of facts will suffice to show that this explanation is quite untenable.

From the fourteenth to the sixteenth century the word occurs, so far as the material collected for the *New English Dictionary* shows, only in Scottish use; and its form is invariably *feide*, *fede*, or something phonetically equivalent. Shortly after the middle of the sixteenth century it comes into somewhat frequent use in English books, being sometimes expressly said to be a Scottish or Northern word. But what is curious is that the Scotch form was not adopted; instead of *feide* we find *foode* (Painter, 1566), *feud* (Lambard, 1568), *foode* (Spenser, 1596), *fuid*, *fuide* (Stanyhurst, 1583, Preface to Authorised Version of the Bible, 1611), *fude* (Florio, 1598). Other forms in the sixteenth and early seventeenth centuries are *feard*, *feawd*, *feode*. Now I think no one would maintain that these forms can possibly be due to the influence of the anglicised form of *feudum*, even if that word could be shown to have been in common use in the sixteenth century. But *feud* in the sense of feudal benefice was never more than a technical term of rare occurrence, and the earliest instance of it known to me is in Selden (1614). And there is no such affinity between the senses of the two words as would account for the one having been assimilated in pronunciation and spelling to the other.

A valid explanation of the modern form is therefore still to seek. The only conjecture that occurs to me is that *foode*, *feode*, *feud*, &c., represent a Northern English (not Scottish) \**fæhood* (or *-hude*) = *foe-hood*. It is noteworthy that some writers of the seventeenth century actually have the phrase "deadly fohood" synonymous with "deadly feud." I am quite aware that my suggestion is somewhat adventurous, and shall be greatly obliged to any reader who will propose a better solution of the difficulty.

HENRY BRADLEY.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- ANDREAS-SALOMÉ, L. Friedrich Nietzsche in seinen Werken. Wien: Koenig. 6 M.  
BAILLEFACRE, Marcel de. Souvenirs intimes d'un Lancier de la Garde Impériale. Paris: O. Jendry. 3 fr. 50 c.  
BECK, L. Die Geschichte d. Eisens in technischer u. kultur-geschichtlicher Beziehung. 2. Abtdg. 1. Tl. Das 10. u. 17. Jahrh. 4. Lig. Braunschweig: Vieweg. 5 M.  
BENRO, J. Erhr. v. Die Reise S. M. "Zriny" nach Ost-Asien, 1890—1891. Wien: Gerold's Sohn. 6 M.

- DIEDOW, P. Die Pädagogik Schleiermachers im Lichte seiner u. unserer Zeit. Halle: Niemeyer. 4 M.  
DUCROS, L. Diderot: l'homme et l'écrivain. Paris: Didier. 3 fr. 50 c.  
DUCZYNSKI, A. J. Ritter v. Beurteilung u. Begriffsbildung der Zeit-Intervalle in Sprache, Vera u. Musik. Leipzig: Schulze. 2 M.  
FARNSBOROFF, F. Briefe König Friedrich Wilhelms I. v. Preussen an Hermann Reinhold Pauli. Göttingen: Dieterich. 3 M. 60 Pf.  
FÜRST, R. August Gottlieb Meissner. Eine Darstellung seines Lebens u. seiner Schriften. Stuttgart: Göschen. 6 M.  
HAYARD, H. La France artistique et monumentale. T. IV. Paris: Lh. Illustrée. 45 fr.  
HIRSCHBERG, J. Um die Erde. Eine Reisebeschreibung. Leipzig: Thieme. 12 M.  
LOONEN, Ch. Le Japon moderne. Paris: Plon. 4 fr.  
MALOT, Hector. En famille. Paris: Flammarion. 15 fr.  
NEBELICH, P. Das Dogma vom klassischen Altertum in seiner geschichtlichen Entwicklung. Leipzig: Hirschfeld. 7 M. 60 Pf.

## THEOLOGY.

- KUNZE, J. De historiae gnosticismi fontibus novae quaestiones criticae. Leipzig: Dörfling. 1 M. 60 Pf.

## HISTORY, ETC.

- BARRAU, Alb. La Province sous l'Ancien Régime. Paris: Firmin-Didot. 12 fr.  
BAUDAILLART, H. Gentilshommes ruraux de la France. Paris: Firmin-Didot. 10 fr.  
BRITHA, A. de. François-Joseph et son Règne (1848—1888). 3 fr. 60 c. L'Archiduc Rodolphe. 3 fr. 50 c. Paris: Westhauser.  
BUTLER, Pl. Abt Berchtold v. Falkenstein (1244—1272). St. Gallen: Huber. 2 M.  
CORPUS papyrorum Aegyptii. Papyrus démotiques du Louvre. 3e Fasc. Paris: Leroux. 18 fr.  
CRAMP, R. Philopatris. Ein heidn. Konventikel d. 7. Jahrh. zu Constantinopel. Halle: Niemeyer. 1 M. 80 Pf.  
CROABON, A. La Science du point d'honneur. Paris: M. Motterez. 15 fr.  
DES MICHELS, Abel. Les annales impériales de l'Annam. Fasc. 3. Paris: Leroux. 10 fr.  
GESCHICHTSBLÄTTER d. deutschen Hugenotten-Vereins. II. 9. u. 10 Hft. Magdeburg: Heinrichshofen. 1 M. 10 Pf.  
GSELL, St. Recherches archéologiques en Algérie. Paris: Leroux. 10 fr.  
PUBLICATIONEN aus den k. preussischen Staatsarchiven. Preussen u. die katholische Kirche seit 1640. Hrg. v. M. Lehmann. Leipzig: Hirzel. 25 M.  
SACKUS, E. Die Cluniacenser in ihrer kirchlichen u. allgemainsgeschichtlichen Wirksamkeit bis zur Mitte des 11. Jahrh. 2. Bd. Halle: Niemeyer. 12 M.  
UNTERSUCHUNGEN zur deutschen Staats- u. Rechtsgeschichte. 46. Hft. Das germanische Recht im Heland v. Emil Lagenbusch. Breslau: Koebner. 2 M. 50 Pf.  
URKUNDEN, ägyptische aus den königl. Museen zu Berlin. 10. Hft. Berlin: Weidmann. 2 M. 40 Pf.

## PHYSICAL SCIENCE.

- BONNIER, G. et G. de LAYENS. Flore de la France. Paris: P. Dupont. 9 fr.  
SCHULZ, A. Grundzüge d. Entwicklungsgeschichte der Pflanzenwelt Mitteleuropas seit dem Ausgange der Terziärzeit. Jena: Fischer. 4 M.

## PHILOLOGY, ETC.

- CORNIER, H. Bibliotheca sinica. Supplément: Fasc. II. Paris: Leroux. 12 fr.  
HALÉVY, J. Les deux inscriptions hétéennes de Zindjirli. Paris: Leroux. 6 fr.  
HERONIAS, Mimamben. Eingeleitet, übers. u. versehen v. S. Mekler. Wien: Koenig. 1 M. 60 Pf.  
KRAUS, C. Deutsche Gedichte des 12. Jahrh. Halle: Niemeyer. 7 M.  
MUKLER, D. Albrecht v. Johannisdorf. Ein Beitrag zur mittelhochdeutschen Metrik. Leipzig: Fock. 1 M. 20 Pf.  
PISCHKE, R. Die Hofdichter des Laksmansena. Göttingen: Dieterich. 3 M. 80 Pf.  
SCHULENBURG, A. C. Graf v. der. Die Sprache der Zimshian-Indianer in Northwest-America. Braunschweig: Böttler. 60 M.

## CORRESPONDENCE.

## THE SUPPOSED WORK OF ST. ADAMNAN.

Oxford: March 12, 1894.

I grieve to have taken up so much of the ACADEMY's space with a theory which can no longer be maintained. Mr. Mowat, one of the curators of the Bodleian Library, has pointed out to me that the postscript containing *adunam* and the passage containing *Inolere* both occur in St. Jerome's Letter to Fabiola (Ep. 64).

E. W. B. NICHOLSON.

## THE OGAM SIGN X.

Bournemouth.

As a contribution towards fixing the value of the Ogam sign X, referred to in recent letters in the ACADEMY, I am desirous, with your permission, to submit to those interested in such subjects a detailed and classified list of all the inscriptions known to me in which this difficult

\* Dante's "Riccardo, Che a considerar fu più che vïro."



figure occurs. For the text of the Irish examples I have followed Mr. Brash (*Ogam Inscribed Monuments of the Gaedhil*), and in the case of those from Pictland I have used my own readings (*Origins of Pictish Symbolism*). These versions, of course, may be questioned; but for present purposes I believe they will sufficiently serve, the groups being clear enough in the parts that concern this special inquiry.

As formerly shown, the Ogam X, though equated with diphthong EA in the Ballymote MS.,\* cannot in some examples have that value, but can only represent a consonant. This consonant I and others have supposed to be a guttural—not perhaps o pure and simple, for it stands beside that letter in the Aghabulloge, Tinnahally, and Killogrone inscriptions—but possibly G or K passing into semi-vowel sounds, as in the case of one of the Runes (formed like the Ogam X traversed by a vertical line), which, to quote from Canon Isaac Taylor, “had the power sometimes of G, sometimes of H, and often of Æ or A” (*Greeks and Goths*, p. 98). “These phonetic developments are regular,” continues the writer, “as we see from the Anglo-Saxon *ge-mang*, which became *hi-mong* in Northern and *a-mong* in Southern English. So also Anglo-Saxon *be-ge-ondan* . . . *bi-hi-onda* . . . *be-y-ond*.” As I have elsewhere stated, I am inclined to think that the Ogam sign was a “semi-consonant, with a pronunciation variously combining H guttural with C or G, or softening into Y, . . . compare Talluorrrh, equivalent to Talore or Talorg, in the Aboyne Ogam” (*Pict. Sym.*, pp. 60, 75). In Scandinavian, “ea (ya) . . . though found everywhere, is peculiarly Old English . . . probably often a very rapid ea, rather than a hard and mechanical ya” (Stephens, *Scandinavia*, i. 137). Among modern letters, perhaps Y, in its various functions, is the nearest general equivalent to the Ogam sign X. It will be found that in few, if any, cases could X equal P, save, perhaps, on the Newton and Aglish Stones, as well as in the familiar Crickhowel example, the authority for that attribution—though even there such a form as Turgil, Turghil, or Turchil (= modern Torquil or Torcul) might furnish a better name than Turpil, if, as some writers think, the Ogams in Wales belonged to a Gaelic race.

I have tentatively classified the inscriptions thus: (I.) Where X may equal a guttural consonant. (II.) Where it may equal a diphthong or vowel. (III.) Where it is abnormally placed in relation to the stem-line. (IV.) Where other figures have been taken for the sign.

## CLASS I.

- Ann Corr Xo Maq . . . [Guuddg Xtt].* Aghabulloge, Cork. (Brash, p. 130.)  
*Cure Xaitauru . . . eo.* Roovesmore, Cork. (Brash, p. 150.)  
*Broinienas Xcinetat Drenalugos.* Monattagart, Cork. (Brash, p. 163.)  
*AXilgado.* Aglish, Kerry. (Brash, p. 187.)  
*Gosuetias Mosac Ma Xcini.* Royal Irish Academy—from Kerry. (Brash, p. 190.)  
*AXefritti.* Ballintagart, Kerry. (Brash, p. 201.)  
*Maqqi Iari Xi Maqqi Moccoe Doffinias.* Ballintagart, Kerry. (Brash, p. 201.)  
*. . . lminagea Xi . . . qqi Mu . . .* Ballintagart, Kerry. (Brash, p. 205.)  
*Dego Maqi Mucoi Toica Xi.* Dunloe, Kerry. (Brash, 232.)

\* Mr. Macalister reasonably questions the late Mr. Brash's statement that “some writers have asserted that r was represented by the same symbol as ia” (*Og. Mon.*, p. 59). May not this be a misprint or inadvertence, as the author did not live to complete his work? In the Index (pp. 416, 418), the name Ifin or Iphin (gooseberry) is given to the sign; but in the text (p. 59) that name is rightly assigned to the distinctive ia symbol, while the X bears the designation Eabad (aspen).

*Maq . . . a Xucc . . . q . . .* Kiltera, Waterford. (Brash, p. 260.)  
*Iddai Qann Forreri Xua Iesii.* Newton, Aberdeenshire. (*Pict. Sym.*, p. 71.)

## CLASS II.

- [*Ann Corr Xo Maq . . .*] *Guuddg Xtt.* Aghabulloge, Cork. (Brash, p. 130.)  
*Dinis X . . .* Coolineagh, Cork. (Brash, p. 131.)  
*Fegoonai Maqi Xgod . .* Cooldorrihy, Cork. (Brash, p. 160.)  
*Conun Xtt Moqi Conuri.* Glenfais, Kerry. (Brash, p. 175.)  
*Ann TXgann Mac Deglann.* Tinnahally, Kerry. (Brash, p. 214.)  
*. . . nm Mol Xg . . . mir . . . d M. c . . . f . . . Xs.* Killogrone, Kerry. (Brash, p. 240.)  
*Minodor — Muad — Cnaems Xch — CXllach — Ma Xlnair X — Ma Xluadaig — Ma Xlnair X.* Silver Brooch; Ballyspellan, Kilkenny. (Brash, p. 290.)

## CLASS III.

- Logqi Maqi Er Xnan.* Killeenadreena, Kerry. (Brash, p. 241.)  
*Tur Xili.* Crickhowel, Wales. (Brash, p. 331.)  
*X Twicnhaatts : Ahaahhtnnnn : Heeff : Ned-tonn.* Lunnasting, Shetland. (*Pict. Sym.*, p. 76.)

## CLASS IV.

- Naalluorr Ann Uurraadd [Ma ?] effe Aarroces.* Burrian, Orkney. (*Pict. Sym.*, p. 76.)  
*Maqqoi Talluorrrh Ffennac Abborfihhaan.* Aboyne, Aberdeenshire. (*Pict. Sym.*, p. 75.)  
*Aldall Orraadd Maqq Nuuffhri [A]nn.* Golspie, Sutherland. (*Pict. Sym.*, p. 75.)

It will be seen that the Aghabulloge inscription appears both in Class I. and Class II., as in that case the sign occurs twice with apparently differing values. In Class III., the sign is below the stem-line in the Killeenadreena and Crickhowel inscriptions. At Lunnasting the X is not on the stem-line, but precedes it, as if a mere initial sign—as sometimes in Runic inscriptions (Stephens, *Scandinavia*, ii. 792). In the Burrian Ogam the form is a vertical line across the stem, diagonally crossed by a long slanted line, not the common X, but perhaps M, A. In the Lunnasting, Burrian, Aboyne, and Golspie inscriptions, there is a form consisting of two angled scores across the stem-line with their angle-points opposite. This has been taken for the X sign; but the scores are entirely separate, and I have always read them as A, A. In the Bressay (female) inscription—*Crro[e]sec : Nahthfiddadds : Dattrr : Ann* (*Pict. Sym.*, p. 75)—the initial letter in the recognised word “Ann” is a single A of this description. In the Burrian Ogam we have a group composed of six similar angled vowel-scores—three on either side, angles opposed—which cannot well be anything but U, U; and, if so, by analogy the two opposed angled vowel-scores should no doubt be A, A.

SOUTHESK.

## “TYPOLOGY.”

London: March 2, 1894.

In the ACADEMY for August 29, 1885, there appeared a description of an impression left in an early printed book (a Psalter, Venice, 1487) of a type which had accidentally slipped from its place (or been drawn out by a hasty application of the “dabber.”)

I have just discovered, in a fine copy of the first edition of Trissino's *Italia Liberata* (Venice and Rome, 1547-8, 3 vols.), another example of this curious phenomenon, which may perhaps interest students of what must be called “Comparative Typology.”

It is on the back of p. 107 in vol. iii. A full length impression of the type is left.

It is a shade less than three-quarter inches long, less than one-eighth inch wide, and must have been thin, since the accident of its slipping

has only destroyed the impression of three letters on each side of it. The end touches the left margin and top of the page.

GEO. H. POWELL.

## APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, March 18, 4 p.m. Sunday Lecture: “Recent Discoveries about the Sun,” by Sir Robert Ball.  
 7.30 p.m. Ethical: “Women in the Family and in the Community,” by Miss M. S. Olliland.  
 MONDAY, March 19, 4.30 p.m. Victoria Institute: “A Possible Cause for the Origin of the Tradition of the Flood,” by Prof. J. Prestwich.  
 5 p.m. Incorporated Society of Authors: General Meeting.  
 8 p.m. Aristotelian: Symposium—“The Relation of Language to Thought,” by Miss E. E. Constance Jones, Mr. J. S. Mann, and Mr. G. F. Stout.  
 8.30 p.m. Society of Arts: “Indian Railway Extension,” by Mr. Joseph Walton.  
 TUESDAY, March 20, 7.45 p.m. Statistical: “Statistics of Pauperism in Old Age,” by Mr. Charles Booth.  
 8 p.m. Civil Engineers: Discussion, “The Prevention and Detection of Waste of Water,” by Mr. Ernest Collins.  
 8.30 p.m. Zoological: “The Myology of the Sciaromorphine and Hystriomorphine Rodents,” by Mr. F. G. Parsons; “Notes on *Cynogale bennetti*,” by Babu Ram Bramha Sastry; “The Osteology of certain Cranes, Rails, and their Allies, with Remarks upon their Affinities,” by Dr. R. W. Shufeldt.  
 WEDNESDAY, March 21, 8 p.m. Geological: “The Origin of Certain Novaculites and Quartzites,” by Mr. Frank Rutley; “The Occurrence of Perlitic Cracks in Quartz,” by Mr. W. W. Watts.  
 8 p.m. Microscopical: “The Uropodinae,” by Mr. A. D. Michael.  
 8 p.m. Meteorological: “Relation between the Mean Quarterly Temperature and the Death Rate,” and “Duration and Lateral Extent of Gusts of Wind, and the Measurement of their Intensity,” by Mr. W. H. Dines; “Effect on the Readings of the Dry Bulb of the Close Proximity of the Reservoir of the Wet Bulb Thermometer,” by Mr. F. Gaster; “The Calculation of Photographic Cloud Measurements,” by Dr. K. G. Olsson; “Sudden Changes of the Barometer in the Hebrides on February 23, 1894,” by Mr. R. H. Scott.  
 8 p.m. Folk-Lore: “P. lish and Serbian Demonology as exemplified in their Folk-Tales,” by Mr. J. T. Naske.  
 8 p.m. Elizabethan: “The Elizabethan Sonneteers,” by Mr. J. E. Baker.  
 THURSDAY, March 22, 8 p.m. Chemical: Anniversary Meeting.

## SCIENCE.

## THREE TRANSLATIONS OF HERODAS.

- I mimi di Heroda.* By G. Setti. (Modena.)  
*Die Mimiamben des Herondas.* Deutsch mit Einleitung und Anmerkungen. By Otto Crusius. (Göttingen.)  
*Les Mimes d'Herondas.* By G. Dalmeyda. (Paris.)

THE first of these three small volumes is a translation into Italian prose of the newly-discovered Mimes of Herodas. Twelve engravings from the antique illustrate the various scenes which the mimographer has placed so vividly before us. Among them is the well-known picture of a schoolroom with boys seated conning their lessons, each watched by his attendant pedagogue; while on the right of the painting a young man, switch high in air, is administering corporal chastisement to a delinquent, whose arms are supported on the shoulders of a somewhat older youth, while his feet are held up from the ground by a boy behind him.

Setti's work was mostly written before the publication of Crusius' *Untersuchungen*; and the translation would probably have been considerably modified by a careful study of that work. But the translation is only a part, and not the best part, of the book. In sixty-five pages of Introduction (*Proemio*) Setti speaks of the discovery of the papyrus, its publication almost simultaneously by Kenyon and Rutherford, the state of our knowledge of Herodas before the discovery, the new light in which he is now presented, the character of his poetry,

his probable date, the writers of Alexandrian or subsequent epochs with whom he may be compared, or who seem to have been modelled upon him. Each Mime is analysed, and the accompaniments of each scene in these little dramas of everyday life sketched. Of the introductions to Herodas which I have read, this appears to me the best as regards its judicial, and at the same time interesting, estimate of the Mimes as a literary product. Setti is inclined to rank them very high. Herodas (such he considers the better spelling of the name, as it is certainly the form which MSS. most frequently present) is "a new star rising on the horizon of poetic idealism," not, indeed, comparable with Theocritus, whose enchanting pictures of rustic life and scenery find no parallel in the Mimes, but unique in the delicacy and clearness with which he has represented and idealised the varieties of common and everyday existence. Of his types—the procuress, the pander, the incorrigible boy, the women in the temple of Asklepios, the jealous lady, the women in confabulation, the shoemaker—Setti inclines to prefer the fifth, herein agreeing with Piccolomini; allowing, however, that others—e.g., Weil and Crusius—rank the second (Battarus) higher. A larger number of readers, I fancy, will agree with me that Cottalus (III.) is the best sketch of an idle boy that has ever been drawn. In some cases, as in VI. and VII., the lacunae in the papyrus unhappily mar the effect, and leave an imperfect impression. Over these two, which are obviously connected, an animated controversy has been raised; but there can be little doubt, as Setti shows, that the prevailing view, which Rutherford was the first to propound, and this alone, gives an adequate explanation of the mystery. Readers of the Mimes will do well to refer on this point to pp. xiv., xvii. of the *Proemio*. That Herodas not only pleased his contemporaries, but was conscious of his success, is probable from the fragment in which he compares himself with Hipponax, the minstrel of old time, as singing choliambi to the listening Ionians. As illustrating the Mimes, Setti considers Lucian—especially the *Dialogues of Courtesans* and the *Letters of Alciphron*—the most fruitful field. He emphasises, very justly, the fact, hardly yet weighed adequately, particularly in its connexion with the epoch of Herodas, that women are the central figures of almost all the Mimes. II. is, of course, an exception, yet even here Battarus produces his maltreated girl, to work more effectively upon the feelings of the judges. At least half of the humour of III. is the representation of Cottalus' enormities by his distracted mother.

Setti pays a well-deserved compliment to England, and specially to the authorities of the British Museum, for the re-discovery of the two finds, unequalled in importance—the *Ἀθηναίων Πολιτεία* and Herodas. Were Leopardi alive, he would repeat, with better reason, his verses to Mai. Yes, Mai's discoveries alone, in the early part of this century, can be compared with these, and with the earlier discovery (about 1850) of Hyperides: all alike the fruits of English enterprise and activity.

The new German translation of the Mimes by Crusius is in blank verse, occasionally varied by lines of shorter length. This form of verse he selected, in preference to the choliambi of the original, from a conviction that Schlegel's criticism on German experiments in this metre—

"Der Hinkiambus ist ein Vers für Kunst | richter,  
Die immerfort voll Naseweisheit mit | sprechen,  
Und eins nur wissen sollten, dass sie nichts | wissen"—

is justified by fact. The new version, the first, I believe, in blank verse which has been attempted, is spirited and very faithful to the Greek; more than this I do not venture to say. It is regrettable that so accomplished a poet as the late J. A. Symonds did not experiment on Herodas: his version, drawn up under the superintendence of Mr. Walter Headlam (whose edition, it is to be hoped, will not much longer be delayed), of course, exhibits his unrivalled command of our language; but, alas! it is in prose. It will be found in the second of Symonds's two volumes, now greatly expanded, on the Greek poets.

The Introduction, which Crusius has drawn up mainly for those who cannot read the Mimes in their Greek form, gives a *résumé* of his own and other researches. Much of the more recent criticism on them is noticed and sometimes adopted; in particular, the edition of Meister and the French work of Dalmeyda are hailed with the recognition which they justly claim. Chap. ii. gives an analysis of each poem in succession. The only point on which I feel inclined to quarrel is Crusius' acceptance of Diel's opinion that the anger or fury of Cottalus' mother is exaggerated. I can find in this exquisite sketch nothing that is not strictly true to nature. A few lashes more or less from a schoolmaster who knew his trade would hardly do much harm; and Cottalus is nowhere represented as a delicate or tender boy: on the contrary, he plays with porters, is not afraid of getting his back abraded, sits on the roof of the house with his feet dangling, and is known to the whole neighbourhood as Metrotime's scapegrace.\* Chap. iii. reviews the arguments of date. It is provoking that they are, to my judgment, all unconvincing: that is to say, they are of a kind which only amounts to establishing a probability: of a kind which a single distinct chronological statement from antiquity would outweigh. Such, particularly, are the arguments drawn from the line, I. 30—

θεῶν ἀδελφῶν τέμενος, ὃ βασιλεὺς χρηστός,

and from the mention of the town Ἄκη in II. 16. To an Englishman the readiness with which Herodas is accepted on the continent as belonging to the era of the early Alexandrian poets and the first Ptolemies, is surprising. I say nothing of Maron, though I see that Mr. E. M. Thompson, in his work on Palaeography, adds his weighty authority to the supporters of the Augustan date. But, as

\* Has any one noticed the resemblance of the page-boy in Sir W. Scott's *Fortunes of Nigel*, c. xi. "He is by this time playing at hustle-cap and chuck-farthing with the most blackguard imps upon the wharf."

yet, to my knowledge, no one has suggested that Herodas may have lived 100 or 150 years later than the Germans agree to place him—that is, about 150 or 100 B.C. This, indeed, would be necessary if, as occurred to me in reading the epigram, the words of A. P. ix., 519.3, 4—

Πίομαι, ὡς ὕφελόν γε καὶ ἔγκαρον ἀνδρὸς ἀράξας  
Βρέγμα Φιλίππειος ἐξέπιον κεφαλῆς—

might be taken as a basis for restoring II., 73, reading there Φίλιππος, and explaining in both cases of Philip V., king of Macedonia from 220—179 B.C., a view which I hope to state more at length elsewhere.

Chap. iv. sketches the gradual development of the Mimiambus, the name from which Herodas seems to have himself designated his book of poems, Mimiambi, or Mimi in iambi. The first appearance in Greek literature of character-types corresponding to those of Herodas is, perhaps, to be found in the Sicilian Epicharmus, then, somewhat later, in Sophron, another Sicilian, whose Mimes were written, as the too scanty fragments show, in a kind of rhythmical prose. Sophron is believed to have largely influenced the form of Plato's *Dialogues*, as well as the greatest creation of the Hellenistic age—the New Comedy. It is probable that from Sophron was borrowed the main outline of Herodas' Mimiambi, alike in their short compass and their coarse, realistic humour. For the actual metre, however, he himself states that he had made Hipponax his exemplar:

μεθ' ἱππώνακτα τὸν πάλαι [κλεινὸν]  
τὰ κύλλα' αἰδεῖν Ξουθίδαις ἐπάρουσιν.

Crusius shows how admirably this metre suited the poet's purpose, by the prose-like and matter-of-fact character which the spondee in the sixth foot gives; and how the halting rhythm (choliambus), which is too marked to please in a lengthy composition, is highly effective in a short sustained scene. On this point much has still to be said. The two great masters of choliambic in Roman literature, Catullus and Martial, seem to have bound themselves by far stricter rules than Herodas. A line like II., 10—

οὔτε νόμον οὔτε προστάτην οὐρ ἔρχοντα—

pure prose, and almost directly taken from some orator, has few parallels in these; though Catullus' *Oratorem in Antium petitorem* is a pretty close approximation.

Chap. v. touches on the question, whether the Mimiambi were meant for acting or merely for reading; chap. vi., on the translator's aim in his version. The volume concludes with some notes in which the American J. H. Wright's interesting article on Herodas in *Harvard Studies* for 1893 is criticised; and new views from the later writers on Herodas are discussed or adopted. Some fluctuation of opinion is perceptible here, as compared with Crusius' earlier views in his Teubner edition and the *Untersuchungen*; but this is inevitable in the damaged and lacunose condition of the papyrus.

The French work of Dalmeyda is on the same lines as that of Setti. There is an introduction, a prose translation, and notes on the readings and interpretation. The

characterisation of his Mimes is excellently done, and may be quoted :

"L'art du poète consiste à leur (*i.e.*, les femmes) prêter un naturel, une aisance qui nous confond. Elles ne sont pas cyniques, car le cynisme implique bravade et défi: leur ton et leurs manières n'ont rien d'étudié, elles vivent pour elles-mêmes. C'est là le grand art du poète. Il crayonne des personnages à leur insu, le modèle pose sans le savoir."

Higher praise of the poet would be impossible. But I do not agree with Dalmeyda in finding misogyny in Herodas. In the first poem the procuress is only an average type of the class, and sets off by contrast the virtue of Metriche. In III., Cottalus' mother is perhaps somewhat peremptory in the number of lashes she orders the school-master to give him, but at heart she is a true mother: certainly no fury, no Megaera. In IV., the women in the temple of Asklepios chatter after their kind, but without a trace of anything vicious or corrupt. It is only in V., VI., VII. that the more sensual side of Greek life steps forward, and in a very marked way; but the text of the two last is in many places so wholly irrecoverable that we can only arrive at an imperfect idea of the real impression conveyed. Nor is it legitimate to infer from the eight specimens which accident has preserved that the far greater number lost must have dealt either mainly or exclusively with the characters of women. It would be a fairer inference that they were all drawn from common or low life. And here is our loss. Who does not recall the low-life sketches of Petronius in the *Cena Trimalchionis* as the best samples of pure comedy that Latin literature has preserved? They have a reality far beyond Plautus. Similar is the loss of Herodas. We cannot doubt, from the excellence of what has survived, that our knowledge of Greek life has suffered immeasurably from the destruction of the remainder.

Again, I dissent from Dalmeyda when he says that the Mimiambi have all the qualities of good familiar prose, and quotes Horace's *nisi quod pede certo Differt sermone, sermo merus*. If it were so, the occasional lines of mere prose would not stand out in such marked relief from the main body of each poem, nor would the effect produced be so distinct. To me it would never occur to compare them with the trimetres of Plautus, nor, indeed, with comedy at all. That is to say, they are exquisitely finished, and whatever carelessness is admitted is intentional. But the art of Herodas need not be Alexandrian, nor is much gained by the comparison with Callimachus and Apollonius Rhodius on pp. 59, *sqq.* The newly found fragment of the "Hecate," which Dalmeyda does not seem to have heard of, no doubt introduces occasional homely touches, as in the description of morning (p. 12, ed. Gomperz, 1893)—

ἡδὴ γὰρ ἑωθινὰ λύχνα φαίνει,  
αἰδεῖται καὶ ποῦ τις ἀνὴρ ὑδατηγὸς ἱμαῖον  
ἔγρει καὶ τιν' ἔχοντα παρὰ πλόον οἰκίον ἔξω  
τετριγῶς ὅπ' ἔμαζαν, ἀνιδρῶντες δὲ πυκνὰ  
διμῶλι χαλκῆς κωφώμενοι ἔνθον ἀκούειν.

But no real conclusion can be drawn from this or similar poetical realisms as to the co-existence of Callimachus and Herodas.

We might as well say that realism in poetry was a special phenomenon of the third century B.C. The most that can be said on this head is that it became then a resource of poetical art more consciously than before.

ROBINSON ELLIS.

#### SCIENCE NOTES.

MESSRS. SWAN SONNENSCHN & Co. will shortly publish a new book by Mr. J. W. Tutt, under the title of *Woodside, Burnside, Hillside, and Marsh*. It will consist of a series of illustrated literary sketches, on somewhat similar lines to the author's "Random Recollections of Woodland, Fen, and Hill," and will describe a series of natural history rambles in various parts of Kent and the Scotch Highlands, dealing with the natural objects and phenomena observed (geological, ornithological, entomological, botanical, and geographical) in a popular way, yet from the standpoint of the most recent scientific knowledge.

THE anniversary meeting of the Chemical Society will be held on Wednesday next, when an address will be delivered by the retiring president, Dr. H. E. Armstrong, and the officers and council for the year will be elected.

At the meeting of the Victoria Institute, to be held on Monday next, at 4.30 p.m., in the house of the Society of Arts, Prof. J. Prestwich will read a paper, entitled, "A Possible Cause for the Origin of the Tradition of the Flood."

A PORTRAIT of the late Sir Richard Owen has been presented to the Geological Society by Mr. Ernest Swain.

THE Easter excursion of the Geologists' Association this year will be to Bournemouth, the director being Mr. John Starkie Gardner. The president for the current year, elected at the last meeting, is Lieut.-Gen. C. A. McMahon.

THE council of the Royal Meteorological Society have arranged to hold, in the rooms of the Institution of Civil Engineers, at 25, Great George-street, S.W., from April 10 to 20, an exhibition of instruments, photographs, and drawings relating to the representation and measurement of clouds. They will also be glad to show any new meteorological instruments or apparatus invented or first constructed since the exhibition of last year, as well as photographs and drawings possessing meteorological interest.

THE *Journal of Physiology* will henceforth be published by Messrs. C. J. Clay & Sons, at the Cambridge University Press Warehouse. The editors are Prof. Michael Foster, and Mr. J. N. Langley, both of Trinity College, Cambridge.

#### PHILOLOGY NOTES.

WE are glad to hear that the lectures which Mr. T. G. Pinches has been delivering at the rooms of the Society of Biblical Archaeology, on the Assyrian language and the cuneiform inscriptions, have been well attended and the interest well sustained. It is announced that, after Easter, Mr. Le Page Renouf will resume from last year his lectures on Egyptology.

MESSRS. T. & T. CLARK, Edinburgh, announce a new Hand-Dictionary of the Syriac Language, by Dr. C. Brockelmann, of Breslau, a pupil of Nöldeke. The printing is being executed in the well-known establishment of Drugulin, of Leipzig. For the "root-words," Lagarde's Syriac type is used; and for the "derivatives" a smaller size of the same fount has been specially prepared for this work. It will contain about 800 crown quarto pages, and

will probably be issued in Parts, No. I. of which will be ready early this year. Prof. Nöldeke is to contribute a Preface.

#### REPORTS OF SOCIETIES.

ELIZABETHAN.—(Wednesday, Feb. 21.)

FREDERICK ROGERS, Esq., in the chair.—Mr. Arthur C. Hayward read a paper on "Elizabethan Slang." Mr. Hayward said that we must be careful, in dealing with Elizabethan slang, not to judge it entirely by present-day standards; much of it is now recognised English, while much of our modern slang was good Elizabethan English. The word "slang" is of comparatively modern origin. The older word, which "slang" to some extent replaces, is "cant," the name given to the secret language of thieves, rogues, and vagabonds, introduced into England by the gipsies in the reign of Henry VIII. Harrison, in his description of Elizabethan England, records that the first deviser of "Canting" or "Pedler's French," was hanged by the neck. The "cant" language was a strange medley of Hebrew, Latin, Sanskrit, Greek, Wallachian, Spanish, Flemish, Dutch, Celtic, and bastard Italian. The practice of such speech is world-wide. We have the French "argot," the Spanish "Germania," the Italian "gergo," and even the vagabonds among the Hottentots have their secret language, known as "curse-cat." The first lexicographer to recognise the word "slang" in its present sense was Grese, in 1785. Thomas Harman, in his *Caveat or Warning to Common Cursitors* (1566), describes twenty-three varieties of rogues and vagabonds, and gives a list of cant-words and their meanings. The twenty-three divisions of the "canting-crew" are as follows:—Men: Rufflers, Upright Men, Hookers or Anglers, Rogues, Wild Rogues, Priggers of Prauncers, Palliards, Fraters, Jarkmen or Patricoes, Freshwater Mariners or Whip Jackets, Drummers, Drunken Tinkers, Swaddlers, Abrams, and Kinchin Coes. Women: Demarders for Glimmer or Fire, Bawdy Baskets, Morts, Autem-Morts, Walking Morts, Daxies, Delles, Kinching Morts. One of Harman's descriptions contains a delightfully naïve remark. Says Harman: "Priggers of prauncers be horse-stealers, for 'to prig' signifieth, in their language, 'to steal'; and 'a prauncer' is a horse, so, being put together, the matter was playn. . . . I had the best gelding stolen out of my pasture that I had amongst others while this book was first a-printing." It was worth notice that the rogues and vagabonds, in revenge for his exposure of their professional secrets, seized upon Harman's name to enrich their vocabulary: "Harman" became a cant word for a pair of stocks. A careful perusal of Harman's list yields us some interesting results. Compare, for example, "Abram-man" with "to sham Araham," or "play the old soldier"; "beck," for a constable, with our own slang word "beak." "Commision" is still the slang term for "a shirt," generally in the abbreviated form: "mish." The word is found in this sense in the works of Taylor, the Water-Poet. "Cofe" or "cove" occurs with its present slang meaning in the "Witt's Recreation" (1654). Our present slang words, "nab," meaning to steal, and "nob," meaning the head, are good old English words having the same meanings. "Nab-chete" meant a hat or cap. "Chete" was a kind of suffix with no apparently definite meaning, till its frequent use led to the present word "cheat." Mr. Hayward introduced a large number of other examples, and quoted specimens of "cant" conversation and "cant" verse from Harman, J. Awdeley, ("Fraternitie of Vagabonds") S. Rowlands, Beaumont and Fletcher, and other authorities. He then dealt at some length with the Elizabethan equivalents for modern slang words and phrases. Most of the slang terms were called into use to express the common wants and failings of every-day life: money, drink, its takers and its consequences. Numerous examples were quoted from the Elizabethan poets and dramatists. In connexion with slang terms for money, it was recorded that Dean Swift once got into the pulpit and gave out as his text: "He that giveth to the poor, lendeth to the Lord." His sermon was short. "Now, my brethren," said he,



"if you are satisfied with the security, down with the dust." "Legem Pone," as a slang term for money, had its origin in the two Latin words which head the first Psalm for the twenty-fifth morning of the month: March 25 being the first great payday of the year. And as ready money was not always to be had in those days any more than at the present time, we find in Sedley's "Mulberry Garden" (1668) one of the characters saying: "I confess my *tick* is not good." Ticket formerly meant, among other things, a tradesman's bill; and taking things on credit and having them entered on a bill was called "taking them on ticket." The expression is found in Cotgrave's "English Treasury":

"Your courtier is mad to take up silks and velvets On ticket for his mistress; and your citizen Is mad to trust him."

When, however, neither "ready rhino" nor "tick" was obtainable, the Elizabethan still had one resource left. He could "lay something in lavender." "Good faith! rather than thou shouldst pawn a rag more, I'd lay my ladyship in lavender—if I knew where," exclaimed one of the characters in the old play of "Eastward Ho." The origin of this phrase was, of course, due to the fact that lavender was placed among the pawned goods to preserve them. Among other interesting slang terms dealt with by Mr. Hayward was that of "ragomofin." It was first met with in "Piers Plowman," and meant "one of the demons of hell." In "Piers Plowman" they also met with "ragman"—made from "rage-man"—meaning "the devil." "Rag-mad's Roll," of Scotch origin, came into use as a slang term for a lying document or "rigmorale." Elizabethan slang terms for personal chastisement were fairly numerous, and most of them are still in use. "Oyl of whip," for instance, will be recognised in its modern equivalent "strap-oil." Slang terms for hanging were also plentiful; that useful contrivance known as a derrick being traced to a celebrated hangman named Derrick. "Get-penny," of the same meaning as our "catch-penny"; "green," meaning gullible; "brown-study;" "blin-bottle," meaning policeman; "peck," for meat; "pash," meaning to strike heavily, or "bash"; "drab," "frump," to speak by the card; "to cool one's heels"; "Jericho," meaning a place of banishment; "to put anyone's nose out of joint," "to come in pudding-time," "not worth a rush," "strike me luck," meaning to conclude a bargain; "to get the canvas"—or as latter-day slang has it "to get the sack"; "to lie with a latchet"; "to give the Whetstone," or, as the modern version runs, "give the biscuit" for the biggest lie (aptly illustrated by Bacon's remark to Sir Kenelm Digby on the latter boasting that he had seen the philosopher's stone), and compound words such as "bibble-babble" and "helter-skelter" were among the numerous slang expressions used in Elizabethan times. In conclusion, Mr. Hayward said that slang in the sixteenth century was by no means so general as at the present time. That slang has its use as well as its abuse, a very little consideration will, I think, show us. It is always pithy, and it is often witty. It enables us to express in a few words ideas and opinions which would otherwise necessitate the use of a great many, and which sometimes could not even then be adequately expressed. It is a training school wherein words and phrases can serve for a probationary period before being admitted into the language.—A discussion followed, which was opened by the chairman and continued by Messrs. W. H. Cowham, J. A. Jenkinson, W. F. Aitken, R. J. Parker, Edgar Ham, W. Rickard, Nugent Chaplin, and James Ernest Baker.

SOCIETY OF HISTORICAL THEOLOGY.—(Oxford, Thursday, March 1.)

PROF. DR. O. PFLEIDERER, of Berlin, read a paper on "The Sources of the Theology of St. Paul, with especial reference to its Hellenic Elements." After analysing the psychological conditions of the apostle's conversion, the writer dealt with the processes of thought by which he became the creator of the doctrinal form of the Christian faith. From Gal. i. 11-12, it was inferred that, apart from the facts of the death on the cross and the appearances after the resurrection, other

traditions concerning the life or the teaching of Jesus contributed nothing to the theology of Paul. Even where he sets forth Christ as a moral example, he reflects only on his incarnation and death, not on his earthly conduct in life. Only by this abstraction from all externality could the ideal principle of the religion revealed in Jesus be set forth as holding universally good for all peoples and times. But even as the Apostle of Christ he could not deny the Jewish theologian. His thinking remained positive, a reflecting on the basis of given authorities; and he followed the method of the Jewish schools in his conviction of the verbal inspiration of Scripture, which resulted on the one hand in bondage to the letter of the individual passage taken out of its connexion, and treated as a divine oracle, and on the other, in the freest interpretation of the letter by the substitution of a quite other so-called spiritual sense. This had long been practised in both Palestine and Alexandria. These two schools of Jewish theology further furnished other important contributions. (1) The Pharisean theology construed the religious relationship from legal points of view throughout, and elaborated a theory by which the superfluous merit of the eminent just might be imputed to sinners for the covering of their own defects. This doctrine was not applied by the Pharisees to the Messiah, as the worldly direction of their Messianic idea excluded the thought of his suffering and death. But it was natural that Paul should apply the universal theory of his school to the special case of the martyr death of Jesus, and should see in this death an expiation contrived by God for the atonement of the sinful world (Rom. iii. 25, 2 Cor. v. 19 ff., Gal. iii. 19). This idea, starting from the juristic theory of the Pharisees, and operating with its categories, came to the remarkable result of abrogating the legal religion of Judaism, and putting in its place God's universal will of grace. (2) Whether Paul was acquainted with the writings of Philo could not be proved; but he doubtless knew and used the "Wisdom of Solomon." The view of man in 1 Cor. ii. corresponded with that in Wisdom viii.-ix.; but the dualism between the flesh and the spirit was subdued with Paul in the one person of Jesus Christ, the spiritual man who sprang from heaven, and was elevated to heaven. "The heavenly pre-existence of Christ was for Paul the logical postulate for the explanation of what Christ became through his death and resurrection. But this had its point of attachment in the Alexandrian distinction between the ideal heavenly man created after God's image: and the earthly man, a sensibly dimmed and sensually differentiated likeness of that image, a theory which, resting on the Platonic idealism, appears even before Paul to have had an influence on the Rabbinical interpretation of Scripture. Here was the natural frame for one of the profoundest ideas in the history of religion. In two special points the further dependence of Paul on the Alexandrian Wisdom might be shown, (1) the judgment of heathenism, and (2) the eschatology. The author of Wisdom wavers between a milder and severer judgment of heathenism (cp. xiii. 1 and xiii. 8-9, ii. 21). The same discordance is found in Paul (cp. Rom. i. 20 ff. and Gal. iv. 1-9), according to which latter passage heathenism is not the consequence of a falling away from the true faith in God, but is a still imperfect childlike stage of development of the human knowledge of God, which forms a necessary stage of transition to the true religion (compare the sketch in 1 Cor. xv. 4, 5 ff., of the ascending process of humanity from the sensuous to the spiritual, a fundamental thought of Hellenism, in distinction from the Pharisean judgment of sin in general, and of heathenism in particular, as a free and punishable offence). The influence of the Alexandrian doctrine of immortality strengthened the apostle's wish for a union with the Lord Christ immediately after death, in place of the earlier conception of an interval of sleep followed by a general resurrection (cp. Wisd. ix. 15, 2 Cor. v. 1 and 4, Wisd. vi. 20, Phil. i. 23). In the decline of the expectation of the Parousia, this idealistic hope of the individual blessedness was of the utmost importance for the future of Christianity. The connexion with the heavenly world effected through faith in the risen Christ needed, however, an embodiment in visible signs and acts of the kind that heathenism had in the

symbolism of the mysteries. And the paper concluded with a brief treatment of Baptism and the Lord's Supper in their analogy with the Eleusinian Mysteries, the writer expressing his general concurrence with the theory of the origin of the Lord's Supper recently developed by Prof. Gardner, in which he found the complement to his own previously published hypothesis, that the Pauline doctrine of baptism stands in historical connexion with the Mysteries. Thus the Pauline theology had its sources in Judaism and Hellenism, their synthesis being effected for him under the inspiration of the Spirit of Christ.

## FINE ART.

### THE ROYAL SCOTTISH ACADEMY.

THE Royal Scottish Academy have resolved to make their exhibition of the present year exclusively a display of Scottish art. None of such loan works by English painters as have given diversity to the walls on former occasions have been sought for; and all the prominent pictures that are shown are either current work painted in the North, or the productions of Scottish painters settled in London, and more or less closely connected with the Academy of their native country.

Considering that they have depended altogether upon their own resources, the exhibition is an interesting and attractive one. The president, Sir George Reid, is admirably represented by four examples of his portraiture, so firm in draughtsmanship, so expressive of personality as revealed in form and feature. The half-length of the Rev. Dr. Walter Smith, the poet of "Olrig Grange," depicted in his robes as Moderator of the Free Church of Scotland, is admirable in the forcible modelling of the head; not less successful as a likeness is that of Prof. Grainger Stewart; while the standing full-length of Lord Mountstephen is distinguished by well-marked and characteristic individuality of attitude. A delicate and pleasantly spontaneous and unlaboured example of the artist's landscape work, "A Highland Pastoral," also hangs on the walls of the great room.

Among the figure pictures, we have an important work of historical genre, by Mr. G. O. Reid, representing the reception by the English Jacobites assembled in the Smyrna Coffee-house, London, of the news of Prince Charles's victory at Prestonpans. The scene is imagined in a dramatic and telling manner: the party that enter reverently lifting their hats as they proclaim the tidings, and the inmates of the antique panelled room rising in eager haste as they receive the welcome intelligence: and the gay, old-world costumes of the figures are rendered with a delicate touch and much charm of subtly-blended colour. Mr. C. Martin Hardie portrays effectively the meeting of Burns and Scott at the house of Prof. Ferguson in Edinburgh: and by Mr. Allan Stewart is a vigorously handled, if rather coldly toned, figure-picture, representing survivors of the Spanish Armada landing on the island of Mull, and soliciting shelter from the Highland chief of the district. Among the landscapes with figures, the first place is held by Mr. Robert McGregor's "Returning from the Market," in which the forms of rustics, and their ass laden with vegetables, are placed in very true and harmonious relation against a background stretch of sand and sea, and beneath a delicately painted grey sky.

In pure landscape Mr. W. D. McKay renders the full green leafage of summer in two of his pictures; but the best of his works is a little subject of "Cattle Feeding—Early Winter," distinguished by delicate refinement in the portrayal of a misty morning effect. By Mr. MacWhirter is a large and effective, if rather

spectacular, view of "Edinburgh from St. Anthony's Chapel," under a richly-coloured sunset effect. Mr. A. D. Reid has been at work in Holland, and sends a couple of renderings of the old buildings and quays at Campveere, which, in their skilful composition and their quietly harmonious tonality, are eminently pleasing and restful. Mr. J. Campbell Noble is represented by several vigorous sea pieces, painted from the Northumberland coast, rendering with keen perception the forms of storm-tossed waves. The landscape art of Mr. Robert Noble possesses something of the dignity and quietude that distinguished the early English school. The finest among his five exhibits is a view of "Esher Heath, Surrey," a dark stretch of richly toned moorland, dominated by a sky of singular brilliancy. In his "Woodside Path, Torr, Galloway," Mr. David Farquharson shows a pleasant, softly-coloured evening effect; and in his "Fresty Morning" Mr. G. W. Johnstone is successful in his rendering of tone and atmosphere, and in catching a sense of extended space.

In addition to the work shown by the president, we have three important examples of portraiture by Mr. W. E. Lockhart. His characteristic half-length of the Speaker of the House of Commons has already been seen at the Royal Academy; his portrait of "Miss Anita Lockhart," a study in various tones of white and flesh-colour, is one of the most successful works of the kind that we have seen from his brush. The chief success this year of Mr. M'Taggart—an artist always fresh and daring in his work, always original in his view of nature—is a powerful full-length of a child on the sea shore, remarkable for its forcible brush work, and for its brilliant use of potent tones of blue and orange. Mr. C. Martin Hardie shows a graceful portrait of a lady in green velvet. Mr. Robert Gibb is represented by portraits of "The Rev. Thomas Kennedy, D.D.," and "Miss Jean Robson"; and Mr. James Guthrie, in addition to a clever character-study of a villager, has a seated half-length of an unnamed gentleman, excellent in its quietude of tone and sense of atmosphere.

Among the animal-pictures of the exhibition is one of exceptional quality: Mr. Robert Alexander's rendering of terriers, grouped in a wood, beside a game-basket filled with rabbits.

In the Water-Colour Room is one of Mr. Arthur Melville's clever impressionistic colour-studies, "A Moorish Procession, Tangiers." Mr. H. W. Kerr shows a portrait on a scale unusual in this medium, a life-size half-length of Ex-Provost Aitken, of Leith; and a bit of excellent character-painting, "The Minister's Man." Here the most accomplished of the landscapes are by Mr. R. B. Nisbet and Mr. Thomas Scott.

Among the works of sculpture are a graceful bust of Zélie de Lussan as "Carimen," and a powerful bronze of "Thomas Carlyle," by Mr. Pittendirgh Macgillivray, who also shows a dignified decorative panel in bas-relief of a procession of musicians. Mr. Birnie Rhind has reduced models for the statues of the late Thomas Coats and Sir Peter Coats at Paisley, which include admirable symbolical reliefs to be executed in bronze on the pedestals. Mr. D. W. Stevenson is represented by busts of the Rev. Dr. McGregor, the late Bishop of Carlisle, and Principal Cairns. Mr. John Hutchison sends his bust of Her Majesty, modelled at Windsor Castle in 1888; and several reliefs and wax models for goldsmith's work by the late Clark Stanton are included.

### THE HIMALAYAS.

It is no disparagement to the artistic ability of Mr. A. D. McCormick to say that the exhibition of his drawings at the Japanese Gallery in Bond-street derives a great part of its interest from its connexion with Mr. Conway's recent expedition to the Himalayas. The appearance of the mountains which compose the loftiest range in the world and the longest glacier, the sketch produced at the highest altitude at which artist ever drew: these are sufficient attractions in themselves. From this point of view, the main defect in the collection is the absence of any drawing of the Pioneer Peak, the ascent of which was the crowning feat of the expedition; but this was unavoidable, as the party did not see it till they were right under it.

The drawings of Mr. McCormick present a tolerably consecutive series, from the time the party entered the Straits of Gibraltar to their return to Srinagar *via* Leh, the capital of Ladak. As pictures, some of the most charming are from the neighbourhood of Srinagar, and on the Dal Lake, as the Corot-like "From the Chinari Bagh, Srinagar," and "Boats on the Dal Lake," which, though very small and slight, "vibrates," as the French would say, with light and colour. To climbers, perhaps, the sketches of K2 (28,250 feet), of Nanga Parbat (26,630 feet), and the Chiring Chish buttress of Rakipushi (25,550 feet) will have greater charms, or the glimpses of the Baltoro Glacier, and of that snowfield at the head of it which the artist managed to sketch 20,000 feet above the level of the sea, while his companions were climbing the Pioneer Peak.

The sketches are necessarily slight and fragmentary; but they are never empty or uninteresting, as they seize the character of the strange peaks and record a great variety of beautiful effects of light and colour on rock and snow. Possessed naturally with the good gifts of an artist—the sense of form and colour, Mr. McCormick's experience in the Himalayas has most usefully developed his skill in swift record of transitory sights; and the happy way in which he has introduced figures with a few lively and picturesque touches is one of many reasons why we may look forward to his future work as an artist with more than usual confidence and interest.

Several of these sketches will be reproduced as illustrations to Mr. Conway's account of his expedition, which will shortly be published by Mr. Fisher Unwin.

COSMO MONKHOUSE.

### LETTER FROM EGYPT.

Dahabiyeh Istar, Assuan: Feb. 20, 1894.

I HAVE returned from Nubia with a goodly amount of epigraphic spoil. This has accumulated largely since my last letter was written, as we spent some time at each of the temples of the ancient Dodekaschoenos which still remain above ground. We have also discovered the remains of two other temples which were hitherto unknown. One of these occupies the north-western part of the enclosure of a large fortress of mud-brick which we found about three miles to the north of Dakkeh, and opposite Koshtemneh, near which I copied a *graffito* stating that the place was called "the Good House." The fortress resembles that of Matuga, though on a smaller scale; and the bulbous bases of the columns of the temple, which stand on a great platform of crude brick, indicate that it was built in the time of the XVIIIth Dynasty. It was at Dimri, between Qertassi and Debot, that we came across the relics of the second temple, in the shape of large cut stones, the fragment of a royal cartouche, and an inscribed block of gray granite. The

latter seems to show that the place was called "the Temple of Shet."

On our way to Maharraqa we explored the so-called Roman city of Mehendi and found that it was of Coptic origin, without a vestige of anything Roman about it. On the rocks I observed some Christian emblems, including Noah's dove with the olive branch in its mouth, the Good Shepherd, and the *cruz ansata* used for the Christian cross. The southern gate of the city has been constructed with stones from some old Egyptian temple, and the sculptures on them show that it must have belonged to a good period of art.

We examined the temple of Dakkeh pretty thoroughly from both an architectural and an epigraphic point of view. On one of the blocks which have fallen from the north wall of the sanctuary of the Ethiopian king Arq-Amon, I found some later additions to the inscriptions of the latter, which contain not only the name of Tiberius Caesar, but also the name of a Cleopatra, not, however, enclosed in a cartouche. The wife of Arq-Amon, it may be noted, was a Cleopatra. I may add that the scene in which Arq-Amon is represented offering worship to the deified Per-aa, or Pharaoh, of Senem cannot bear the interpretation commonly assigned to it. There can be no question of an act of homage performed by the Ethiopian prince to the reigning Ptolemy of Egypt, since at Kalabsheh Augustus is similarly represented adoring "the Pharaoh of Senem," who is here identified with Horisiesis, and at Philae Ptolemy Philadelphus—the contemporary of Arq-Amon or Ergamenes according to Diodorus—also offers adoration to "the Pharaoh of Senem, the great god of Abaton." Last year I discovered a stèle of Ra-mer-en of the VIth Dynasty, which stated that he had received the homage of the Nubian princes in the island of Senem or Bigeh; and it is therefore possible that in Ra-mer-en we are to see the original of the deified "Pharaoh of Senem."

At Kubbân, opposite Dakkeh, Mr. Wilbour bought a statue of a hitherto unknown "royal son of Kush" called Haq; and about a mile to the north of the old fortress I found some hieroglyphic inscriptions on a rock, in one of which mention is made of "the 12 schoeni." In the ruined town of Qirsh or Sabagura, opposite Gerf Hosain, we found nothing, and went on to Dendûr, where we copied all the texts. Among them is the well-known Coptic inscription, which refers to the Nubian king Eirpanome and the bishop Theodore, who transformed the temple of Philae into a church. The text of the inscription published by M. E. Revillout in the *Revue Egyptologique* (iv. 3, 4, pp. 167, 168), needs several corrections. In some of the hieroglyphic inscriptions of Dendûr the sacred name of the place is given as "the city of the divine brothers," who, as Mr. Wilbour pointed out to me, are clearly the two deified sons of the Ethiopian prince Kupa who were worshipped there. It is noticeable that, in the Greek verses copied by Prof. Mahaffy and myself at Kalabsheh, mention is made of another pair of deified brothers, Breith and Mandoulis, who are identified with the twin stars Castor and Pollux. Among the ruins of the ancient city to the north of the temple of Dendûr, I discovered the image of either Kupa or Petisis, the elder of the two brethren, which long ago had been dragged out of the shrine. In spite of the barbarous character of the art, the image is interesting, as it combines a coarse reproduction of late Roman workmanship with the details of Nubian dress as exhibited in the figures on the dado of the Roman chamber at Dakkeh. Thus, a girdle with pendants attached to it runs under the naked stomach, and the

waist is bare except for a belt. On the other hand, a cloak is thrown over the shoulders, which covers the left breast but leaves visible a collar round the neck. Near the statue is a fragment of an altar in the Roman style.

Kalabsheh again detained us for some time, and I discovered there a somewhat long inscription in cursive Latin dated in the twelfth year of Nerva Trajan. One of the hieroglyphic texts copied by Mr. Wilbour mentions "Amon-Ra of Perem" or Primis. Primis Parva is usually identified with Ibrim, though according to Ptolemy it ought to be higher up the Nile. I have already noticed that the Greek *proskynēmata* make it impossible to accept the suggestion of Lepsius, that the long inscription in Ethiopian demotic which adorns one of the columns of the court at Kalabsheh contains the same text as the celebrated Greek inscription of the Nubian king Silco which is engraved on the adjoining column. The *proskynēmata* which belongs to the time of the Antonines were painted on the stone after the Ethiopian inscription was engraved, whereas Silco flourished subsequent to the age of Diocletian. Whether, however, Silco was a Christian, as is commonly assumed, is doubtful. Prof. Mahaffy sees nothing in his inscription which necessitates such a conclusion; and under it I have found a picture of the king representing him on horseback, in a costume partly Roman partly Nubian, with a fallen enemy beneath the front legs of his horse, and a flying Victory offering him a wreath. To the left is the Horus hawk. The whole design, it will be seen, is distinctively pagan.

At the entrance to the temple is a mutilated inscription, stating that it was changed into a church and dedicated to Arkhilas (Archelaus) and other martyrs by Epimakhos, "bishop of Talmis." The name of Epimakhos occurs in a long text, written in Coptic letters, but apparently in the "Nubian" language, which I copied at Gebel Addeh, south of Abu-Simbel. Epimakhos may have lived shortly after Theodoret of Philae; at all events while at Philae we are told that "the cross has triumphed," at Kalabsheh the word *σταυρος* "cross" is repeated four times. I rescued from destruction at Kalabsheh another Christian monument, a rude seated figure of stone, with an inscription on the throne recording the name of a certain *βελητρίης* or "veredarius." Before parting from the early Christians of Nubia, I must not forget to say that one of the texts I copied at Faras is an early Coptic version of a letter of Abgarus (*Αβγαρος*) "king of Edessa." A. H. SAYCE.

#### NOTES ON ART AND ARCHAEOLOGY.

Albert Moore: his Life and Works, is the title of an illustrated volume which will be issued in the early autumn, under the editorship of Mr. Alfred Lys Baldry, who was a pupil and personal friend of the deceased artist. With a view to making the book as complete as possible, the editor will be grateful for the co-operation of the owners of pictures, sketches, or other material of interest. Communications should be addressed to the care of Messrs. George Bell & Sons, York-street, Covent Garden.

A LECTURE delivered at South Place Chapel, by Mr. Frederick Rogers, President of the Vellum Binders' Society, on "The Arts of Bookbinding," will be published this week in pamphlet form, by Messrs. Sonnenschein.

THE Trustees of the National Gallery have just acquired, an important diptych, by Fra Angelico, representing "the Annunciation." It was painted for the Church of San Francesco, near San Miniato, Florence.

THE widow of the late Frederick L. Ames, of Boston, has given to the Boston Museum of Fine Arts two magnificent Rembrandts, which had been lent for exhibition at the time of his death. They are life-size portraits of Dr. Tulpp and Mrs. Tulpp, both dated 1634. She has also presented a crystal from Japan, which claims to be the largest in the world, weighing nineteen pounds; a large jade vase, set on a gold base and studded with precious stones; and a Persian rug, made in the early part of the sixteenth century.

THE last number of *L'Anthropologie* contains the conclusion of M. Solomon Reinach's article entitled "Le Mirage Oriental," to which we have already called attention in the ACADEMY of February 24. He here deals with the Aegean civilisation: that is to say, with the discoveries of Schliemann and Prof. Flinders Petrie, in connexion with all the other archaeological evidence. His main thesis is that the culture represented is not due to Egypt or Chaldaea, though it may show contact with both; but that it is essentially Western and European. He admits that there must have been in the remote past periods of progress, affected by external stimulus, and also periods of stagnation and even of decadence. But, on the whole, he maintains that the greater part of Europe in prehistoric times shared a common civilisation, which was not derived from Egypt or from Phoenicia. The original source of it he would place in Central or perhaps in Northern Europe, whence it radiated south in all directions—to Spain, Italy and Sicily, Greece and Asia Minor. He goes so far as to fit into his theory such intractable material as the Hittites, the Etruscans, and the Pelasgi. Apart from its boldness, a special feature of his theory is the allowance it makes for the flux and reflux of hostile influences, and for successive waves of migration. Following Prof. Petrie, he would date the first contact of Europe with Greece as early as the twenty-eighth century B.C.

WE quote the following from the Cairo correspondent of the *Times*, under date of March 11:

"The excavations by M. de Morgan at the brick pyramid of Dashur have yielded a large find of jewelry and gold ornaments bearing cartouches of Kings Usertesen II. and III. and Amenemhat III. Brugsch Bey, who is now arranging them in the Ghizeh Museum, considers that they far surpass in beauty and exquisite workmanship anything previously found in Egypt. The kings' tombs have not yet been found, and the broken condition of the sarcophagi indicates that the place had been rifled. The pyramid building itself does not contain any chamber, but an extensive necropolis for royal personages is cut out of the rock on which the pyramid stands, and a large extent is still unexplored, which is expected to yield still more valuable treasures."

#### MUSIC.

##### RECENT CONCERTS.

MR. HENSCHEL held his seventh concert last week, and with great success. M. Sauret gave a brilliant rendering of Moszkowski's Violin Concerto in C, a work more remarkable for dexterity than for depth. The programme included, by the way, Beethoven's greatest Overture, the "Leonore" No. 3, and, in the opinion of many, his greatest Symphony, No. 5, in C minor; and at the concluding concert, after Easter, the whole programme will be devoted to the Bonn master. Dr. Richter, for special reasons, favours Wagner, and Mr. Henschel thus restores the balance. Beethoven and Wagner may throw their predecessors into the shade, but not each other: they worked on different lines, and it is quite possible to hold to the one without despising the other. Mrs. Henschel's excellent singing of her husband's

"Spring" song, with orchestral accompaniment, deserves mention.

Dr. Joachim paid his annual visit to the Crystal Palace on Saturday, and performed his Violin Concerto (Op. 77), also Beethoven's Romance in F, and, by way of encore, a Bach solo. He attracted an immense audience, and played magnificently. There are days when the eminent violinist seems to bear light marks of the finger of time; at other times, as on Saturday, he displays the vigour of ripe manhood. By way of compliment, the Palace programme opened with Dr. Joachim's "Elegiac" Overture, produced at Cambridge in 1877, when the degree of Doctor of Music was conferred upon the composer.

At the Saturday Popular Concert, Mr. Santley sang no less than six songs by E. Wright, a lady composer. In the first three she seems to have tried to write in the simple old English Ballad style, and in the other three more after the manner of Schumann or Grieg. The music is unequal: it often shows taste and real feeling, but there are some dull, not to say commonplace moments. The setting of the first stanza of "When I awake" is particularly refined. Mr. Santley was in good voice. The name of Thalberg is rarely seen nowadays on a programme. Miss Eibenschütz played three of his studies, and played them remarkably well. As practice, they may be highly recommended, for they were written by one who was master of the keyboard. But the music is formal, and therefore cold. There are many pianoforte pieces far more deserving of a hearing.

The Monday concert included no novelty, but the exceedingly fine rendering of Brahms's Sextet in B flat under the leadership of Dr. Joachim deserves record. One cannot, however, but regret that an encore was accepted for the Scherzo. Herr Schönberger's reading of Chopin's Ballad in F major (Op. 38) was, on the whole, good; but in the storm-and-stress passages, the quality of tone was slightly harsh. The pianist manfully resisted the encore. Miss Schidrowitz and Miss Zagury contributed vocal duets, singing in a pleasing, artistic manner.

A morning concert for the relief of the distressed in the metropolis was given at Queen's Hall on Tuesday afternoon. There was a fair audience, and the programme included the names of many popular vocalists and instrumentalists. Recitations were also given by Mrs. Clement Scott and Mr. Charles Warner.

The Tchaikowsky Symphony in B minor was performed for the second time at the second Philharmonic Concert—a special honour, and one of which the work is well worthy. The music may not be all on the same high level; but there is such *vis viva* in it, such structural skill, and such picturesque orchestration, that the interest never flags for a single moment. The first and third movements are scarcely equal to the other two, as regards perfection of form. In the opening Allegro the composer seems to linger lovingly, but too long, on the second beautiful theme, while in the Scherzo the Coda is too prolonged. Whether Tchaikowsky, had he lived, would have revised his work one cannot say; but, such as it is, it remains a noble memorial of the Russian composer, which will secure for him a high place in the annals of Russian musical art. The performance, under the direction of Dr. Mackenzie, was, with exception, perhaps, of the Scherzo, which required a little more dainty reading, very fine. Miss Fanny Davies gave a most able and sympathetic performance of Beethoven's Concerto in G; she was, in fact, at her best. M. Emile Sauré gave a thoroughly artistic rendering of Dr. Mackenzie's "Pibroch"; and Mme. de Vere Sapio was enormously applauded for her clever singing in Ambrose Thomas's "Scène et Air" from "Hamlet." J. S. SHEDLOCK.



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The story of Henrietta's youth reads like a chapter of romance. The youngest daughter of Charles I. and Henrietta Maria, she was born at Exeter in 1644, at the height of the great Civil War. It is probable that she did not see enough of her unhappy father to remember him. Her mother finding it necessary to take refuge in France, the child was confided to the care of Lady Dalkeith, afterwards Countess of Morton. The victorious Parliamentarians wished to place her with her brother and sister, the Duke of Gloucester and Princess Elizabeth, at St. James's Palace; but her custodian, unable to believe in their good intentions, resolved to put her beyond their reach. The intrepid lady

"disguised herself in a shabby cloak and gown, placed a hump of old rags on one shoulder to conceal her graceful figure, and, dressing the little princess in a ragged suit of boy's clothes, walked to Dover with the child on her back. None of the household at Oat-

lands were in the secret, excepting two servants named Lambert and Dyke, and a French valet, who passed as Lady Dalkeith's husband. The only risk of detection lay in the angry exclamations of the little princess herself, who resented the shabby dress she wore as much as the name of Pierre, which had been given her for the time, and told everyone they met on the road that she was not Pierre but the princess, and that these rags were not her real clothes. Fortunately her baby language did not arouse suspicion; and Sir John Berkeley, who, following at some distance, kept his eye on the travellers all the way, saw them safely on board the French boat for Calais."

Henrietta Maria, then a pensioner at the Louvre of the French court, was overjoyed to recover possession of her child, who soon became necessary to her very existence, and whom she brought up as a Roman Catholic. Poverty was to be no stranger to that little household. The mother had parted with all her money and jewels in helping the royalist cause; and during the troubles of the Fronde her pension was unavoidably stopped. "Posterity," says the Cardinal de Retz, in his *Memoirs*, "will hardly believe that a Queen of England and a granddaughter of Henri Quatre were without firewood at the Louvre in the month of January."

In marked contrast to this temporary misery was the position to which Henrietta presently rose at court. Pretty, graceful, clever, accomplished, vivacious, warm-hearted, and endowed with her father's refined tastes in literature and art, she became a conspicuous figure there at a very early age. It is impossible to read the memoirs and correspondence of that period without feeling that she exercised a sort of fascination over those about her. But for a slight deformity, says Beaumelle, she would have been a masterpiece of nature. "As it was," he adds, "there was no one at court to be compared with her." Anne of Austria wished her to be the wife of the young Louis XIV., who, however, turned a deaf ear to the suggestion, and soon afterwards espoused Marie Thérèse. In the following year, 1661, Henrietta was united to his only brother, the Duc d'Orléans, otherwise Monsieur. It is not surprising to learn that her life with him was anything but happy. In the words of Saint-Simon, "he was a woman with all the faults of a woman, and none of her virtues—childish, feeble, idle, gossiping, curious, vain, suspicious, incapable of holding his tongue, and taking pleasure in spreading slander and making mischief." The echoes of the wedding bells had scarcely died away when scandal was busy with her name. Louis, at length sensible of her charms of mind and person, showed a distinct preference for her society, as she did for his:

"His natural ascendancy of character might well captivate the fancy of a maiden barely seventeen years old. Here was a prince, full of great schemes and noble ambitions, ready to share his dreams with her and to seek her sympathy. The friendship which sprang up between them had all the flavour of a romance. They wrote verses that were read and applauded by the whole court, and sent each other little notes, innocent enough in themselves, but which raised suspicions in other breasts. Significant looks were exchanged, and mysterious

whispers passed from one to another. Courtiers ventured to express their regret that Madame did not have a more exalted place at court, and to hint that, had the king known her better a year or two ago, he would have made her his queen. . . . On hot afternoons, Madame would drive out, attended by all the ladies of the court, to bathe in one of the clear streams which flow through the forest, and then ride back in the cool of the evening. The king himself, followed by his suite, would come to meet her and escort her home. . . . There were hunting expeditions in the woods, moonlight serenades prolonged far on into the night, and lonely rambles into the depths of the forest. . . . In all of these hunting parties or moonlight walks, the king was Madame's companion. She shared all his tastes, and entered into all his plans, with a spirit and a vivacity of which the poor, dull queen was utterly incapable. . . . They spent whole days together, and took long rambles in the woods, which lasted until two or three o'clock in the morning."

Naturally enough, all this gave rise to a good deal of uneasiness among the royal family, and Anne of Austria felt it necessary to have a voice in the matter.

"Madame was indignant with her mother-in-law, and complained of her unjust accusations to the king. Louis consoled her with assurances of his unalterable friendship. But they both felt the need of greater caution, if family peace was to be preserved; and for the first time Madame's eyes were opened to the dangers which threatened her youth and inexperience. Henceforth she took care to show the world that the king was no more to her than a brother-in-law for whom she had a sincere regard, and whose affection and good opinion she valued as they deserved."

At a later period, when the king had become the slave of Louise de la Vallière, Madame might have been found flirting with the Comte de Guiche, the most ardent and persevering of all her admirers. Burnet, perhaps remembering that she was a Roman Catholic, adopted the least charitable interpretation of her conduct; but there is no good reason to suppose that she was ever guilty of more than culpable thoughtlessness. La Faro, assumably not one of her friends, describes her as "vertueuse mais un peu coquette," which may be accepted as the fact. That she played a rather important part in current politics there can be no doubt. Probably to the annoyance of the English Ambassador in Paris, she became the chief means of communication between Louis XIV. and Charles II. Her royal brother-in-law had faith in her judgment, and intrusted her with state secrets of which it was not thought expedient that her narrow-minded husband should know anything. The object of her last visit to England, it will be remembered, was to induce Charles to join Louis in a league against the Dutch. In the same year, at the age of twenty-six, she was laid in her grave, Bossuet pronouncing over it the most superb of his funeral orations. Her too-early death, which occurred somewhat suddenly, is ascribed by Miss Cartwright to natural causes, though it is difficult, in view of all the evidence on the subject, to reject the suspicion that she was poisoned, not by the Duc d'Orléans, as was once supposed, but at the instigation of the Chevalier de Lorraine.



Charles's letters to his sister are about a hundred in number, and have been printed with all their eccentricities of spelling. Miss Cartwright must be congratulated upon her good fortune in having obtained access to them. Taken as a whole, they are eminently characteristic of the man. His indolence, his quickness of perception, his easy good-nature, his cynical humour, his laxity of morals, and, last but not least, his affection for his "dearest Minette," as he called Henrietta, whom he first saw during his visit to Paris in 1650—all this is brought before us in his correspondence with her. The depth of that affection is really beyond question. "Her influence over him," writes Colbert from the French Embassy in London, "was remarked by all; he wept when he parted with her, and whatever favour she asked of him was granted." From the first letter he is known to have sent her—this was before the Restoration—we take the following:

"I begin this letter in French by assuring you that I am very glad to be scolded by you. I withdraw what I said with great joy, since you scold me so pleasantly; but I will never take back the love I have for you; and you show me so much affection that the only quarrel we are ever likely to have will be as to which of us two loves the other best. In that respect I will never yield to you. . . . For the future, pray do not treat me with so much ceremony, or address me with so many Your Majesties, for between you and me there should be nothing but affection."

Nor did the Restoration make any difference in him respecting her:

"I hope you believe I love you as much as 'tis possible, I am sure I would venture all I have in the world to serve you, and have nothing so neere my harte, as how I may finde occasions to expresse that tender passion I have for my dearest Minette. . . . The kindness I have for you will not permit me to loose this occasion to coniuire you to continue your kindness to a brother who loves you more than he can expresse, which truth I hope you are so well persuaded of, as I may expect those returns which I shall strive to deserve. Deare sister, be kinde to me, and be confident that I am intirely yours.—C. R. For my Deare Sister the Princesse Henriette."

Again:

"I have been in very much paine for your indisposition, not so much that I thought it dangerous, but for feare that you should miscarry. I hope now you are out of that feare too, and for God's sake, my dearest sister, have a care for yourselfe and believe that I am more concerned in your health than I am in my owne, which I hope you do me the iustice to be confident of, since you know how much I love you. . . . I am very glad to finde that the King of France does still continue his confidence and kindness to you, which I am so sensible of that if I had no other reason to grounde my kindness to him but that, he may be most assured of my frindship so long as I live; and pray upon all occasions assure him of this."

In those days brothers and sisters were less reserved with each other than they are now. In 1665 the King learnt that she was *enceinte*:

"I hope you will have better lucke than the Duchesse (of York) here had, who was brought to bed, Monday last, of a girlie. One part I shall wish you to have, which is that you may have as easy a labour, for shee dispatched her

business in little more than an houer. I am afraid your shape is not so advantageously made for that convenience as hers is: however, a boy will recompense two grunts more, and so good night, for feare I fall into naturale philosophy before I thinke of it. I am entirely yours, C. R."

The "girlie" here referred to was Princess Anne, afterwards queen. The king's annoyance at the clandestine marriage of Frances Stewart, whom he wished to make one of his mistresses, and for whom Henrietta put in a word, is not to be mistaken:

"If you consider how hard a thing 'tis to swallow an injury done by a person I had so much tendernesse for, you will in some degree excuse the resentment I use towards her. You know my good nature enough to beleve that I could not be so severe if I had not great provocation, and I assure you her carriage towards me has been as bad as breach of frindship and faith can make it; therefore I hope you will pardon me if I cannot so soon forgett an injury which went so neere my hart."

For the rest, the king's letters, while adding nothing of importance to our knowledge of the period they cover, are not without historical interest. Here is his account of the fall of Clarendon:

"The ill-conduct of my L<sup>d</sup> Clarendon in my affaires has forced me to permitt many inquires to be made which otherwise I w<sup>d</sup> not have suffred the parliament to have done, though I must tell you that in themselves they are but inconvenient appearances rather than real mischives. There can be nothing advanced in the Parl. for my advantage till this matter of my L<sup>d</sup> Clarendon be over, but after that I shall be able to take my mesures to with them, as you will see the good effects of it; I am sure I will not part with any of my power, nor do I beleve that they will desire any unreesonable thing."

Other letters show his anxiety for a good understanding with France, his efforts to detach Louis XIV. from the Dutch alliance, and his occasional regard for the honour and interests of his country. His personal and political profligacy can never be excused; but it may be freely admitted that the general effect of this correspondence with that well-beloved sister is to make us think a little better of him than before.

Miss Cartwright's style, if not always marked by strict grammatical accuracy, is clear and unaffected. Her admiration of Henrietta does not go to unreasonable lengths, and the picture she sets before us may be accepted as substantially true. With the literary history of the Golden Age, however, she has but a superficial acquaintance. In regard to Molière, for instance, she is frequently astray. Take this reference to his position in or about the year 1661:

"His *Précieuses* . . . had been applauded by the whole society of the Hôtel Rambouillet, whose extravagances were the object of the poet's satire. 'In fact,' wrote Ménage, after being present at one of these performances and describing its extraordinary success, 'we are doing what Clovis was told to do of old by St. Rémi—we burn what we have adored, and we adore what we have burned.' *Les Femmes Savantes* and *Sganarelle* met with a still larger share of popularity."

In these three sentences there are no fewer than four errors. The Rambouillet ladies, far from applauding the "*Précieuses Ridicules*,"

looked upon it with ill-suppressed fury; Ménage's remark (made in a conversation with Chapelain after the first performance) was anticipatory of the effect of the piece: "We shall have to burn what we have adored, &c."; and the "*Femmes Savantes*," which by implication is here held to be contemporary with "*Sganarelle*," did not appear until ten or eleven years later. Then, too, we are told that the "*Misanthrope*" was "not a success at the time," whereas it is known to have been played in its *nouveauté* for the then considerable number of twenty-one nights. Miss Cartwright must also be reproached with a fault of omission. Long after 1667, when "*Andromaque*" came out, the playgoing world in Paris was divided into two camps as to the comparative merits of Corneille and Racine. While the controversy was at its height, Henrietta, struck by the analogy between her relations with Louis XIV. and the story of Titus and Berenice, persuaded the two dramatists to write a tragedy upon that story without each other's knowledge. The hero "sacrificed his feelings to a stern sense of duty," as the king had done in her case. What she may have deemed excellent sport was to be a source of bitter mortification to Corneille, the subject being one which he could not treat with so much command of pathos and tenderness as his brilliant young rival. It is certainly strange that in a well-nigh exhaustive biography of Henrietta, as Miss Cartwright's is, such an incident should have been recorded in less than a dozen lines.

FREDERICK HAWKINS.

*A Companion to Dante.* From the German of G. A. Scartazzini. By Arthur John Butler. (Macmillans.)

MR. BUTLER has done good service in bringing Dr. Scartazzini's latest work upon Dante within reach of English readers: The *Dante-Handbuch*, of which the present volume is a translation, was undertaken in response to repeated demands for a German version of the author's long-awaited *Prolegomeni della Divina Commedia*, published three years ago after a delay of more than ten years. Dr. Scartazzini, instead of merely translating the latter, availed himself of the opportunity thus offered of expounding his matter afresh by the light of further study, and of the numerous additions to Dantesque literature that had made their appearance since the publication of his Italian work. The *Handbuch*, therefore, may be regarded as something more than a new edition of the *Prolegomeni*; and as such it is entitled to independent notice, the former work having already been reviewed in these columns (ACADEMY, Jan. 3, 1891).

Those who are acquainted with the *Prolegomeni* will, as Mr. Butler observes in his preface, trace in the present volume a distinct advance in the direction of scepticism or "negative dogmatism." This sceptical tendency, which is characteristic of a certain class of continental scholars, marks the inevitable reaction against the uncritical and unscientific methods of the school of Dantists who flourished a genera-

tion or two ago. The best known representative of this school in England was probably the late Dean of Wells, whose two substantial volumes on Dante, the work of a man of undoubted scholarship and learning, are full of extravagant hypotheses and fantastic theories, based as often as not upon the airiest of assumptions. For a typical instance of what we mean, we need only refer the reader to the passage (vol. ii. p. 528), in which Dean Plumptre complacently pictures Dante worshipping in his own cathedral at Wells—the germ from which this bold conception sprang being neither more nor less than the casual mention by Dante of a clock in one part of the *Divina Commedia*, and of Wissant (the usual port of departure for passengers to England) in another. Like many other reactionaries, Dr. Scartazzini shows a decided inclination to rush into extremes. His present tendency, indeed, is manifestly towards the assumption of what we can only describe with Dr. Moore as an attitude of simple agnosticism in Dantesque matters. In dealing with the details of Dante's biography, for example, he is not content with a wholesome scepticism, but must needs go the length of treating as practically disproved everything that he considers unproved—a system of destructive criticism which, if universally applied, would result in the rejection of nine-tenths of the so-called facts of history.

As was to be expected, he expends a considerable amount of argument and ingenuity (which, we are bound to say, on one occasion at least comes perilously near being disingenuousness) on the much discussed questions as to the reality and identity of Beatrice. His latest pronouncement on the subject is an excellent illustration of the tendency referred to above. In the *Prolegomeni* he was satisfied with the conclusion that Dante's Beatrice was not Beatrice Portinari, but some Florentine maiden, who probably died unmarried, and whose name may or may not have been Beatrice—("non sembra potersi inferire con certezza che tale fosse veramente il nome di battesimo della fanciulla"). He now confidently asserts that Dante's Beatrice was not only not Beatrice Portinari, but that she was certainly not even called Beatrice at all! And as a proof "to every unprejudiced mind" that she died unmarried, he actually adduces the sentence, "ove nacque, vivette e morio la gentilissima donna," from the *Vita Nuova* (§ 41), which, he says, implies that she had never left her parent's house. A reference to the context shows that he has entirely misrepresented Dante's words. Well may Mr. Butler exclaim: "Will it be believed that the antecedent to *ove* is *la cittade*, and that the words quoted are merely Dante's way of indicating the city of Florence?"

Dr. Scartazzini is much more interesting and instructive when he is dealing with non-controversial matters; and we cannot help wishing that Mr. Butler had hardened his heart and cut out some of the argumentative portions of the book, which, though thoroughly characteristic of the writer, were hardly worth reproducing in English. However, it was perhaps unreasonable not to expect some tares

among the wheat; and after all, as Mr. Butler observes, conclusions are not of much importance in a work of this sort. The essential thing is that the reader should be presented with the facts in such a way as to enable him to form conclusions of his own. This Dr. Scartazzini may fairly claim to have done; and if he has given us a good deal with which we would willingly have dispensed, we cannot, on the other hand, complain that he has neglected to supply us liberally with what we did want.

The work is excellently planned and well arranged. It consists of a general "Introduction" (comprising a most useful chronological view of the history of the period) and five "Parts," which deal respectively with "Dante in his home," "Dante in exile," "Dante's spiritual life," "Dante's minor works," and lastly "the *Divina Commedia*." Under each of these heads a vast amount of information is given, which we may safely assert is not to be found in any other single work of the kind. We may add that, in the original German edition, there is a copious bibliographical appendix at the end of almost every chapter. In the present volume, which has been to a certain extent modified in order to suit the requirements of the general reader, the greater part of the bibliographical matter has been omitted—wisely, we think, as the majority of the books named would be interesting only to a specialist, who would naturally be provided with the original work. The English edition has an excellent index, and is further enriched with a preface by the translator. Mr. Butler here gives expression to the conviction, which is shared by every serious student of Dante, that the process of illustrating Dante from his own works—*spiegare Dante con Dante*, as the Italian commentators put it—has now been practically exhausted; and he suggests that, if the many remaining obscurities are to be cleared up, it is from the outside that the light must be brought to bear for the future. In order to be able to do this, the student must try to place himself as far as possible in the same mental atmosphere as that which Dante himself breathed: he must make himself familiar with the authors whom Dante studied, and with the society in which Dante moved. Something has already been achieved in this direction, but a great deal yet remains to be done.

It has often struck the present writer what an interesting object to a collector, who happened also to be a Dantist, or to a Dante society, would be the formation of a Dante Library, to consist, not of books about Dante, nor of editions of Dante—more or less complete collections of this kind have already been formed—but of the books read by Dante: such a collection as we may assume to have been included in one or other of the libraries, monastic, scholastic, or private (belonging to a powerful noble like Can Grande, for instance), to which Dante must have had access. We cannot picture him as the possessor of many books at any time during his troubled career—perhaps in the more prosperous days of his youth he may have owned an *Aeneis*, or a *De Amicitia*, or a *De Consolatione*,

"quello non conosciuto da molti libro di Boezio" (we can almost fancy a touch of the pride of ownership in this otherwise rather strange remark about a book, which, though it may have happened to be rare, was assuredly not little known—but free access to books he must have had at most times. Of course, an ideal library of the kind we are imagining would possess the various works, not only in early printed editions, but also in MS. form, in the shape in which they were familiar to Dante's hand and eye; some few indeed, such as the old French *Lancelot* (in its entirety),\* are as yet accessible only in this form. The acquisition of MSS. however, even if they were procurable, would probably involve a large outlay, so that we should have to content ourselves with the printed editions. We think there can be no question as to the immense usefulness, to say nothing of the peculiar literary interest, to a Dante student of a collection of this kind. It is obvious, for example, that there would often be a much better chance of getting at Dante's meaning in passages where he refers to Aristotle, if the latter were to be read in the old translations used by Dante (to which he refers in the *Convito*), instead of in modern critical editions of the original Greek. To understand Dante aright, we must work with the materials he worked with. A commentator who attempted to explain, say *Purg.* xxxiii. 49 (where Dante follows an old misreading, *Naiades* for *Laiades*, in *Metam.* vii. 759), by the light of a modern edition of Ovid, would be about as hopelessly at fault as an antiquary who should go to Sheffield for an explanation of the manufacture of flint arrow-heads. We trust that some day our visionary library may have a substantial existence. Meanwhile we make a present of the suggestion to the members of the Oxford Dante Society, or the curators of the Taylor Institution at Oxford. The latter already possesses a valuable collection of Dante literature, and might appropriately initiate such another collection as we have described.

But to return to our immediate subject. Mr. Butler has acquitted himself well of a task which must at times have proved somewhat tedious; for, as we have hinted above, Dr. Scartazzini's disquisitions are occasionally wearisome and unprofitable in the extreme. Mr. Butler is an experienced translator, and thoroughly understands the art of manipulating German so as to make it presentable to the English reader: indeed his version reads as smoothly as an original work. We have, however, one or two complaints to make. There are more misprints than we were prepared to find in a book of this kind: we may instance "actorem" for "auctorem" (p. 167), "lightly" for "rightly" (p. 270), "collection" for "collation" (p. 482), "Ordilaffi" (p. 119), "Vellutillo" (p. 140),

\* It was precisely through reading this romance in the MS. version, instead of in the garbled printed editions, that the present writer had the good fortune some years ago to discover the key to the previously unexplained allusion in *Par.* xvi. 13-15, as was announced in the *ACADEMY* at the time.

"Mancettum" (p. 366), and "Maria Filelfo" for "Mario," wherever the name occurs. And we must enter a protest against Mr. Butler's rendering of proper names, about which there is no manner of consistency: thus we have "Luxembourg" and "Aachen" (p. 14), the Councils of "Lyons" (p. 8) and "Constanstanz" (p. 126), "John Boccaccio" (we should prefer to write with Lydgate "John Bochas," if the name is to be Englished at all), and, most intolerable of all, "Peter della Brosse" (p. 8), who has to pass through England and Italy before reaching his native France. We may add that the date of Lombardi's edition of the *Divina Commedia* is given wrongly (1871 for 1791) in the bibliographical list on p. ix., and that, though a Franciscan, his name was not Bonaventura (p. 473), but Baldassare.

PAOET TOYNBEE.

*The Celtic Twilight: Men and Women, Dhouls and Faeries.* By W. B. Yeats. (Lawrence & Bullen.)

It was Math the Magician—the same Math that formed the maiden Blodeuwedd from the blossoms of the oak and the broom and the meadow-sweet—who made a boat once out of a little sedge and seaweed, and set sail on another sea than we know to-day. Mr. Yeats is perhaps the one true follower of Math that we have left, and he proves his daring as a magician in nothing so much as in this last book of his. In it he dares to show us the materials of his craft—the little sedge and seaweed from which he built his magic bark of Oisín and Cúchulain. And if we are no nearer the secret at the end of this book than we were at the beginning, it is assuredly our fault and not his. *The Celtic Twilight* will still remain, to the Saxon intelligence at any rate, as much a mystery as ever. Its men and women will remain—only men and women; the dhoul and faeries will be no more intelligible or conceivable than before. But to those who believe in Math: that is, in the Imagination before all, it is different. They soon fall under the spell; a rhyme or so, and the thing is done. And Mr. Yeats knows his art, and begins with rhyme:—

"The host is riding from Knocknaree,  
And over the grave of Clooth-na-bare;  
Caolte teasing his burning hair,  
And Niam calling, 'Away, come away;  
"And brood no more where the fire is bright,  
Filling thy heart with a mortal dream;  
For breasts are heaving and eyes a-gleam:  
Away, come away, to the dim twilight.'"  
.....

This invocation is only too effective. It makes one expect other ghosts, and enchantments more rare and elusive, and more mediaeval, than can possibly belong to this latter end of the Celtic twilight. On the very next page, it is true, Mr. Yeats determines his boundary explicitly in prose. But the promise of his verse is not to be gainsaid, and its effect is to make one keep hoping for all the ancient mystery of Celtic tradition, still lurking, as one half ventured to believe, in the fields and watersides of Connaught and Leinster. That, unhappily, no longer exists as it did. Only the merest fragments remain; and this book is a

melancholy witness of how little that is. For Mr. Yeats makes no effort to build up these fragments; he takes them as he finds them, as they appear to him. To give his own account of himself and his book:

"Next to the desire," he says, "which every artist feels, to create for himself a little world out of the beautiful, pleasant, and significant things of this marred and clumsy universe, I have desired to show in a vision something of the face of Ireland to any of my own people who care for things of this kind. I have, therefore, written down accurately and candidly much that I have heard and seen, and, except by way of commentary, nothing that I have merely imagined."

This distinction between the writer's impressions and his imaginations is worth noting, seeing how much Impressionism, as against the purely imaginative use of subject-matter, is now in vogue. Mr. Yeats is not the only one among our younger contemporaries, perhaps, who has implied a difference between the two; but none other that I know of has elected to make it in actual practice a question betwixt prose and verse. However, like many other poets, his impressions, though expressed in prose, will be found often to end in imaginations—even in lyrical imaginations. In some passages of the book, indeed, the reader who has known Mr. Yeats hitherto only as poet and rhymist, will be very likely to hesitate, and wonder whether this thing had not been better adapted to another vehicle: as, for instance, in the striking conclusion of his second apologue:

"When all is said and done, how do we not know but that our own unreason may be better than another's truth? For it has been warned on our hearths and in our souls, and is ready for the wild bees of truth to hive in it, and make their sweet honey. Come into the world again, wild bees, wild bees!"

But in the main the form is excellently well-fitted to the subject-matter of the book, as in the opening chapter, which gives a characteristic account of one Paddy Flynn. A little bright-eyed old man, he lived in a leaky and one-roomed cabin in the village of Ballisodare, which is, he was wont to say, "the most gentle"—whereby he meant faery—"place in the whole of County Sligo":—

"He was a great teller of tales, and unlike our common romancers, knew how to empty heaven, hell and purgatory, faeryland and earth, to people his stories. He did not live in a shrunken world, but knew of no less ample circumstance than did Homer himself. Perhaps the Gaelic people shall by his like bring back again the ancient simplicity and amplitude of imagination. What is literature but the expression of moods by the vehicle of symbol and incident. And are there not moods which need heaven, hell, purgatory, and faeryland for their expression, no less than this dilapidated earth?"

An "impressionist," in the ordinary sense, it is clear, of course, as any reader of his previous books must know, Mr. Yeats could never be; and though in this book he pretends to give us impressions, rather than imaginations, of the twilight of the Gael, his natural temper of idealism is such that not one of these sketches but is constantly turning its matter of fact into matter of imagination.

There is no want of humour either in the tales of the "gentry" or fairy people, or of the ghosts, who range so delightfully through Mr. Yeats's pages. There is an excellent set of them in a chapter on "Village Ghosts," in whose doings the villagers, with true Irish philosophy, have even learnt to take a humorous pleasure. Of these ghosts, one was a wicked sea-captain, who "stayed for years inside the plaster of a cottage wall, in the shape of a snipe, making the most horrible noises. He was only dislodged when the wall was broken down; then out of the solid plaster the snipe rushed away whistling."

How much more original this is than most of the ghosts in *Borderland*. So, too, with others who inhabit the same village of H— in Leinster, which is so well described by Mr. Yeats that we cannot resist stealing the passage:

"History has in no manner been burdened by this ancient village, with its crooked lanes, its old abbey churchyard full of long grass, its green background of small fir-trees, and its quay, where lie a few tarry fishing-luggers. In the annals of entomology it is well known. For a small bay lies westward a little, where he who watches night after night may see a certain rare moth fluttering along the edge of the tide, just at the end of evening or the beginning of dawn. A hundred years ago it was carried here from Italy by smugglers in a cargo of silks and laces."

There is a curious, half-ghostly fascination about this elusive moth, that makes one at once expect Mr. Yeats to turn it to account as a symbol of the tricky spirit of Celtic lore which he pursues. But no! singularly enough, he severely discounts both moth and moth-hunter in a way that is quite unlike him. For every poet is, in a sense, a moth-hunter; though, indeed, it is not given to many to have so rare a moth of a muse as that which haunts Mr. Yeats's Celtic twilight.

ERNEST RHYS.

*The Kingdom of God is Within You.* Translated from the Russian of Count Leo Tolstoy by Constance Garnett. (Heinemann.)

*The Kingdom of God is Within You.* By Count Leo Tolstoy. Authorised translation from the original Russian MS. by A. Delano. (Walter Scott.)

COMPARATIVE criticism, in contemporary literature, falls so rarely to the share of the critic, that we hailed with something like exultation these two translations of Tolstoy's latest work. We anticipated the pleasure of being able to discover, by careful investigation, which of the rivals had best fathomed the author's meaning and followed it most closely: we assumed, in fact, that both translations would have an equal claim to literary merit, or, as is too often the case, to the want of it.

As we already knew the contents of Tolstoy's work, having had occasion to make its acquaintance both in its German dress and in a French disguise, we proceeded to dip into Mr. Delano's pages, and the first lines that met our eyes were these:

"Yet more. In 1891 this same Wilhelm, the *enfant terrible* of State authority, who expresses



what other men only venture to think, in a talk with certain soldiers, uttered publicly the following words, which were repeated the next day in thousands of papers."

Somehow, it seemed to us that the German Emperor was not in the habit of "talking" publicly with his soldiers, and that Tolstoy, once himself a soldier, could not be so ignorant of military etiquette as to write thus.

Turning to Mrs. Garnett's version, we read:

"And even this is not all. In 1892 the same William, the *enfant terrible* of State authority, who says plainly what other people only think, in addressing some soldiers, gave public utterance to the following speech, which was reported next day in thousands of newspapers."

Now, we understood: William had addressed some of his soldiers publicly. Notice, further, that Mr. Delano makes the newspapers "repeat" the Emperor's utterances. From this we might have concluded that the sheets he alluded to were phonographic ones, had it not been that Mrs. Garnett's translation rectified the blunder, and showed that Mr. Delano really meant "reported" when he wrote "repeated."

To point out errors of this kind is not hair-splitting, but log-cleaving, a performance little to our taste. A man guilty of such slipshod writing puts himself out of court, by his own action. Still, *à tout péché, miséricorde*: let us try Mr. Delano again. Reverting to his title-page, we find:

"Christianity, not as a mystical doctrine, but as a new life-conception."

"Mystical doctrine" and "Life-conception" are fine combinations of words, no doubt; but the first seems rather out of place applied to Christianity, and the latter sounds so very Teutonic that, were it not for Mr. Delano's statement to the contrary, we should have inferred that his translation had been made at second hand, as is the case with the French rendering. If we refer to Mrs. Garnett, we read:

"Christianity not as a mystic religion but as a new theory of life."

This is intelligible: it renders the meaning of the Russian text in sensible English.

But Mr. Delano's shortcomings are not merely errors in translation: they are such as to make us question whether his literary acumen is not of the flimsiest kind.

Take, for instance, this single sentence:

"This would seem perfectly plain and simple, if we did not veil with hypocrisy the truth that is indubitably revealed to us,"

and compare it with Mrs. Garnett's version,

"It would be perfectly simple and clear if you did not by your hypocrisy disguise the truth which has so unmistakably been revealed to us."

It is, perhaps, unfortunate for Mr. Delano that Mrs. Garnett's translation was not kept back for a little while. He might, then, have passed muster with the many would-be renderers into English who deluge the book market with travesties of foreign productions; as it is, he can claim no place among the ranks of those who, like Mrs. Garnett, know the mysteries of *une écriture artiste*. If we add that Mrs. Garnett's volumes have the further advantage of thicker paper,

clearer headings, and better type, we shall have justified our using it exclusively for an understanding of Tolstoy's latest dicta.

Tolstoy's Christianity is of the hysterical type, blended with a strong tincture of scholastic logic. He assumes, without an atom of serious proof, that the teachings of Christ centre in the doctrine of non-resistance; and, starting from this basis, he works out a series of logical deductions after the most approved academic pattern, all tending to show the necessity of complying with the assumed duty; but whenever he tries to show us non-resistance in operation, he really describes the most powerful resistance of all—passive resistance. It seems to us that Tolstoy has never even dreamed of the possibility of there being a difference between the two. So much for his philosophical knowledge.

To us the great, the immense value of his book lies elsewhere—in the picture of Russian misrule at this latter end of the nineteenth century, drawn by a man bearing no ill-will to the petty tyrants whose doings he so dramatically unveils. We can but quote one example, but it is typical:

"This is what took place in Orel. Just as in the Toul province, a landlord here wanted to appropriate the property of the peasants, and just in the same way the peasants opposed it. The matter in dispute was a fall of water, which irrigated the peasants' fields, and which the landowner wanted to cut off and divert to turn his mill. The peasants rebelled against this being done. The landowner laid a complaint before the district commander, who illegally (as was recognised later even by a legal decision) decided the matter in favour of the landowner, and allowed him to divert the watercourse. The landowner sent workmen to dig the conduit by which the water was to be let off to turn the mill. The peasants were indignant at this unjust decision, and sent their women to prevent the landowner's men from digging the conduit. . . ."

The italics are ours. They "sent their women!" What a tale of down-trodden manhood it tells, and how it explains the abject way in which the men, later on, take their flogging? The atrocious scene—too long for quotation here—is described with a simplicity and directness of purpose which is the very acme of art in narratives of this kind. To these pages of historical value the future student will turn with pleasure, when the author's vapourings about non-resistance are no longer remembered of men, "for they deserve it not."

ROGER DE GOEIJ.

#### NEW NOVELS.

*The Common Ancestor.* By John Hill. In 3 vols. (Chatto & Windus.)

*A Yellow Aster.* By Iota. In 3 vols. (Hutchinson.)

*The Tiger Lily.* By G. Manville Fenn. In 2 vols. (Chatto & Windus.)

*A Marriage Ceremony.* By Ada Cambridge. In 2 vols. (Hutchinson.)

*A Bush Girl's Romance.* By Hume Nisbet. (White.)

*Beyond the Ice.* By G. Read Murphy. (Sampson Low.)

*Not Angels Quite.* By Nathan Haskell Dole. (Gay & Bird.)

*In Love with the Czarina.* By Maurice Jókai. (Frederick Warne.)

MR. JOHN HILL is always a smart and incisive writer, with just a slight inclination to alarm the British matron; but *The Common Ancestor* is by far the best thing he has yet achieved. There is more approach in it to the true principle of novel writing: that is, the determination to allow the characters to interpret themselves, and not to treat them as mere pegs upon which to hang all the various ideas of the author himself. The story seems to open somewhat unpromisingly; for we are introduced to Sergeant Dick Scanlan, as he is performing his duties on the parade-ground of Wellington Barracks, and then to his sister, Nora Scanlan, in the show-room of Messrs. Whitehall & Westgrove. By and by, however, the prospect widens for the brother and sister, for the distant "common ancestor" dies in Ireland and leaves Dick a large fortune. Scanlan is a good-hearted sort of fellow; but Nora is a very superior creature indeed, whom nobody really understands until another superior creature, Andrew Cunningham, comes along. Then there is Johnny Smalley, who shares with the Scanlans whatever honours attach to the "common ancestor"; and, acting upon his advice, they buy a property near his father's at Redcliff, a summer seaside resort. Mr. Hill sketches with singular facility the chief inhabitants of Redcliff. We know them all well, from the scholarly rector (Cunningham's relative) to General Barker, of the Laurels, "who was an amateur astronomer, and an interpreter of the Book of Revelation, the various vials, trumpets, and beasts of which he applied to contemporary politics and celebrities." Into the quiet and inoffensive life of Redcliff intrudes that snake in the grass, Mr. Leopold Scheiner, another Hebrew who spoils the Egyptians, for he entices the good people into a financial speculation, which ends in the discomfiture of the investors, but to the manifest advantage of Leopold Scheiner. He is aided by his foreign wife, who acts as a decoy duck, and there are some very miserable passages between the pair. Meanwhile, Andrew Cunningham has conveyed the Scanlans abroad on their travels, and, as he is a kind of Admirable Crichton, the brother and sister find their tour quite a "liberal education." What might have been foreseen occurs—Cunningham and Nora fall desperately in love with each other. After they return to England, stories are set afloat to Cunningham's detriment, but they are proved to be baseless; and Cunningham turns the tables so neatly upon the Scheiners that they are obliged to flee from Redcliff. There are many interesting subsidiary incidents in the novel, and two or three of the minor characters are remarkably well drawn. Besides being clever, *The Common Ancestor* is one of the most enjoyable stories we have read for a long time.

The mystery, quickly dispelled, about the identity of "Iota," led us to expect greater

things than we have found in the novel entitled *A Yellow Aster*. True, in the third volume there are one or two powerful and pathetic scenes; but as a whole, the story does not manifest a very high order of talent. Many readers, too, will be repelled by its subject. To Henry Waring and his wife are born two children, but for any affection or tenderness shown to them they might have been born in Timbuctoo. They are put utterly out of the lives of the parents, who spend their time in the composition of drivelling philosophical treatises which are to correct the ignorance of the world on every point. Meantime, the girl grows up to be remarkably beautiful. She hungers for a mother's love, but it never comes, and her own heart grows dead and cold. Then she marries Sir Humphrey Strange, but although he loves her madly and devotedly he cannot touch her heart. The best part of the book is that which reveals the awakening of Mrs. Waring to the terrible truth that she has lost the best sweetness of life. She has strange yearnings for baby touches and baby kisses when it is too late, and she has to find "the pale ghosts of them amongst her lost children's baby clothes." On her death-bed she has one brief glimpse of a mother's happiness, and she dies kissing and fondling the hands of her child whom she never kissed before. Philosophy breaks down utterly with Mr. and Mrs. Waring, and Nature reigns. Then comes the awakening of Lady Strange. A child is born to her, and through her love for it her soul opens towards her husband, and they become one in thought and affection. This part of the narrative is beautifully worked out, but the general effect of the novel is not a pleasing one. The minute analysis of sacred feelings and the most delicate sensations rather jars on one's nerves. *A Yellow Aster* is a clever study on the special subject of maternal love—though by no means so clever as some critics would have us believe. As one swallow does not constitute a spring, so it remains to be seen whether "Iota" is a woman of one book, or whether she has the makings of a novelist in her. We have noticed two agonising misprints in the first volume: the famous French painter of infantine beauty is spoken of as Greuse, and the title of one of Browning's best known poems appears as "Caliban on Cetebos."

Mr. Manville Fenn's latest story, *A Tiger Lily*, is not quite so strong as the one which we recently reviewed, *In an Alpine Valley*; but it is decidedly better than the generality of novels which come before us. He calls it "a story of two passions"—the passions in question being the immortal ones of love and art. Armstrong Dale is a young American artist who has left the States to study in Europe. He has immense genius—indeed his brother artist Pacey, who is an indifferent painter himself, but an excellent judge, says to him on one occasion, "Here you are, gifted by nature with ten times the brains of an ordinary man; you can paint like Raphael or Murillo; fame and fortune are at your feet; and you have the love waiting for you of one of the sweetest, most angelic women who ever stepped this earth." This female paragon,

Cornel Thorpe, has loved Dale since his boyhood, and they are betrothed. The highest hopes are formed of the rising artist, when, alas! in London he falls a victim to the beauty of the Comtesse Dellatoria, a magnificent, Juno-like woman, who is cruelly treated by the Italian reptile who calls himself her husband. She is madly in love with Dale. To enable him to complete a great work he has on hand she even sits to him as his model, with a mask on her face to disguise her. Dale becomes completely enthralled, and Cornel and her brother, Doctor Thorpe, come over from America to recover him to sanity and his old love. Very dramatic scenes ensue in Dale's studio; but after some bitter and all too sensuous experiences the earlier and purer love conquers. There is nothing intricate in the plot, but the story is well developed, and one or two chapters exhibit a wonderful amount of concentrated, if sometimes unwholesome, passion.

The idea of a wealthy old curmudgeon leaving a large fortune to a young couple, on condition that they marry within a given time, is not new; but Miss Cambridge has treated it with originality in *A Marriage Ceremony*. When Rutherford Hope and Betty Ochiltree were ordered to marry within three months, or the whole of the testator's money would go to a charity, they were just beginning to experience tender sentiments towards each other. A complete revulsion of feeling now came over them, but at Hope's urgent request they married and separated on the same day. Hope was not long in discovering that he really loved his wife, and that he would willingly have sacrificed all his fortune to woo her as a poor suitor: but it was too late—gold had raised a barrier between them. Betty was a charming but wilful creature. She resented Hope's love-making, and even went to the other end of the world to escape his importunities; but do what she would, she could not crush him out of her existence. She put him through an unnecessarily long probation, however, before she would admit to herself that he was not indifferent to her. But love is capable of many sacrifices, and Hope won his wife's affections at the last. Both felt that the final reward was worth waiting for. The episode of the gifted little Hilda Penrose, and her secret love for Rutherford Hope, is very tenderly related; but we cannot quite see why Miss Cambridge should have wedded her to a selfish clod like Donne. If she had to die, she might have been spared this. The narrative altogether is well worked out, and the reader will be interested in tracing the fortunes of the hero and heroine from their formal marriage ceremony to their real union.

Mr. Hume Nisbet is a vigorous writer, but not always a pleasant one. Take, for example, the awful horrors described in *A Bush Girl's Romance*, and especially in the chapters headed, "Crocodile Station" and "Dispersing the Natives," which we hope, for the sake of humanity, are considerably exaggerated. There is also something creepy in the diabolical humour of Captain Wildrake, just before he pays the

last penalty for his crimes. By the way, the bush girl herself is charming; but, though she furnishes the title of the story, there is a good half of it in which she makes no appearance at all. But, whatever objections may be taken to the sketch, on the ground, mainly, of its almost unmentionable horrors, it is, undoubtedly, written with great spirit.

Visions of a Utopian state, in which things will be better managed than they are on this discredited planet, have been rather common in novels recently. We cannot say that Mr. Murphy impresses us favourably by his story of this type, *Beyond the Ice*. It professes to be edited from Dr. Frank Farleigh's diary, describing a newly-discovered region past the North Pole. The people in Undara are bigger than those in the middle world, and they dress a little differently, and call one another by their Christian names; otherwise the differences are not very great. We are shown how the new civilisation deals with social problems, domestic economy, science, agriculture, morals, religion, &c.; but there is nothing very striking in the narrative. The hymn composed by Parson Hamer is terrible stuff when contrasted with the majestic simplicity of Bishop Ken's stanzas on the same subject. There is a marriage bureau in Undara, so that matrimonial agents who find it incompatible with the law to pursue their calling here might perhaps pick up a wrinkle or two from this new method. War also, we regret to see, is not only possible in Undara, but is carried on with a murderous precision that would satisfy the scientific instincts of a von Moltke. There are some points of real interest in the story; but, judged as a whole, we are not struck by its newness of suggestion, or its ability.

There are two pairs of lovers in Mr. Dole's *Not Angels Quite*, and in each case they are unsuited to each other. The main incidents of the narrative, which are not very exciting, relate to the breaking-off of long-standing engagements rashly entered into, and the proper sorting of the lovers. Alma Doubleday and Harry Carburn are, it must be admitted, quite a superior couple to the ordinary run of young people; and we are glad when their acquaintanceship—which began in a very quaint manner—ends in happiness and marriage. There are some smart things in this volume, and various snatches of original poetry. Some of these are indifferent; but the hexameters descriptive of New England scenery towards the close of the story are really stirring and vigorous. Mrs. Carburn and Mr. and Mrs. Priestley are well-drawn characters, and the tragic death of Mr. Priestley is described with true feeling. May we again draw the attention of an American writer to one of those mistakes so common with his class? An English baronet does not "find his name in the British peerage."

It would have given a better impression of the great Hungarian writer Jókai, if Messrs. Warne had added to their Library of Continental Authors one of his sustained works, instead of the collection of short stories headed *In Love with the Czarina*. Still, even here we perceive the power and

intensity of the novelist shining through. The sketches are founded on historical incidents, and all, except the last, deal with painful or ghastly subjects. They are spiritedly translated by Mr. Felbermann, though we may remind the translator that such phrases as "I shall lay in his bed" are not English.

G. BARNETT SMITH.

### SOME VOLUMES OF VERSE.

*Lyric Poems.* By Lawrence Binyon. (Elkin Mathews & John Lane.) From the London Hippocrene, the Bodley Head in Vigo-street, there comes yet another singer for the judgment of those who are fleet enough to be at the heels of modern poetical literature. Mr. Lawrence Binyon has done his utmost for the critic by arranging his poems, so far as possible, in order of composition or conception; and as the present volume contains presumably the choice clusters from the author's literary vineyard, it is possible to contrast the vintage of 1890 with that of 1893. Perhaps the palate of the present writer is not fine enough for a task so delicate; perhaps the alteration is inexplicably slight; in any case the gap of time is, comparatively speaking, sufficiently small to be disregarded. Three years makes a momentous difference in a Shelley; in the sonnets of Brown or the odes of Smith they make precious little effect. In 1890 a slender volume of verse entitled *Primavera* attracted notice. Mr. Binyon was one of the contributors to its success. In *Lyrical Poems* there are reprinted the four poems which first saw the light in *Primavera*. Of these, "Testamentum Amoris" has an undoubted charm, despite two disadvantages. Such a couplet as the following is clumsy, since to make it tolerable for the ear a heavy stress must be put on the second syllable of "straightway":

"I cannot put away life's trivial care,  
But you straightway steal on me with delight."

The quatrain next to be quoted is, in thought, very Lovelace of very Lovelace:

"You are the lovely regent of my mind,  
The constant sky to my unresting sea;  
Yet since 'tis you that rule me, I but find  
A finer freedom in such tyranny."

Mr. Binyon is often extremely commonplace, apparently of set purpose. But he must remember that nothing is harder than in poetry to successfully treat the commonplace. Platitude must have glorious presentment, else is platitude but a dull dog! It is not easy to be sure why *Lyrical Poems* is somewhat of a disappointment. Poets are notoriously impatient, and, doubtless, Mr. Binyon is no exception. When he has learnt restraint, he will in all probability make perfect the imperfect, yet partly lovely, song which is given below:

"I have too happy been.  
Some sad fate envia me.  
An arrow she, unseen,  
Has fitted to her bow,  
And smiling grim, I know,  
Let the drawn shaft leap free.

"Deep in my side it pierced:  
With sudden pain I shook,  
And gazed around, the accurst  
Perfidious foe to espy.  
Lo, only thou art nigh  
With sweet and troubled look!"

Here the pen has betrayed the brain. "Accurst perfidious" is dreadful, and the rhyme "pierced-accurst" more dreadful still. The two last lines of the second verse are surprising and beautiful.

*Dante: a Dramatic Poem.* By G. H. R. Dabbs and Edward Righton. (Macmillans.)

This dramatic poem, so brief that an industrious reader can finish it in twenty minutes, has been performed by the Independent Theatre Society at St. George's Hall. True literature is so seldom present in plays, that the spectator is glad to be weaned from words by action; but *Dante* seems to us to be more fitted for the library than for the footlights. In other words, it is of good literary quality. From beginning to end this little play glows. It gives opportunities for ranting, but the authors have always been ready with the right feeling for the right moment. The thought of the following excerpt is a commonplace of oppressed genius, but it is hard to see how it could be better stated; for it is both temperate and trenchant:

"*Gemma.* Our children know not Florence, think on this.

*Dante.* And Florence knows not me—consider that.

The city of my fathers—fairest—first—  
Queen-lily of the garden of the world:  
And yet the time will come—I know it well—

A time not far away, nay, very near—  
When hands that would not clasp my  
own to-day

Will scramble for my ashes, and the crowd

That fain would tear me limb from limb  
but now,

Will then swear Heaven away to keep  
my dust.

Wife, in the coming kingdoms of the  
earth,

The genius that must shine will shine  
through clouds;

The hand that writes a truth down for  
mankind

Will be the bony hand that want has  
made

A shadowy skeleton; the thoughts that  
burn

Will flame from souls of starving citizens,  
And only from the garrets of the world

Will gleam the star-fire of the Spirit of  
God."

*In Various Moods.* By M. A. B. Evans. (G. P. Putnam's Sons.) To be beautifully slight in literature: how hard a task! To few, indeed, is it given to write the lovely nothing. Now the author of *In Various Moods* would rather be airy than metaphysical, showing by such a choice that he sets out on his poetical journey in company with wisdom, paradoxical as it may sound. He has the requisite high spirits, the ready quip; but the lyrical gift whereby to trick out his fancies charmingly has been withheld. The obvious resource is to imitate, to make the most of a good ear for rhythm, and use the successes of others. In the first part of this book we have high spirits clumsily translated into words. It would be interesting to see a treatment by Mr. Austin Dobson of the idea contained in "The Modern Rachel":

"Priscilla leaned back in her well-cushioned pew,  
With a smile on her winsome young face,  
As she heard the old story of Rachel anew,  
She yawned 'mid her ruffles of lace.

"One man for seven years!" thought this gay  
young coquette,  
'How awfully stupid and queer!  
Now I should prefer, without one regret,  
Seven men for a single year!'"

The poem is a nothing, but it is not airy. All the epithets are deadly ordinary. The swing of the second stanza is defective—in a word, it is a fair sample of the quality of the first fifty pages in the volume under notice. The second section shows as plain as plain can be the most potent influence of Mr. Austin Dobson and (since posterity may not name them apart) Mr. Edmund Gosse. We hasten to say that the disciple has not shamed the masters, for

some of the rondeaux and triolets are gracefully managed. This is amusing:

"With rich pumpkin-pie  
And turkey give thanks.  
Feel your heart mollify  
With rich pumpkin-pie.  
In your neighbour's desecry  
A man first in the ranks.  
With rich pumpkin-pie  
And turkey give thanks."

*Two Lives.* By Reginald Fanshawe. (Bell.) In the afternoon of a man's life it is no uncommon thing for him to turn with loathing upon the idols of his youth. In the fiery days of conclusions too rapid it seemed easy to deny all spiritual help. Youth is not the season for crutches, be they material or immaterial. But then comes the armchair period of life, when the radiant phases have passed away, when those old friends of the bright eyes and eager hearts possess only so much of the earth as their coffins occupy. It is in these days, when thought is the only exercise remaining, that so many enter upon a pilgrimage from the wilderness of doubt to the Canaan of hope. Such a journey Mr. Reginald Fanshawe seeks to describe in *Two Lives*, an incomplete poem of great interest, although, from its strangely monastic nature, so contrary to the modern drift of poetry, something hard of both perusal and classification. Austerity is not the note of the day. The powder-puff and skirt-dancing are subjects that more deeply thrill the rhymesters of the hour. Two men pipe of the music hall, and lo, they become a School. Two men sing of the cradle and the spouse, and lo, they become a School. But here is Mr. Fanshawe, with a poem so foreign to the jingles of the modern muse that he must be a School all by himself. We cannot but admire the audacity with which Mr. Fanshawe revels in difficulties. He has an almost Homeric largeness. His theme is of the hardest; his measure far from easy. What is the result of so much daring? To be candid, we are not greatly impressed, save by the fact that we have to deal with a courageous poet. Mr. Fanshawe turns out stanza after stanza scrupulously correct, scholarly, and, not seldom, beautiful; but at last the reader (unless his appetite be Gargantuan) is likely to tire. We confess to our fatigue. It may be our fault, it may be Mr. Fanshawe's.

*The Rescue, and other Poems.* By Henry Bellyse Baildon. (Fisher Unwin.) Recalling the days gone by since they composed rival verse-renderings of Ovid, Mr. Baildon, in a merry preface, dedicates his book to Robert Louis Stevenson. It is a volume of poems unequal in merit to a degree quite remarkable. Mr. Baildon should shun the love-song. As far as he is concerned, his lady's eyebrow should go unsung; for foolscap is evidently a bad conductor of his emotions. All of erotic in *The Rescue* is unsatisfactory; the fervour seems forced. If one God more than another should be easily lyrical, he is Cupid. In many of the pieces not touching upon love between man and woman there are some fine phrases, but too often a defective verse spoils the effect for a reader. The success of the book, to our thinking, is "Jael and Sisera," with its strange eastern atmosphere so cunningly rendered. We should like to quote from this poem, but think that such a course would be injurious to it. We give "Auriculas" as an example of Mr. Baildon's fancy:—

"Grave grandees from pageant olden,  
Purple, crimson, primrose, golden;  
Yellow-hearted, tawny-tuckered  
Velvet-robed, and flounced and puckered,  
Golden-eyed and garnet-breasted,  
Cherry-rimmed and velvet-vested,  
Silver-powdered, golden-dusted,  
Damsel-dyed, or orange-rusted,



Pencilled, painted, grained and graded,  
 Frilled and brodered and brocaded,  
 Ye should move in gilded coaches  
 While some gorgeous prince approaches  
 (Let the Polyanthi then  
 Run as dapper liverymen!)  
 Till your dames on polished floors  
 Sail, live splendid Pompadours!"

The end justifies the beginning. We shall never see Auriculas again without thinking of compound adjectives.

NORMAN GALE.

## NOTES AND NEWS.

MR. W. J. HARVEY, the editor of *Alumni Cantabrigienses*, has now ready for the press his *Bibliography of Privately-printed Books*, for which he has been collecting materials during many years, and which will supersede Martin's, the only other work on the subject.

GEORGE EGERTON, the author of *Keynotes*—which showed strong Scandinavian influence—is now engaged upon the translation of a book by Ola Haussen, one of the most striking writers of the new school in the North. It is a series of critical essays, entitled *Tolke og Seere* ("Interpreters and Seers").

MESSRS. METHUEN will publish, on April 9, a new story of modern society, by Mr. E. F. Benson, in two volumes, entitled *The Rubicon*. We understand that *Dodo*, by the same author, is now in its thirteenth edition, and that its popularity shows no sign of decrease.

MESSRS. LONGMANS & Co. have in the press a volume of *Shakspeare Studies* by the late Prof. T. Spencer Baynes, editor of the *Encyclopædia Britannica*, to which Prof. Lewis Campbell, his colleague for many years at St. Andrews, will contribute a biographical sketch. The contents include the article on "Shakspeare" in the *Encyclopædia*, and three articles entitled "What Shakspeare learned at School," which appeared about fourteen years ago in *Fraser's*.

AMONG the contributors to *Vox Clamantium*, the new "Gospel for the People," which is to be published directly after Easter by Messrs. A. D. Innes & Co., will be: Mr. A. R. Wallace, Mr. Hall Caine, Mr. S. R. Crockett, Mr. Lewis Morris, Prof. Shuttleworth, Mr. A. E. Fletcher, Mr. Richard Le Gallienne, Mr. Grant Allen, the new Dean of Ely, the Rev. J. C. Adderley, and Mr. Tom Mann.

MESSRS. OLIPHANT, ANDERSON & FERRIER announce for early publication an historical romance by the Rev. J. D. Craig Houston, entitled *The Daughter of Leontius*; or, *Phases of Byzantine Life in the Fifth Century*.

MESSRS. SWAN SONNENSCHN & Co. will shortly publish a semi-humorous account of a hunting-trip among the Red Indians of the Sioux Nation, by Mr. Price Collier, of Boston, now resident in England. The author, and also the artist who furnishes the illustrations, lived for several months on the plains of the North-West, riding, shooting, and becoming familiar with the daily life of the Sioux Indians, who are almost the sole inhabitants of this particular part of the prairies. The book is written from the standpoint of one who has no political or sectarian prejudices, and pictures the Red Indian from the rather unusual point of view of the man of the world of literary tastes.

MR. ELLIOT STOCK announces for early publication *Chapters on Church Music*, by Mr. R. B. Daniel.

MESSRS. HENRY & Co. will publish immediately a new humorous book, entitled *Abroad with Twitty*, by Mr. Ernest Mulliner, author of "Declined with Thanks."

MR. J. T. BAILLIE, of Edinburgh, has in the press a little illustrated book, by Mr. J. Wilson McLaren, to be entitled *Tibbie and Tam*: or, the Upcomes, Dooncomes, and Ongauns o' Twa Cannie Scots.

MESSRS. ISAAC PITMAN & SONS announce the early publication of a handbook, entitled *Commercial Terms, Phrases, and Abbreviations*, by Mr. W. G. Cordingley, author of "Cordingley's Guide to the Stock Exchange."

THE three following have been elected members of the Athenæum Club by the committee: Mr. Charles Booth, Dr. A. C. Mackenzie, and Mr. A. S. Murray.

AMONG the arrangements at the Royal Institution after Easter, we may specially mention a course of two lectures on "Literature and Journalism," by Mr. H. D. Traill.

MESSRS. METHUEN have moved this week from Bury-street, Bloomsbury, to 36, Essex-street, Strand, where they will be neighbours of Messrs. Seeley.

MR. BERNARD QUARITCH, we are glad to find, has not been deterred from continuing his *Dictionary of English Book-Collectors*, though it must be admitted that the new Part does not altogether realise the promise of the original prospectus. By force of circumstances, the work has tended to become rather a catalogue of collections than a biography of collectors. We have here a brief account of five great libraries that were dispersed within the last ten years, including those of two dukes and two earls; but though it is well known who sold the books, hardly anything can be ascertained about those who first brought them together. The only untitled collector is Mr. Frederick Perkins, whose birth and death are equally unrecorded. Nor do we feel at all sure that the library of the late Earl of Buckinghamshire was formed by himself; part of it, such as the volumes of Civil War Tracts, may conceivably have been inherited from the Hampdens. But so far as Mr. Quaritch is concerned, we have nothing but gratitude. To him are due the illustrations, consisting of an admirable reproduction in colours and gold (? by Griggs) of the binding of the presentation copy to James V. of Boece's *Croniklis of Scotland* (1536), and of two pages from that book, which are alone worth the eighteen-pence asked for the Part. To him, too, is due the information that the Golden Gospels (written in the time of Charlemagne, and once owned by Henry VIII.), which he bought for £2500 in the Hamilton sale, are now in a private library at Oswego, being "the most precious book in the whole New World."

## THE FORTHCOMING MAGAZINES.

THE editors of the *Pall Mall Magazine*, which has now completed its first year of existence, make the following announcements for their new volume: a serial novel, by Mr. Rider Haggard; three articles on "The Rise of Wellington," by Lord Roberts; a paper on "Copenhagen and Other Famous Battle Horses," by Mr. Archibald Forbes; short stories by Bret Harte, Thomas Hardy, Q., Mrs. Oliphant, W. E. Norris, and W. Clark Russell; poems by Lewis Morris, the Hon. Roden Noel, Alfred Austin, Rudyard Kipling, Norman Gale, and R. Le Gallienne; as well as contributions from Walter Besant, Grant Allen, W. H. Mallock, Ouida, Prof. Lanciani, &c.

THE forthcoming number of the *Asiatic Quarterly Review* will contain the following articles: "Oriental Art and Archaeology," by Mr. William Simpson, the veteran artist of the *Illustrated London News*; "The Eucharist of

the Lamas," by Dr. L. A. Waddell, whose researches in Tibetan Buddhism have more than once been noticed in the *ACADEMY*; "The Progress of Anthropology in India," by Mr. H. H. Risley, the secretary of the newly founded section of Anthropology in the Bengal Asiatic Society; "Assyria and Nineveh," by Dr. A. Lincke; and "The True Nature and Interpretation of the *Yi-King*," by Prof. C. de Harlez, of Louvain, who does not agree with any of his brother Sinologists on this vexed question.

MR. W. W. YATES, of Dewsbury, who has been mainly instrumental in starting the Brontë Museum in that town, will contribute to the April number of the *New Review* an article on "Some Relics of the Brontës," accompanied by photographs illustrating original works of art and needlework by Charlotte Brontë.

MR. J. ASHCROFT NOBLE will contribute to the April number of *Atalanta* an essay on "The Dramatic Novel, as represented by George Eliot."

THE forthcoming number of the *Reliquary* will contain a continuation of Mr. Clement Hodges's articles on the "Pre-conquest Churches of Northumbria," and of Mr. T. M. Fallow's "Notes on the Cathedral Churches of Sweden." Canon Atkinson writes on "The Roman Road through East Cleveland: its Terminus and Object"; and Miss A. W. Buckland on "Neolithic Trepanning." There are also articles on "Old Municipal Corporations of Ireland," "A British Idol at Aldborough," and "The Brass of Dorothy Turner at Kirkleatham."

DR. KARL BLIND will contribute to the next number of the *Pall Mall Magazine* an article on "Anarchism, Old and New," with personal reminiscences, treating of the views of Louis Blanc, a forgotten work of Proudhon, as well as the writings of English and foreign Anarchist leaders in this country.

THE Hon. E. Lyulph Stanley contributes an article entitled "Are our children being over educated?" to the April number of *Cassell's Magazine*, which will also contain a paper on "Preparation for the Navy," by Mr. Raymond Blathway in which he describes a visit to H.M.S. *Britannia*, and the first of a series of articles on "People who face Death."

*Good Words* for April will contain articles on Tycho Brahe, by Sir Robert Ball; "The City of the White Walls," by the Dean of Gloucester; "Assisted Sight," by Sir Herbert Maxwell; "Dean Stanley," by the Rev. Dr. Donald Macleod; "The Skipper's Bible," by Eden Phillpotts; and "The Love of Christ in the Life to Come," by the Bishop of Winchester.

The *Quiver* for April will contain a paper entitled "Mr. Moody in his Native Air," with illustrations of his surroundings at Northfield; an article on "Vipers—and Public Opinion," by the Rev. Michael Eastwood; and also contributions from the Bishop of Winchester, Archdeacon Sinclair, A. K. H. B., and Mrs. Weigall.

THE April number of the *Sunday Magazine* will contain an illustrated interview with the Rev. Dr. Hunter, of Glasgow.

## UNIVERSITY JOTTINGS.

PROF. J. R. SEELEY, author of *The Expansion of England*, has been appointed a knight commander of the order of St. Michael and St. George.

WE hear that Prof. Robinson Ellis has chosen as the subject of his inaugural lecture, to be delivered at Oxford next term, "The Fables of Phædrus."

PROF. EDWARD DOWDEN announces a course of six lectures, on "The French Revolution and English Literature," to be delivered by him at Cambridge next term, as Clark lecturer in English literature at Trinity College.

PROF. F. J. SYLVESTER has been elected one of the twelve foreign members of the Italian scientific academy called "Dei Quaranta." The two other English members are Lord Kelvin and Mr. Huxley.

THE University of Aberdeen has conferred the honorary degree of LL.D. upon Dr. Fairbairn, principal of Mansfield College.

EXAMINATIONS for the diploma in agricultural science and practice will be held at Cambridge during the first week of July. The examination, which is open to persons who are not members of the university, will be in two parts: (1) Botany, chemistry, engineering, entomology, geology, physiology, and book-keeping; (2) Agriculture (in part conducted in a farm) and surveying.

DR. DONALD MACALISTER has been appointed Linacre reader in physic at St. John's College, Cambridge, in succession to Dr. Bradbury, the new Downing professor of medicine.

MR. G. M. LANE has resigned the Pope chair of Latin at Harvard, after a service to the college extending over forty-three years. The corporation has voted him a retiring pension of 3000 dollars (£600), with the title of Professor Emeritus. It appears that this is the first pension that has been bestowed at Harvard, though there is now a capital sum of about 280,000 dollars (£54,000) available for the purpose.

MR. HENRY W. SAGE, the benefactor of Cornell University, recently celebrated his eightieth birthday. On this occasion, the board of trustees presented him with a memorial vase of silver; and the museum of classical archaeology, his latest gift to the university, was formally opened. It contains more than 500 casts, and is said to be second only to the collection in the Boston Museum of Fine Arts.

M. MAX COLLIGNON, the archaeologist, has been elected a member of the Académie des Inscriptions, in succession to the late M. Waddington.

## ORIGINAL VERSE.

### DECADENCE.

#### EPIC POET (*speaks*).

The song of nations and their overthrow,  
Of mighty men that drank the earth's new wine  
Mingled with tears and blood; that song is mine,  
That ancient tale of love and wrath and woe.  
The darkness lifts along the battle-line,  
And there are lightnings from the upper skies,  
And voices of the gods in mortal guise  
Speaking with heroes only less divine.

#### DRAMATIC POET.

Mine is the song of life, the song that stirred  
The soul of Athens—down the listless years  
For ever falls the singing rain of tears,  
Rings the immortal laughter—by my word  
I shape the breathing form, the rhythmic heart  
Of terror and desire, of love and hate,  
The hands that hold, the feet that follow fate.  
Then from their busy throng I stand apart,  
And 'mid their voices mine is never heard.

#### IDYLIC POET.

Mine are the songs of sunlight, songs whereof  
The chords are delicate colours; as I sing,  
I dream and waken, waken, dream, and still  
Can hear the footsteps and the voice of love,  
Can see the happy shepherd wandering  
Along the fields, or sleeping on the hill  
At noonday, with the noon's white sky above.

### LYRIC POET.

And I would sing of love, of love alone,  
For love is loveliest of all things that are,  
And songs of love the sweetest of all song,  
With many chords and one sweet monotone;  
Having known many loves, and seen from far  
One love victorious over change and wrong.

### DECADENT.

The gods and heroes they are dust, and none  
Knoweth their place, and love and light are gone  
Where none can follow; they have left behind  
For us the wiser heart, the sadder mind;  
And we can hear no other voice save one,  
Out of the dark, the voice of one who sings  
Of life forgotten and of dying things;  
Whose song, brought hither by the sorrowing  
wind,  
Enchants the soul of him who listeneth—  
So sweetly sing the lips of lyric Death.

MAY SINCLAIR.

## MAGAZINES AND REVIEWS.

THE *Boletín* of the Real Academia de la Historia for March prints several reports of old date relating to the continuation of the *España Sagrada*, and the composition of its later volumes. Jimenez de la Llave catalogues the documents in the municipal archives of Talavera, containing papers of great interest, especially concerning the Hermandades; and Vicente de la Fuente examines the smaller archives of Tarazona, Veruela, and other neighbouring towns. In Veruela is a copy of the proceedings in the divorce between Catherine of Aragon and Henry VIII., held at Zaragoza in 1521. Padre Fita has notices of the little-known councils of Palencia (1100) and of Gerona (1101); and, in conjunction with Señor Paz y Espeso, deals with the earliest MSS. in the National Library relating to the monastery of San Millán. García Sanchez of Navarre calls himself King of the Spains (*hispaniarum rex*) already in 929.

## SELECTED FOREIGN BOOKS.

### GENERAL LITERATURE.

- BARAIL, Général du. Mes Souvenirs. T. 1. 1820—1851. Paris: Plon. 7 fr. 50 c.  
CHEVILLON, A. Sydney Smith et la renaissance des idées libérales en Angleterre au XIX<sup>e</sup> siècle. Paris: Hachette. 3 fr. 50 c.  
CORNELIS DE WITT, M<sup>me</sup>. Six mois de guerre 1870—71. Lettres et journal. Paris: Hachette. 2 fr.  
HARTUNG, O. Die deutschen Altertümer des Nibelungenliedes u. der Kudrun. Göttingen: Schulze. 9 M.  
KNAUTH, P. V. Goethe's Sprache u. Stil im Alter. Leipzig: Fock. 1 M. 60 Pf.  
NAOSADOFF, W. J. Moderne russische Censur u. Presse vor u. hinter den Censur-n. Berlin: Cronbach. 8 M.  
RICHSPIN, Jean. Mes Paradis (poésies). Paris: Charpentier. 3 fr. 50 c.

### THEOLOGY, ETC.

- BACHMANN, P. J. Textus palmarum massoreticus. Pars I. Psalmi i.—xx. Appendix: Fragmentum de psalmis gradualibus aethiopice scriptum. Berlin: Mayer & Müller. 8 M.  
BACHMANN, J. Alttestamentliche Untersuchungen. 1. Bd. Berlin: Calvary. 4 M.  
VETTER, P. Der apokryph. 3. Korintherbrief. Tübingen: Fues. 4 M.

### HISTORY, ETC.

- FORST, H. Maria Stuart u. der Tod Darnleys. Bonn: Heibicht. 1 M.  
FROMONT et MEUNYNEC. Histoire des Canoniers de Lille. Lille: Quarré. 25 fr.  
HAUTCOEUR, E. Cartulaire de l'église collégiale de Saint-Pierre de Lille. Lille: Quarré. 30 fr.  
JAEGER, J. Beiträge zur Geschichte des Erzstifts Mainz unter Diether v. Isenburg u. Adolf II. v. Nassau. Osnabrück: Schönigh.  
MAYR, M. Wolfgang Lazius als Geschichtsschreiber Oesterreichs. Innsbruck: Wagner. 1 M. 80 Pf.  
PAFFATAVA, B. Studie üb. den Theilbau in der Landwirtschaft besonders in Dalmatien. Innsbruck: Wagner. 2 M. 40 Pf.  
PIEFER, A. Zur Entstehungsgeschichte der ständigen Nuntiaturen. Freiburg-i. B.: Herder. 3 M. 50 Pf.  
URKUNDEN u. Actenstücke zur Geschichte d. Kurfürsten Friedrich Wilhelm v. Brandenburg. 15. Bd. Hrg. v. K. Breysig. Berlin: Reimer. 20 M.

### PHYSICAL SCIENCE.

- GLÜCKMANN, J. Kritische Studien im Bereiche der Fundamentalanalyse u. der theoretischen Chemie. 2. Thl. Ueber die Molekularhypothese. Wien: Deuticke. 2 M. 50 Pf.

- KOGANEI. Beiträge zur physischen Anthropologie der Aino. I. Untersuchungen am Skelet. Berlin: Friedländer. 12 M.  
RADLOFF, W. Arbeiten der Orchon-Expedition. Atlas der Alterthümer der Mongolei. 2. Lfg. Leipzig: Voss. 24 M.  
RETOWSKI, O. Die tithonischen Ablagerungen v. Theodosia. Berlin: Friedländer. 8 M.

### PHILOLOGY, ETC.

- BESCHREIBUNG der Antiken Münzen in den künigl. Museen zu Berlin: 3. Bd. 1. Abth. Italien. Die geprägten Münzen von Etrurien bis Calabrien. Berlin: Spemann. 27 M. 50 Pf.  
BUECHNER, W. Ueb. den Aias v. Sophokles. Leipzig: Fock. 1 M. 20 Pf.  
KOESTERS, H. Quaestiones metricae et prosodicae ad Valerium Flaccum pertinentes. Leipzig: Fock. 2 M.  
PAPYRUS Erzberg u. Rainer. Wien: Holder. 10 M. 80 Pf.  
VISMATRE, Ch. Dictionnaire d'argot, fin de siècle. Paris: Charles. 6 fr.  
WINCKLER, H. Altorientalische Forschungen. II. Leipzig: Pfeiffer. 6 M. 50 Pf.

## CORRESPONDENCE.

### TATIAN'S DIATESSARON AND A DUTCH HARMONY.

Christ's College, Cambridge: Feb. 20, 1894.

Dr. Zahn, of Erlangen, who by his indefatigable labours and sober judgments has done more than any other scholar towards the reconstruction of Tatian's Diatessaron, has just published in the *Neue Kirchh. Zeitschrift* (v. 1), an account of his examination of two Munich MSS., which throw fresh light on the problem of the Latin Tatian, which Victor of Capua found and employed in his famous Codex Fuldensis. One of these is a Latin MS. (of the thirteenth century), in which the Harmony commences with Jn. i. 1, and not as Victor's with Lc. i. 1. The arrangement often differs both from Victor's and from that of the Arabic Tatian, and there are points at which it certainly preserves features of the original Diatessaron which are lost in Victor's Codex. Its text is Hieronymian.

The other MS. is a German Harmony of the fourteenth century, which has hitherto been regarded as ultimately based, like the St. Gall one published by Sievers, on the Codex Fuldensis. Dr. Zahn shows that it has an independent value. It stands nearer to the Codex Fuldensis than does the Latin MS. above mentioned, but it has important differences in which it is supported by the Arabic and Ephrem's Commentary. It opens with Jn. i. 1-5; Lc. i. 5-80; Mt. i. 1-18; i. 18-25; Lc. ii. 1-40. Thus it has not got Lc. i. 1-4, nor the insertion of Lc. iii. 34-37 before Mt. i. 17; both of which are features of Codex Fuldensis.

Last October I examined a MS. in the Cambridge University Library, of which I give the following (abbreviated) description from the Catalogue: Dd. xii. 35. 12mo, parchm., 74 leaves, about cent. xvi. (1) ff. 1 to 59, *A Harmony of the Gospels in Dutch*. Begins: "In deme beghinne was dat wort. . . ." Ends: ". . . hare warde met nae volghenden teyken. Amen." (2) ff. 60 to 74, *Prayers and a Litany* also in Dutch.

As I knew that Dr. Zahn was on the track of an earlier Latin form of Tatian, I waited to see whether his Latin MS. might not throw a light on this Dutch Harmony, which, for a person unskilled in the language, is not easy to read. I now find to my surprise that, while it has nothing to do with his Latin Harmony, it tallies exactly with his German one, and ought certainly to be printed simultaneously with that. The German Harmony is suspected by Dr. Zahn of later modifications at certain points—e.g., in the introduction of "Tabor" in Mt. xxviii. 16, and in certain added matter at the close. Both of these modifications are absent from the Dutch Harmony, which may therefore at other points preserve an earlier tradition. Unfortunately the MS. of the Dutch Harmony is imperfect, having lost, as Mr. Bradshaw's pencilled note shows, about five quires in the centre after Lc. vii. 13 and before

Jn. x. 22. What remains, however, is no inconsiderable portion of the whole, and certainly deserves attention.

One reading I may note as of special interest. In Mt. i. 25 Ephrem's Commentary gives us as the reading of the Diatessaron, "He dwelt with her in purity until she brought forth the first-born," and this interesting paraphrase of *οὐκ ἐμίσηκεν αὐτήν* is found also in the Curetonian Syriac; but no further evidence of it is cited. The Dutch Harmony has "En hielt si in hoede bis sighebar erē eerste ghebarē son," i.e., "and he kept her in watch (or care, or safety: German *hut*) until," &c. This may be the independent paraphrase of a translator; but it may be a modified survival of the reading of the Diatessaron. It would be interesting to learn what the German Harmony has at this point.

J. ARMITAGE ROBINSON.

P.S. (March 8).—Since I wrote the above, my attention has been called by the Master of Clare College to another Dutch Harmony, published by G. J. Meijer in 1835, under the title "Het Leven van Jezus." This has very much in common with the MS. of which I have spoken. It appears to me to be an independent translation of the same Latin Harmony, with various modifications and glosses introduced by the translator, who justifies this mode of treatment in his preface. Mt. i. 25, where the interesting reading above mentioned occurs, is entirely omitted, perhaps from a sense that something was wrong with the text. But I have observed two readings of exceptional interest. At Lc. i. 27, we read, "Dese man en dese magt waren beide van Davids gheslechte." That a sentence to this effect occurred in the Diatessaron is made certain by Ephr. *Comm. in Diat.* 16 (Moes.), where we have, "Concerning Joseph and Mary, that they were both of the house of David." Compare Aphrahat, p. 472, l. 20 (Wright), p. 388 (Bert's translation): "As it is written that Joseph and Mary, his wife, were both of the house of David." And in Ephrem's Commentary on the Pauline Epistles, 2 Tim. ii. 8 (p. 260 of the new Latin translation): "Either that which is said concerning Mary and Joseph, that they were both of the house of David." It seems scarcely likely that the appearance of these words in the Dutch harmony is due to the gloss of the Dutch translator. The MS. Harmony has the ordinary reading here.

Again, in Mc. x. 21 Ephrem, *Comm.* 171-173, quotes more than once the words, "He looked on him with love," and this reading (instead of "beholding him loved him") has also the support of Aphrahat. In Meijer's Harmony at p. 129 we read, "Doe sach Ihe liefec op hem." It is hard to believe that this is merely accidental coincidence. The MS. Harmony is defective at this point.

I have said enough to show that these various relics of the Latin form of Tatian deserve fuller investigation. Such an investigation should not lose sight of Clement of Llanthony's Harmony, of which there is one MS. in the University Library and another in Pembroke College Library. It is probable that Clement based his work on this older Latin Tatian, though he has changed the order a good deal, and elaborated the details throughout with extraordinary minuteness, so as to show to which Evangelist every word belongs.

J. A. R.

#### THE ETYMOLOGY OF "BURLY."

Cambridge: March 15, 1894.

The etymology of the English adjective "burly" is unknown. In the New English Dictionary, Dr. Murray practically gives it up, remarking that "no plausible etymon for the first element has yet been found." However,

he identifies it with the provincial English "bowerly," which is duly explained.

Here, then, is the solution. It is merely a compound of "bower," with the suffix *-ly*, as I now proceed to explain. The Anglo-Saxon form of "bower" was *būr*. If the long *u* be retained, the modern English form comes out as "bowerly," thus accounting for one of the forms. But it frequently happened that the long *u* was shortened by accentual stress or by a double consonant following. Examples are seen in "Thursday," "southern," "hustings," "dust," "rust," "husband," "thumb," "utter" (as a comparative adjective), "busk" (to get oneself ready). In all these cases the original vowel was long *u*; whereas the modern sound is the modern short unrounded *u*. Hence the Anglo-Saxon form \**būrlic* would produce "burly," with vowel-shortening, with perfect regularity. And inasmuch as the said Anglo-Saxon form would thus produce both the modern forms, it is obvious that there is a strong probability that we are here on the right track.

But Dr. Murray rightly draws attention to the Middle English *borli*, and says that it is difficult to reconcile this with the modern forms. This is true; but the difficulty is not great. It all arises from the well-known habit of the Anglo-French scribes, who used the symbol *o* to denote the short *u*; and who thus introduced an element of great confusion, which, in a dozen cases or more, is extremely puzzling. Dr. Sweet has pointed out how commonly this occurs when the short *u* adjoins *m* or *n*; so that, to this day, instead of writing *munk*, *huney*, *wunder*, *tung*, we all have to write "monk," "honey," "wonder," and "tongue," though the symbol *o* never indicated a short *o* at any time in the history of these words.

Now the same scribes frequently did the very same thing when short *u* occurred before *r*. Examples will be found in Stratmann, where the forms *forther*, *corsen*, *torf*, *scorf*, *spornen*, *tornen*, *tortel* correspond, as a matter of course, to the modern "further," "course," "turf," "scurf," "spurn," "turn," "turtle." Hence the Middle English forms of "burly" should be *burli* and *borli*; or, if the *u* be long, *bourli*. These forms, *burli*, *borli*, and *bourli*, are precisely the forms that are found. This is a further indication that we are on the right track; and I thus establish my first thesis—viz., that the supposed Anglo-Saxon \**būrlic* gives an etymology which satisfies all phonetic requirements.

But how about the sense? Here, again, I see no great difficulty. A bower (see New English Dictionary) was, usually, a lady's chamber or private apartment; and "bowerly," or "burly," meant, originally, suitable for such an apartment: cf. "homely." King Solomon was, we read "a *borli* [v.r. *burli*] bachelere," i.e. a bachelor suitable for a lady's bower, a handsome, presentable man. In the *Morte Arthure* we find that some one is to "greet well the queen and all the *burly* birds (handsome ladies) that belong to her bower." Can anything be more suitable?

In Rauf Coilyear, there is a most telling quotation. We there read of "a *burly* bed," i.e., a bed suitable for a lady's bed-room. Once more, I ask, can anything be more suitable?

The various developments really present no great difficulty. The modern "bowerly" is well defined as meaning "stately and comely." Such a woman adorns her own boudoir. A knight is "burly," if he is handsome, presentable, young, strong, valiant, goodly, comely, noble, and the like. The sense, like that of "stout," easily degenerates into large and corpulent. I need not enlarge upon this, as I believe there is nothing that a careful man cannot easily work out for himself, from the hints that I have given.

The fact is that Dr. Murray had not all the evidence before him. There is more to be got under the form "unburly," which is, in fact, the word that gave me the clue. In Rauf Coilyear (l. 807) we read of a knight riding on a camel, which is described as being "unburly, broad, and over high." Here "unburly" actually seems to mean "small," whereas this huge creature was "broad and over high." Yet he was "unburly" enough, being ugly, unhandsome, and unrepresentable; not at all the creature suitable for a lady's bower. When all the quotations for "unburly" are duly worked out, I think the last difficulty in the way of the proposed etymology will disappear.

WALTER W. SKEAT.

#### MR. SLATER'S "EARLY EDITIONS."

Dundee: March 3, 1894.

There must be a general feeling of disappointment with this book, more especially as book-collectors—amateur and professional—looked for a work of real value from one whose reputation stands so high as an authority on the auction value of books. The author admits that he is not himself a collector, but a fair inference from the whole is that he intended his book to be a guide to collectors. He, in many instances, gives elaborate descriptions of the outsides, and minute collations of the insides, which go to support this inference. But if this work was worth doing, it was worth doing well; and it is on the crucial test of accuracy that the value of his work will stand or fall. I do not profess to have examined every chapter, but I have "sampled" it sufficiently to come to a very decided opinion as to its value to book-collectors, and I propose to give a few "samples." It is, perhaps, another fair inference that Mr. Slater has got a great amount of his data at second-hand: not being a collector, he has been indebted to others for his information, and not being able, of his own knowledge, to check this information, he has committed himself to statements, many of which will not bear examination.

Taking the chapter which deals with the writings of Mr. Andrew Lang, we soon come to this sentence (p. 151): "Another introductory essay, from Bolland and Lang's *Politics*, appears in the edition of the *Politics of Aristotle*, published by Longmans in 1886." As it stands, this reads very like nonsense, although the "Lang" collector may surmise that it is a distorted reference to the separate publication, in 1886, of Mr. Lang's Introductory Essay which first appeared in "Bolland and Lang's *Aristotle*" (1877). The same sentence continues "and in 1879 Messrs. S. H. Butcher and Andrew Lang translated [rather, published their translation of] the 'Odyssey' another edition of which appeared in 1887." The novice would not learn from such a statement that "another edition" was really the seventh of a deservedly successful book.

Coming now to the detailed list:

(No. 1) *Ballads and Lyrics* is described as "bound in white parchment"; while in the next paragraph "good copies in the original cloth" serves but to puzzle the reader, who, however, may safely decide to look for cloth. The pagination also is slightly incorrect.

(No. 2) *Oxford*. "Value about £4" can have reference only to large-paper copies, though Mr. Slater leaves the point in doubt. The same remark applies to the 1889 edition of *Theocritus* (No. 3).

(No. 7) *The Library*. "Those [illustrations] of bindings are printed in colours in the large paper copies"—and in the small paper copies as well.

(No. 12) *Ballades and Verses Vain*. This being a New York publication and therefore not often met with in this country, it was



right to give a description of it, provided it were a correct description. Unfortunately such is not the case. The pagination is given as "3-165" while even page 1 is numbered in the book. Where Mr. Slater says "from verses previously unprinted and not collated" [whatever that may mean], the book says "from verses previously imprinted or not collected"—a very different thing. Again, "after title follows 'Table of Contents' (on four un-numbered pages)" is inaccurate in two respects "Contents" (not 'Table of') appears on p. iii. and the other three pages are duly numbered iv.-vi.

In passing over (No. 15) *The Mark of Cain*, it is enough to remark that large paper copies were published at 5s. each, not 1s. 6d.

(No. 16) *Lines on the Inaugural Meeting of the Shelley Society*. In reading the minute collation of this pamphlet, one wonders whence Mr. Slater got it. There were only thirty copies printed (this information is not given), and it is therefore very unlikely that the copies differed from one another to the extent that Mr. Slater's differs from the copy before me. He says it is "stitched in green paper wrappers"; my copy is in original boards of a pale blue colour. From the two collations following it may be inferred that some one has blundered, or that, both being correct, Mr. Slater's is not a sure guide:—

Mr. Slater's.	Mine.
Blank leaf.	Flyleaf, blank.
Blank leaf.	1st page, "The Shelley Society" half-title.
Title.	2nd ,, blank.
Half-title.	3rd ,, blank.
Second half-title.	4th ,, certificate of copies printed.
Prefatory note ix. x.	5th ,, title-page.
Third half - title	6th ,, blank.
("Lines").	
Text, pp. 13-19.	7th ,, "Prefatory note" half-title.
	8th ,, blank.
	9th and 10th pp., Prefatory note.
	11th page, "Lines" half-title.
	12th ,, blank.
	13th-19th pp., The Shelley Society.

After which the collation is fairly correct. It may be urged that all this is of no importance, and perhaps it is not; but as Mr. Slater has taken the trouble to print his collation, it is to be presumed he thought it worth while to do so.

In leaving the chapter on Mr. Lang's books I have to say, deliberately, that it positively bristles with errors and misstatements, and is nearly worthless as a guide to collectors. Mr. Slater is apparently ignorant of Mr. Lang's *introuvables*, a list of which would have been a real gain to the volume.

Dipping now into the Thackeray chapter, we come to No. 38, "Thackerayana" (p. 333), and read, "This work . . . was suppressed as infringing copyright in certain particulars, and, though issued with alterations, no variation is observable in the title-page." Having a genuine copy of each issue (1874 and 1875) before me, I notice at once—

- (a) "Notes & Anecdotes." (b) "Notes and Anecdotes"  
 (a) "Illustrated by nearly Six Hundred Sketches" (b) "Illustrated by Hundreds of Sketches"  
 (a) "Chatto and Windus" (b) "Chatto & Windus"

besides which the careful collator would "note" seven punctuations more in the (b) than in the (a).

The note to No. 36 (*The Student's Quarter*), p. 332, does not show much knowledge of Thackeray's works: "Published in cloth, . . . with coloured illustrations, but whether by Thackeray or not is uncertain." If the writer had turned up his (b) "Thackerayana," he would probably have found that the illustrations in both books were identical, and that

they are "signed" by the well-known "Spec-tacles." At any rate, they are so in the copies before me.  
C. M. FALCONER.

[If it be thought that Mr. Falconer's notes relate only to the "mint, anise, and cummin" of bibliography, we venture to append two blunders in the book in question which seem to show real ignorance of literary history.

(1) Of Rossetti's *Poems* Mr. Slater writes (p. 218):—

"In 1881 a third edition of these poems appeared, the contents being almost, though not quite, the same as those of the edition of 1870. A few poems were omitted; and one or two others added."

The truth is: that from the new (not third) edition of 1881 were omitted, not only the entire sonnet-sequence entitled "The House of Life"—No. V. of which has never been reprinted, at least in this country—but also seven sonnets in the closing section; while, on the other hand, there were added "The Bride's Prelude"—extending to fifty-seven pages—three other poems in the first section, and three translations from the Italian; and, moreover, the entire contents were re-arranged in a manner most confusing for comparison. The broad facts are stated in the Advertisement to the new edition, though it is there implied that all the sonnets of "The House of Life" reappeared in the contemporaneous volume of *Ballads and Sonnets*.

(2) With regard to the famous first series of Swinburne's *Poems and Ballads*, Mr. Slater tells us (p. 292) that "it was suppressed by the author." Is it necessary to say that, on the withdrawal of this book by Moxon, it was immediately re-issued in the same style by John Camden Hotten, with no other change than the correction of a Greek misprint?

The entire treatment of Tennyson is grossly inadequate. We must be content to mention (on the authority of the *New York Critic*) that the original MS. of *Poems by Two Brothers* has already returned to this country.—J. S. C.]

#### APPOINTMENTS FOR NEXT WEEK.

THURSDAY, March 29, 8 p.m. Electrical Engineers: Discussion, "Parallel Working through Long Lines," by Mr. W. M. Mordey; "A Universal Shunt Box for Galvanometers," "Transparent Conducting Screens for Electric and other Apparatus," and "An Astatic Station Voltmeter," by Prof. W. E. Ayrton and Mr. T. Mather; "The Best Resistance for the Receiving Instrument with a Leaky Telegraph Line," by Prof. W. E. Ayrton and Mr. C. S. Whitehead.

FRIDAY, March 30, 8 p.m. Amateur Scientific: "The Ascent of Water in Trees," by Mr. L. A. Boodle; "The Occurrence of Gold in Eruptive Rocks from South Africa," by Mr. G. Holbrook; "Some Facts about Parasitism and kindred Phenomena in Plants," by Mr. J. Reeves.

SATURDAY, March 31, 3.45 p.m. Botanic: General Fortnightly Meeting.

#### SCIENCE.

*The Yoruba-Speaking Peoples of the Slave Coast of West Africa.* By Col. A. B. Ellis. (Chapman & Hall.)

No writer has done better work in the field of African ethnology than Col. Ellis, whose brief but brilliant military and literary career was abruptly terminated at Tenerife on March 5 of the present year. He had been removed to this place after his successful expedition against the Sofas, of whom so much has been heard of late, in the hope that the change might enable him to recover from the fever contracted during that arduous campaign. But the disease could not be shaken off by a constitution debilitated by some years of active service in the enervating climate of West Africa; and by the death of Col. Ellis, still in the

prime of life, England loses a valiant and skilful captain, and anthropological science one of its ablest exponents in recent times.

Of his numerous writings—*West African Sketches*, *South African Sketches*, *The Land of Fetish*, *West African Islands*, *History of the First West India Regiment*, *History of the Gold Coast*, *The Tshi-Speaking Peoples of the Gold Coast*, *The Ehwe-Speaking Peoples of the Slave Coast*, *The Yoruba-Speaking Peoples of the Slave Coast*—the last three are by far the most important, entitling the author to rank among those rare students of primitive man, such as Logan, Bleek, Dalton, Bastian, im Thurn, Schweinfurth, Junker, whose writings, based on original observation, have thrown real light on the beginnings and growth of human culture. These three works, one of which, *The Tshi-Speaking Peoples*, was somewhat fully noticed in the ACADEMY of January 28, 1888, form a sort of trilogy, in which the three great ethnical groups of Upper Guinea serve as the theme of so many object lessons on the origin and development of religious and social institutions among some of the most typical members of the negro race. The lessons in this instance are all the more instructive that the three groups themselves—Ashanti and others of Tshi speech, Dahomeans of Ehwe speech, and Egbas and others of Yoruba speech—undoubtedly spring from a common stock, and speak languages belonging to the same linguistic family; while all three represent different stages of culture, progressively advancing from the rude Ashantis in the west, through the somewhat less barbarous Dahomeans in the centre, to the relatively semi-civilised Yorubas in the east. Their comparative study thus affords an excellent opportunity, of which the author takes full advantage, to study the lines that religion and society may take in their upward development.

The general conclusions are singularly instructive, and are on the whole in accord with those that other observers have arrived at, especially as regards the origin and growth of religious beliefs, and the constitution of the social community in its evolution from the clan through the tribe to the nation. Thus Col. Ellis, like Mr. im Thurn, traces to the influence of dreams the first notions of primitive man on spirit life, immortality, and cloud-land beyond the grave. In the first stage, as among the peoples of Tshi speech, all nature is believed to be animated: every conspicuous object in the environment has its indwelling spirit, analogous to the indwelling spirit of man himself, the existence of which is proved to the savage mind by the fact that during sleep it wanders from the body to great distances, passes through many adventures, and for the time being lives a life apart. But some of the objects, such as the thunder-storm, the sea, the rapids, sharks, crocodiles, are dangerous and destructive, while others are harmless; consequently, the indwelling spirits of the former are to be dreaded as more powerful than that of man, and must be propitiated by acceptable offerings. These spirits, begotten of fear, thus take high rank, and with them are associated those of the departed who were

also powerful and dangerous in life. Thus arise nature-worship and ancestry worship, the lines between which it is often difficult to draw, for both have had a common origin.

Then comes the next stage, transitional in Ehwe-land, more fully developed in Yorubaland, in which the indwelling spirit, for the convenience of worship, becomes embodied in an image or *simulacrum*, whereby the tie is weakened between the god and the object he animates. The object itself falls more and more into the background, and the personality of the god becomes more pronounced, as the image, made of the material obtained from his habitat, is moved about, set up in the public place, enshrined in an enclosure, tended by special ministers. Thus arise temples, priests, regular sacrifices, and ceremonial rites.

Then the time comes when, as already for the most part in Yorubaland, the original nature of the god, as an indwelling spirit of a natural object, or as the spirit of some formerly dreaded chief, is entirely forgotten, and he becomes a god pure and simple: that is, an abstraction associated with myths and legendary lore.

"Let us imagine that the inhabitants of a village who have been in the habit of worshipping the indwelling spirit of a precipitous cliff in the neighbourhood, find it more convenient if they were to bring him into the village. They accordingly make a figure of clay taken from the cliff, and set it up in the village in a miniature hut erected for its protection. This hut then becomes the sacred place, as the sacrifices and sacred dances are performed before it, instead of, as heretofore, at the cliff. Generations are born and die, and are succeeded by others, all of which have been accustomed to perform religious ceremonies before the miniature hut; and the inevitable result is that, sooner or later, the connexion of the god with the cliff, of which he was the animating principle, is completely lost sight of, and he is regarded as the tutelar deity of the village, pure and simple" (*Yoruba*, p. 280).

Thus we see how the religions of primitive man are not degraded forms of a higher revelation, but upward growths which gradually acquire the sanction of such a revelation, partly through fraud, partly through the mystic element inherent in human nature. It is also seen that these religions arise out of the whole complexity of man and his surroundings, and not merely through a solar myth, or through a few forgotten etymologies, all necessarily later developments.

Equally instructive are the remarks on kinship, inheritance through the female and male lines, matriarchal and patriarchal institutions, origin and evolution of the clan system, and its final fusion through the tribe in the nation. Here also the progress has been from west to east; and while the clan, based on uterine ties and descent through the mother, still persists in the Tshi, and to some extent in the Ehwe group, inheritance through the father, with a corresponding expansion of the tribe, already prevails among the Yoruba peoples.

"Among the Yoruba tribes the blood-tie between father and child has been recognised; and the result of this recognition has been the

inevitable downfall of the clan-system, which is only possible so long as descent is traced solely on one side of the house, as may be readily shown. Since two persons of the same clan-name may, under the clan-system, never marry, it follows that husband and wife must be of different clans. Let us say that one is a Dog and the other a Leopard. The clan-name is extended to all who are of the same blood; therefore, directly the blood-relationship between father and child comes to be acknowledged, the children of such a pair as we have supposed, instead of being, as heretofore, simply Leopards, would be Dog-Leopards, and would belong to two clans. They in their turn might marry with persons similarly belonging to two clans, say Cat-Snakes, and the offspring of these unions would belong to four clans. The clan-system thus becomes altogether unworkable, because, as the number of clans is limited and cannot be added to, if the clan-name still remained the test of blood-relationship and a bar to marriage, the result in a few generations would be that no marriage would be possible. Consequently, the clan-name ceases to be the test of consanguinity, kinship is traced in some other way, and the clan-system disappears. The Yorubas have adopted what appears to have been the usual course, and blood-relationship is now traced both on the father's and on the mother's side as far as it can be remembered, and marriage within the known circle of consanguinity is forbidden" (*Yoruba*, p. 176).

There is a great deal of linguistic matter in this series, but by a regrettable oversight much of this will be of little use to the philologist. The languages of all the groups under consideration are largely monosyllabic, most words being in fact reducible to a limited number of primitive verbal monosyllables, answering to the "roots" of Sanskrit grammarians, and by the author regarded as such. But so far from being roots in the sense implied, these monosyllables are the outcome of profound phonetic decay, as is evident from the large number of homonyms distinguished in the spoken language by their proper intonation. In fact, the Upper Guinea, like the Indo-Chinese and for the same reason, are strictly toned languages, in which the tonic element is of primary importance, and should be indicated by diacritical marks of some kind. Unfortunately, little attention has been paid to this essential feature, and no attempt at all has been made to distinguish the tones, of which there are at least four, probably more. Thus, in the list of Yoruba verbal monosyllables, *ro* has six entries, to which are assigned about a dozen different meanings (to excite, sound, toll, wrong, drip, write, crash, rain, &c.), but not a single discriminating mark of any kind. Apart from this serious drawback, the grammatical data will be found useful in comparing the Upper Guinea languages with those of the surrounding Sudanese populations. There are also collections of Yoruba proverbs and folk-lore, some of which betray a considerable degree of natural shrewdness.

A. H. KEANE.

#### SCIENCE NOTES.

WE have received the first number of *Science Progress*: a monthly review of current scientific investigation, which is published by the Scientific Press, at 428, Strand. It opens with a characteristic article, by Prof. Fitzgerald, of

Dublin, indicating the directions in which the future advance of physics may be expected to throw light upon the problems of other sciences. Mr. W. J. Rodger states the new theory of solutions, or osmotic pressure, founded by Van 't Hoff. Next follows a more popular article, by Mr. W. Botting Helmsley, of Kew, summarising the latest facts with regard to insular floras. Very interesting is his account of the new flora that grew up on Krakatoa within three years after the eruption, and the statement that the flora of Ceylon exhibits much stronger Malayan affinities than that of the Indian peninsula. Mr. A. C. Seward, of St. John's, Cambridge, summarises in a similar way the latest discoveries of fossil plants, in support of the importance of palaeo-botany. Dr. G. A. Buckmaster, of St. George's Hospital, writes on the origin and nature of certain bacterial poisons. In the next article, which is perhaps the most striking of all, Prof. Howes, of the Royal College of Science, emphasises the reaction against the excessive importance attached but a little while ago to comparative embryology, and points out how promising is the outlook of vertebrate morphology on the old lines. (We may remark, however, that the last term we should ourselves have thought of applying to the mammalian remains lately discovered in America is that of "a galaxy"). Finally, Prof. Haliburton, of King's College, summarises recent research on chemical physiology, or physiological chemistry.

#### PHILOLOGY NOTES.

THE March number of the *Classical Review* (David Nutt) opens with an article by the Headmaster of Westminster, entitled "A New Fount of Greek Type." No one will deny the exceeding ugliness of the Greek type almost universally used in England at the present day, about whose pedigree we should like more information. Is it true that it represents the handwriting of Porson, as the Aldine type represented that of the fugitives from Byzantium? Mr. Rutherford speaks well of the Greek type used in Holland; we have ourselves been better pleased with some of the many varieties used in Greece itself. But Mr. Rutherford's chief object is to introduce an entirely new fount, which has been specially designed for his forthcoming edition of the *Scholia* of Aristophanes. The designer is Mr. Selwyn Image, of the *Century Guild Hobby Horse*, who has based himself on the square semi-uncial calligraphy of the tenth century. As an artistic experiment, it is very interesting; but we must suspend our judgment, before recommending universal adoption. We are again struck by the large proportion of theological matter in the *Classical Review*. Dr. Edwin A. Abbott contends that the verse—"Forty-and-six years was this temple in building" (John ii. 20)—refers not to the temple of Herod, but to that of Ezra; Mr. E. N. Bennett reviews the "Apocrypha Anecdota" of Mr. James, specially referring to the passage in the *Acta Philippi*, which seems to throw light on the talking cross in the Gospel of Peter; and Mr. A. Robertson draws attention to the *Studies* of Dr. Loofs on the so-called "Sacra Parallela." In philology proper, Mr. G. Dunn propounds an original explanation of the long sonants; Prof. A. N. Jannaris shows that *νερό*, the modern Greek word for "water," is simply a phonetic modification of *νεαρόν* = "fresh"; and Mr. W. R. Paton, writing from Asia Minor, suggests why classical *πηγή* = a spring has come to mean a "well," in its modern form of *πηγάδι*. Under archaeology, there are three articles: Mr. W. E. Heitland argues, against Diodorus and Freeman, that the city quarter of Syracuse, known as Tyche, did not exist before the Athenian siege; Mr. Edward Capps, of Chicago,

criticises a German treatise on the vexed question of the early Greek stage; and Mr. Cecil Smith reviews an important work by Hartwig on Greek vases, with special reference to the evidence afforded by the names of the painters and the use of the word *καλός*.

### REPORTS OF SOCIETIES.

CLIFTON SHAKSPEARE SOCIETY.—(Saturday, Feb. 24)

MISS LOUISA MARY DAVIES, president, in the chair.—Mr. Arthur S. Way read a paper on "The Sacred Drama in England." Amid all the dispraise so often heaped upon the medieval monkish orders, it is well to remember that they were not so far aloof from the world as to disregard the spiritual darkness of the common folk, or so lacking in worldly wisdom as to miss the most effective method of communicating such light as they possessed. In an age when books were, for the general public, practically non-existent, when the speech of the common people was a jargon strange to consecrated lips, and the universal language of the clergy was an unknown tongue to their flocks, there was a real danger that the communication of religious instruction might be regarded as impracticable; and it speaks well for the inventiveness and enterprise of the good fathers that they devised and elaborated a method of imparting spiritual enlightenment which made the average artisan of the middle ages more familiar with Biblical incidents and personages than are thousands of working-men in this nineteenth century. The miracle plays date back to within a few years of the Norman Conquest. These representations, which were multiplied fast during the succeeding hundred years, were at first confined to the inside of the churches, and seem to have been adjuncts to the service of the liturgy. The Nativity, the Passion, the Resurrection, were thus as *tableaux vivants* made real to the perceptions of the worshippers. Then in the churchyard, afterwards in the street, lastly in the town-meadows, the scaffolding was set up for the unfolding of the ecclesiastical pageants. The dialogue was at first in Latin, with an occasional refrain in the vernacular. Preliminary and concurrent explanations were given by the "Expositor," which, with the action and gestures of the performers, made it all at least as intelligible to our unlettered ancestors as are the Greek and Latin plays at our universities and public schools, at which throngs of gentle ladies and honest citizens are now wont to be present, with much apparent appreciation, not to say edification. Early in the fourteenth century, the miracle plays were commonly represented to the people in their own tongue. Then the representations passed out of the hands of the clergy, though the plays were doubtless still composed by monkish scribes. The trade guilds of the large towns had taken them up, and exerted themselves to the utmost to produce them with a magnificence which had the effect of attracting the country-folk, labourers, yeomen, and gentry from around by thousands, so that the city of the celebration became a huge fair. To obviate inconvenient crowding of the spectators, the pageant was performed in travelling sections, the triple stages representing Heaven, Earth, and Hell, mounted on wheels, following each other round the town, and stopping at definite points for the performance. No expense was spared: guild vied with guild in the magnificence, the upholstery, the decoration, the costuming of the special pageant allotted to it. As for the dialogue, it was by no means so crude and bald as might be hastily inferred by the ordinary reader of the literary history of those primitive times. The composers recognised—made it a cardinal principle, we might say—that the audience must be interested and amused. Solemn as were the themes, neither sacred actors nor profane beholders would accept any necessary affinity between solemnity and boredom. The childish and straightforward art of those old monkish dramatists felt no repugnance in following with strict literal accuracy every circumstance, recorded or inferred, of the original narrative which they dramatised; and the simple faith of their audience saw no impropriety in the introduction of the most sacred or awful supernatural beings. The drama, generally written in octo-

syllabic verse (especially affecting the metre of Chaucer's *Rime of Sir Thopas*), though abounding in anachronisms and absurdities both of character and dialogue, sometimes contains passages of simple and natural pathos, sometimes scenes which must have affected the uncritical beholders with high-wrought reverence and awe, or with the deepest horror; and, on the other hand, they are often relieved by bursts of the broadest comedy. Of the three elements of dramatic success—brilliant staging, spirited acting, and effective diction—we have seen that the first was amply secured. Of the second, we have evidence in Chaucer and other writers that the actors performed their parts *con amore*. As for the diction of the plays, if we were to say that much of it compares favourably with a great deal that seems to go down with modern audiences, we should be well within bounds. It is, of course, archaic and rude in versification; yet as a vehicle for the vigorous homespun wit, the simple pathos, the insight into human nature, the keen appreciation of what will tickle the audience, it is marvellously good. There is a swing and go, a perception of melody, a lavish richness of rhyme in the short, swiftly-rushing lines, which recalls the best work of Skelton, and the effect of which can be realised by one who calls to mind the immense success attained through precisely similar metrical effects in the "Gilbert comic operas" of to-day. That our forefathers took all these representations in serious good faith is evidenced by the manifest traces of them in medieval literature and art. Symonds has pointed out that the miracle plays provided in some sense an education for the Elizabethan dramatists and their audiences; it is, however, somewhat remarkable that so few attempts were made to re-cast the old themes in the new moulds. Greene's "Looking Glass for London and England" (a dramatization of the story of Jonah) and Peele's "David and Bethsabe," seem to be, if not the only specimens of Elizabethan sacred drama, at least all that have escaped the limbo of oblivion. Peele's is by far superior to the other, and perhaps superior to the rest of Peele's work. Yet it cannot be claimed that his success was such as to encourage others to essay a similar task. To treat such a subject adequately, so that, while dramatic interest is maintained, the reader should not be struck with the falling off from the simplicity and majesty of the Scripture narrative, would require high poetic genius, a mind saturated with the spirit of the psalmists and prophets, and a reverent touch like that of Milton. Peele possessed none of these; his work was a mere literary essay, embellished with glowing description, fanciful images, and turgid declamation; but no character really lives, unless, by a paradox, we except that of Absalom when he dies. Peele made no second attempt, nor does it seem that any of his contemporaries tried their hands at a similar theme. From what had seemed so easy to a host of authors during the pre-Reformation period, the contemporaries of Shakspeare shrank as from a hopeless task. The very cause which might have been expected to kindle them to the task, acted as a deterrent; for it had created, what previously had no existence—a critical audience, an audience whom no faults in treatment, no errors of taste in this special department of literature, would escape, and whose criticism would probably have taken a merciless practical form. And, owing to the popularity of the recently issued translation of the Bible, the dramatist could in the matter of religious instruction impart nothing to an audience saturated with Biblical lore; and his resources of diction would be severely strained to improve upon the habitual speech, the natural language of devotion and of high-wrought feeling, of many of those who might be present. Before the splendour of the risen sun, the flickering lamps of miracle play and morality straightway died down, and the poets felt how futile would be the attempt to kindle new torches. Both on literary and on ethical grounds a revival of the sacred drama was impossible. On literary grounds; for to recreate the characters of sacred story, in all the depth and earnestness of their humanity, in all the height of their heroism and their sanctity, to set forth worthily the truly human in their weakness, the divine in their upward strivings, and at the same

time to endue them with such sublime simplicity of speech, such unearthly music of utterance, as should not seem incongruous with the model that was now in all men's hands, should not make a discord with the harmonies that now rang in all men's ears, was a task from which a Shakspeare or a Milton might well have shrunk. It was impossible on ethical grounds; for the people were so impressed with the loftiness of the sacred ideals, the priests were so jealous of profane hands touching the ark, the whole surroundings and associations of the new theatre were so out of keeping in the eyes at least of the more serious part of the community, that the attempt would to many have seemed like desecration. At the best it would only have been tolerated, and would have been felt to be superfluous. The nation was teaching itself, and had, moreover, no lack of spiritual guides; and the dramatists, with true literary and ethical instinct, turned to themes to which mortals might hope to do justice, to fields where their presence would be unchallenged. It was a hundred years before Milton essayed to walk in that charmed circle. In majesty and melody of utterance, in reverence of spirit, in saintliness of soul, he was qualified for the mighty venture; but in the dramatic instinct, the unerring touch which can make the past live again, in the clear vision which "sees life steadily and sees it whole," he was deficient. His "Paradise Lost" is like a glorified, etherealised, miracle play; but since Satan is its hero, and our first parents shadowy puppets by comparison, since Hell is made the scene of greatness in calmity, and the war in Heaven a burlesque, we cannot regard it as a solution of the problem. Nor was "Samson Agonistes" calculated to inaugurate a sacred drama. It reads like a transcript from Euripides; it is a noble copy from the antique, it reminds us of the statue of Jupiter Olympus which medieval piety renamed Peter the Apostle; it is a sacred poem, but not a play; not the morning star of a new day for the drama, but rather a Hesperus reflecting the light of a long-set sun. Milton failed and Shakspeare stood aloof; and till a poet shall arise who combines the gifts of Shakspeare and Milton, we are not likely to see a sacred drama at once worthy of its origin and commensurate with our preconceptions of the necessary conditions. Should the Titan appear, it will be but a transient glory, for he could not found a "school."—Mr. Leo H. Grindon, in a paper which dealt with the figurative language and the botanical allusions in "David and Bethsabe," said that figures different from those of our ordinary colloquial speech are exceedingly rare in the drama, and that the botanical allusions consist only of citations or adaptations of a few Old Testament trees—the cedar, the olive, the almond, the oak, and the mulberry. "Oak" ought to be "terebinth," the Hebrew being *elah*, not *allon*; and "mulberry" ought to be "poplars," the Hebrew being *békham*.

VICTORIA INSTITUTE.—(Monday, March 19.)

SIR G. G. STOKES, president, in the chair.—A paper by Dr. Prestwich, on "A Possible Cause for the Origin of the Tradition of the Flood," was read by Prof. Rupert Jones. The paper described at considerable length the various phenomena which came under the author's observation during long years of geological research throughout Europe and the coasts of the Mediterranean. He concluded by giving the reasons why he considered that these were only explicable upon the hypothesis of a widespread and short submergence of continental dimensions, followed by early re-elevation; and this hypothesis satisfied all the important conditions of the problem. The age of man was held to be divided into palaeolithic and neolithic, and he considered rightly so. He concluded by saying that thus there seemed cause for the origin of the widespread tradition of a flood.—A communication was also read from Sir W. Dawson, who welcomed the paper as confirming his conclusion, come to on geological and palaeontological grounds, as to a physical break in the anthropic age. The evidence for this was afforded by the cave remains and from a vast number of other sources.—A discussion ensued, in which Dr. Woodward, Prof. T. R. Jones, Prof. T. McK. Hughes, Dr. E. Hull, and Sir Henry Howarth took part.



## FINE ART.

## THE ROYAL SOCIETY OF PAINTER-ETCHERS.

THIS year the society of original engravers, known at present under the name which heads my notice, opens an exhibition large, creditable, and sufficiently varied. The show, besides including a great array of interesting work wrought with the etching needle and *aqua fortis*, permits to us the sight of here and there an aquatint, here and there a mezzotint, here and there an original engraving in line, such as those wonderful book-plates by Mr. Sherborn, whose praises I have been sounding these many years, by reason of the fact that not only is the technical quality of his work unique, but his taste in design of the finest. Lithography alone has now to be added to the possible exhibits of the society, for it to include substantially every form of autographic art that is dependent upon the printer—dependent upon him, I mean, not only for its multiplication and diffusion, but for its very existence in the completed phase in we can recognise and enjoy it. For until the printer has come upon the scene—the man with the printing-press, that is, whether he be the servant of the artist or the artist himself—neither line-engraving, etching, aquatint, mezzotint, or lithograph can reach the point at which it fittingly engages the attention of the amateur. This thing at least they have in common, all these different and so interesting arts.

It would be unreasonable, perhaps, to expect that every year the Royal Society of Painter-Etchers should distinguish itself by the revelation of some new and striking talent: enough if but occasionally it presents to us the work of some new artist of skill. We count more regularly upon noting a progress in the work of men whose names are already familiar to the students of their art. Of English exhibitors, perhaps Mr. Oliver Hall is the etcher whose progress is this year most visible, though Mr. D. J. Cameron (hitherto, indeed, industrious and careful, but somewhat imitative) runs him hard; while, among the few foreigners who send, M. Helleu makes himself remarked and most justly admired. Mr. Hall's prints (which, albeit independent in detail, owe something, one supposes, in their general effect to a study of Mr. Seymour Haden) deal in the main with the ordinary rural landscape of England. Most of his subjects might have been discovered within twenty-five miles of the capital, in a broad belt, just beyond the limit that is known as "Greater London." A heath, perhaps, for it is heath rather than moor, and suggests a home county rather than Yorkshire or Wales: Surrey is probably the scene of it. An "Edge of the Forest": Surrey too, most probably, or is he this time as far a-field as Hants? a road, a group of trees, such trees as bow in westerly winds over the modest uplands of Redhill or Hendon. The feeling of that uneventful country, with something of its accidents of weather, with the passage over it of shower and gust—that Mr. Hall skilfully and freely conveys. And when by chance he addresses himself to something seen in more remote wandering in excursions to Conistow, or to the little land on whose "bravery" it was so often Mr. Gladstone's pleasure to insist, the result, so far as I know, is not the exhibition of any new phase of his talent. Mr. Cameron's important landscape, in which I note an effort more sustained and independent than any he has hitherto made, is a view of Haarlem and its outskirts. You stand away from the town, a great windmill is to your left; the middle distance, and the distance also, is filled, plane beyond plane, by house and tower. Not the

scene only—something, at least, in its sentiment—recalls now the art of Ruysdael in its least romantic mood, and now the art of De Koningk. Those sympathetic painters of the Dutch country have dropped, it seems, a hint to Mr. Cameron as to its appropriate treatment. M. Helleu—the third artist of whom, to some extent to the exclusion of more familiar exhibitors, I wish, on this occasion, to speak in a certain detail—is, as he is, perhaps, best known to be in France, an eminent artist in pastels. He is likewise the master of the dry-point sketch. The two mediums, properly understood, have a good deal in common: the spontaneity, the impulse, the effect gained at once, or lost beyond retrieving. Mr. Helleu's art deals in the main with the liveliest and most graceful of his own contemporaries—his vivacious fellow townswomen: not "Montmartroises de Montmartre" indeed, but "Parisiennes de Paris." Now one of them, seen from behind, is examining those drawings of Watteau, "aux trois crayons," which if among the minor are certainly among the most real delights of the Louvre. Now another of them "se chauffe" before the open fire—"se chauffe," be it understood, not quite *à la Besnard*. Now, again, in the print which is artistically the most audacious, we have nothing in the picture but a cup and a raised hand, in bed, that holds it, and, above the cup, the wave or toss of lightly-lying hair. "Femme à la Tasse," he calls it, and one puts it, in one's mind, by the side of last year's most exquisite plate, "Profil de Jeune Fille." Original and modern, in a high degree, is this bold yet dainty observer—none the less modern because it is but of few things that his art achieves, or even attempts, a full and perfect expression. We must allow him his deficiencies; his qualities we must be grateful for.

No transition could be more sudden than that which one makes in passing from this art of M. Helleu's—light, dexterous, brilliant, essentially and charmingly French—to that art of Mr. Legros's and of two other men who owe him much, though they have much of their own to place beside that which in their work reminds us of him: I speak, of course, of Mr. William Strang and Mr. Charles Holroyd. Mr. Legros goes upon his old and honoured way. Both of the younger men deal vigorously, yet not always luminously, with allegory. Their best work lies, I think, outside its bounds. Mr. Strang has at least a couple of dignified portraits of men—one of which, that of Mr. Reginald Blomfield, is in the spirit of Van-dyke. But a child's portrait—wholly original, so far as I am able to discern—the portrait of Ian Strang, seated, dressed in a blouse or smock, is yet more engaging, and is indeed of sterling excellence. The dignity of Mr. Holroyd's art finds natural expression in "The Monk at the Organ," nor, of course, is the dignity necessarily less in that "Landscape with Diana," which is touched with classic charm.

I would that time and space suffered me to do justice to the works of the many other very interesting etchers whose names are in the catalogue, and whose prints are on the wall—from the veteran *chef d'école* whose final "Fragment," wrought a dozen years ago, is now exhibited in the gallery over which he presides, to the youngest recruit whom the fascinating art of etching has known how to press into its service. And, between these two, how many worthy artists—Mr. Herkomer, Mr. Watson, Mr. Frank Short, Mr. East, Mr. Macbeth, Mr. Holmes May, and others, of whose achievements nothing can at the present moment be said.

FREDERICK WEDMORE.

## CORRESPONDENCE.

## ROMAN BRITAIN.

Christ Church, Oxford: March 17, 1894.

I ask a little space in which to protest against the treatment of Roman Britain in Dr. Traill's *Social England*. Six contributors have there described the various aspects of "England before the English": all have naturally said much about the four centuries of Roman rule, and the result is most surprising and unsatisfactory. The pages due to Mr. F. T. Richards, of course, contain competent work, even if they hardly reach the best level of this able scholar: the rest is a melancholy spectacle.

Of errors in fact, the following may serve as miscellaneous specimens. Richard of Cirencester's provinces, cities, roads, even his views on Druidism are adopted as historical truth, though every scholar knows they are forged. The date of the Roman invasion is given in four places: in three it is given wrongly. We are told that Bokerley and Wansdyke were Belgic works, that Pliny wrote before A.D. 43, that Camulodunum became a colony after A.D. 61, that the "Histories" of Tacitus are an authority on Roman Britain, that Jupiter Dolichenus (*sic*) was a Gallic god, and so forth. The occurrence of Christian symbols on Roman imperial coins is adduced to prove that Britain was Christian; the occurrence of two *devotiones* and various objects lettered *utere felix*, to prove that the land was above other lands addicted to magic; and both arguments illustrate a familiar and elementary misuse of evidence. This inadequacy in the matter of details seems to me to be matched by equal inadequacy in general statements. Trades and industries are wrongly inserted or omitted, religious worships are misnamed and misappreciated, and that most important aspect of Britain, its military organisation, is misdescribed out of all recognition.

Dr. Traill, I suppose, aims at supplying scholarly summaries of the best results connected with his subject; and it is very probable that, in most parts of the book, his contributors have come reasonably near this aim. The part to which I have been alluding is a striking exception, against which it seems fair to put forward a protest and a warning.

F. HAVERFIELD.

## NOTES ON ART AND ARCHAEOLOGY.

It is announced that the trustees of the British Museum have obtained the consent of the Treasury to the purchase, from the Duke of Bedford, of about five-and-a-half acres of ground, immediately adjoining the present buildings. The ground is now occupied by houses, of which all the leases will shortly expire. In the result, the trustees will have at their disposal, for future extensions, the entire area extending over nearly fourteen acres, from Russell-square on the east to Bedford-square on the west, and from Montagu-place on the north to Great Russell-street on the south. The price agreed upon is £200,000.

THE chairman of the Palestine Exploration Fund has received a letter from the Foreign Office informing him that a Firman has been granted by the Sultan for permission to excavate in Jerusalem for two years on the usual conditions. The committee will, therefore, be able to resume the excavations which proved so successful under Sir Charles Warren in the years 1867-1870. The task of superintendence has been entrusted to Mr. Frederiek Jones Bliss, who is already at Jerusalem, and will commence work without delay.

THE Royal Birmingham Society of Artists, of which Prof. H. Herkomer is president, will open next week its spring exhibition. The special feature on this occasion is a loan collec-

tion of pictures and drawings by Frederick Walker and Mr. J. W. North.

THE fourteenth Easter exhibition of pictures at St. Jude's, Whitechapel, under the auspices of Canon Barnett, was formally opened by Prof. Herkomer on Tuesday of this week. Lord Dudley has sent his Murillo series, "The Prodigal Son"; the Sheffield Corporation their collection of Petties, recently on view at Burlington House; and Mr. H. Keene a number of drawings by the late Charles Keene. Sir J. E. Millais is represented by his early Pre-Raphaelite work, "The Carpenter's Shop"; and Mr. G. F. Watts by "Sic Transit." There are also works by Madox Brown, D. G. Rossetti, Mr. Holman Hunt, and Sir E. Burne-Jones. The exhibition, which is entirely free, will remain open until April 8.

AMONG the arrangements at the Royal Institution after Easter, we may mention a course of two lectures on "The Etching Revival," by Mr. F. Seymour Haden; and a course of three lectures on "Egyptian Decorative Art," by Prof. W. M. Flinders Petrie.

THE last number of the *American Journal of Archaeology* for 1893 (Kegan Paul) is devoted to a single article, entitled, "A History of the Akropolis of Athens," by Mr. Walter Miller, which was originally read before the archaeological seminary of Leipzig University, under Prof. Overbeck. Most justifiably, special attention has been given to the condition and development of the Akropolis before the Persian invasion, as revealed by recent excavations, and to its history after the Peloponnesian War. We are surprised to find that there is no agreement as to the date of the Tower of the Franks, now destroyed. Hertzberg ascribes it to the Burgundian or French Dukes (1205-1311), our author to the Florentine Dukes of the Acciaiuoli family (end of the fourteenth century), while Bohn thinks that it was built by the Turks. The paper is illustrated with four plates.

## MUSIC.

### BACH'S "MATTHEW PASSION."

THE performance of this great work by the Bach Society at the Queen's Hall last Thursday week was one of considerable interest. It was sung, we believe, for the first time by that society, and in the original German. The trying part of the Evangelist was interpreted by Mr. Robert Kaufmann, who came expressly from Germany. He sang in an artistic manner, although the quality of tone of the voice seemed rather dry. In forming an opinion of him, however, the very high music, the difference of pitch, and an appearance in a new hall must certainly be taken into consideration. The choir was scarcely at its best; and the vocalists, Miss Fillunger, Miss Brema, and Messrs. Salmond and Bispham, also failed to do themselves full justice. Dr. Joachim, an enthusiastic admirer of Bach, played the violin *obbligati*, and Miss Dolmetch the part for viola da gamba. In spite, however, of shortcomings, one could not but feel the solemn dignity of the music. And one could not help wondering why, after all, it did not seem to create a deeper impression. The hall was crowded, but there were many empty seats before the close. True, the performance lasted from eight o'clock to midnight; but operas could be named of equal, or even greater, length, which do not thus decimate the audience. But an opera, say "Faust," or "Die Meistersinger," is given—making certain allowances for imperfections in the rendering—as intended by the composer. Not so, however, the mighty Matthew Passion. An attempt is made to give it with eighteenth century orchestration, but it is not a successful

one. The public, accustomed to the rich, sonorous orchestra of Beethoven and Wagner, grows weary of the quaint and often queer effects. If the world were a palace of truth, many persons would be content to speak highly of the old master, yet carefully avoid listening to his works. When will an end be put to a wretched farce? Bach's orchestration is *not* given, but only a caricature of it. It is no fault of Dr. Stanford's that the Passion was not performed according to Bach's intentions. There are many reasons, which it is impossible now to discuss, why Bach's combinations and colouring cannot be reproduced. No one has ventured to deny this, although so many seem to take a pleasure in disguising the fact. The old has partly disappeared, and something has to be put into its place. That something was attempted by Robert Franz. Why is his "Bearbeitung" of the Matthew Passion never given? Has the discussion respecting the relative merits of Mozart's and Franz's "additional" accompaniments, as they are foolishly called, to the "Messiah" thrown the name of the latter into discredit? The case here is not a parallel one. It is open to any one to say he prefers Mozart's version of the "Messiah" to that of Franz. But, as far as we are aware, Franz is the only man who has prepared a score of the Passion. And, as he himself said to the writer of these lines in reference to this very Matthew Passion a few months before his death: "I have tried to reproduce Bach's ideas and developments. I have evolved my score from Bach. I have merely tried to express in full what is only hinted at in the master's score." Why, then, should not a hearing be accorded to Franz's version? The public could then listen to the grand music under more favourable conditions, and critics could discuss how far Franz's written accompaniments were in the spirit of Bach's unwritten, or obsolete, parts. Or else let someone try to improve on Franz.

J. S. SHEDLOCK.

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## LITERATURE.

*Social Evolution.* By Benjamin Kidd. (Macmillans.)

THE object of this able and powerfully written volume is to exhibit the necessary dependence of social evolution through all its phases—past and future—on religious belief, and the tendency of evolution in its turn to favour the religious in preference to the intellectual type of character. In biology Mr. Kidd is a Darwinian of the school of Prof. Weissman. He believes in the all-sufficiency of natural selection as the cause by which organic species have been raised to higher and higher grades of perfection, up to the appearance of man on the earth. But with the advent of the human race, endowed as it is with reason, there comes into play another power often opposed to natural selection and capable, unless held in check, of reversing its effects. This is the power, possessed by a rational individual, of foreseeing the consequences of his own actions, and of estimating their influence on his own happiness. For, in order to the operation of natural selection as an improving agency, it is necessary that the species should multiply beyond the means of subsistence, that in each successive generation more individuals should be born than can subsist and propagate their kind: in other words, a number of individuals must be periodically sacrificed to preserve the efficiency of the species. Variations for the better do not present themselves in each new creature; on the contrary, if Mr. Kidd is to be believed, they are exceeded in number by variations for the worse, a phenomenon which he attributes to atavism, the tendency to reproduce the original type (p. 37). Furthermore, when in the same species one group of associated individuals is fighting for its existence against another group, the necessity for active self-sacrifice becomes manifest, since that society has the best chance of success whose members are most willing to expose themselves to the brunt of a hostile encounter. Such subordination of individual to race interest is sufficiently provided for in all animals except man by the supremacy of unreasoning instinct. The unfit majority cannot combine against the fit few; the sexual and parental impulses reign uncontrolled by the prospect of inconveniences resulting from a large family; the combative impulse is unbalanced by any dread of pain and death. But with the dawn of reason all this is changed, for, according to Mr. Kidd's philosophy, "there is no rational sanction" for self-sacrifice of any

kind; and it would be especially foolish for any man or class of men to sacrifice their own interests to the good of unborn generations. It is here that religion steps in and saves the race from its own fatal enlightenment by a system of supernatural sanctions, encouraging social actions by the hope of divine rewards and repressing anti-social actions by the fear of divine punishments. In the first, or militant and predatory type of civilisation, devotion to the family and the state was the qualification supremely necessary to success; accordingly, it flourished under the protection of the tribal religions and perished with their decline. By virtue of its greater military efficiency one city, Rome, finally succeeded in uniting the whole civilised world under its dominion, and used its position to plunder the subject races without restraint. The choice then lay between a relapse into the earlier stages of militarism, and a change of route leading the foremost representatives of the human race along a new path of peaceful industrial evolution. The second alternative was impossible without the introduction of altruistic sentiment on a large scale, and this desideratum was supplied by Christianity. It introduced the idea of humanity, unknown before, and enforced its recognition by the most tremendous sanctions. It taught the equality of all men before God, and thus led to the abolition of slavery. But for a long time the self-sacrifice demanded by altruism was only realised under the form of extreme asceticism, such as we read about in the lives of the saints. The Reformation, by putting an end to this practice, set free a large fund of disinterested feeling which has since found a more appropriate outlet in promoting the happiness of others. Hence the great superiority (assumed by Mr. Kidd as beyond dispute) of the Protestant and Teutonic to the Roman Catholic and Latin nations in humanity, in tenderness and benevolence of feeling. The consequences for social evolution have been most momentous. For altruism means emancipation: it means the admission of ever increasing numbers to competition in the struggle for existence, and along with the widening of the field for selection a continual raising of the highest standard of efficiency reached, with an increasing advantage to those communities where the principle of emancipation has been most thoroughly applied. It may be objected that the surrender of power and privilege by the upper classes has not been due to any such sentimental considerations as are here assumed, but to the increased strength of the unemancipated classes, to the revolutionary literature disseminated among them, to the selfish ambition of high-born demagogues who have deserted their own order to gain a higher or more profitable position as leaders of the people. But Mr. Kidd will not hear of any such explanation. He thinks that the governing classes have at all times been so much stronger than the rest of the community that nothing but a deep conviction of the justice of its claims would ever have made them yield to the demands of the class below them. Nor have the limits of concession yet been reached. The admission

of the masses to political equality is but a step towards their complete industrial enfranchisement. Equality of opportunity for all is the goal towards which we are tending. The same education, and apparently the same start in life, will then be given to all; and, thanks to the increasing altruism of the rich, whatever rearrangements of property and taxation may be found necessary as a means to that end are to be peacefully effected by the ordinary processes of legislation. It would be a great mistake to call the contemplated ideal a socialistic one. Mr. Kidd is utterly opposed to Socialism, on the ground that, if consistently carried out, it would involve a limitation of the birth-rate to the number strictly necessary for the maintenance of a stationary population, thus putting an end to natural selection, and therefore, on his theory, leading to the degeneration of the race.

Such in its briefest outline is the social philosophy expounded in a volume more remarkable for vigour of style, facility of generalisation, and hardihood of assertion, than for correct reasoning or accuracy of historical knowledge. To begin with, Mr. Kidd plays fast and loose with the idea of natural law. The theory of natural selection is entirely deductive, and assumes as axiomatic that all the phenomena of the organic world are produced by mechanical causation. Once admit the possibility of supernatural interference, conscious and benevolent, with the course of evolution, and there can be no conceivable reason for ascribing the progressive development of living forms to a method so wasteful, so clumsy, and so cruel as that of the survival of the fittest—the extermination of the weak by the strong. But whatever considerations shut out the supernatural from biology equally shut it out from social science. If the one course of development can be explained by natural causes, so, and much more, can the other. Now, to Mr. Kidd, religion is nothing if not supernatural (p. 113). Indeed, according to his view, the sole function of religion is to provide what he calls "an ultra-rational sanction" for conduct injurious to the individual but beneficial to the society to which he belongs (p. 103)—in short, to apply selfish motives for performing what seem to be unselfish actions. And this leads us on to another difficulty. Mr. Kidd is always railing against a certain undefined entity that he calls reason. It is "the most profoundly individualistic, anti-social, and anti-evolutionary of all human qualities" (p. 293). Such epithets are indeed fully merited if it be true that "the teaching of reason to the individual must always be that the present time and his own interests therein are all important to him" (p. 78). This is like saying that the sense of sight is anti-social, or that language teaches a man to take exclusive care of his own interests. Reason is the power to construct and connect general notions; and as solely through it are we enabled to think and to share each other's thoughts, it is the most social of all our faculties. It discovers the means for attaining whatever ends we set up, whether selfish or social; nay, through it we have

constructed those ends, and the more impersonal, the more universal they are, the more victoriously is its energy displayed. The pretension to set religion beyond its reach is utterly chimerical. All great religious teachers have used it to make converts: that is, they have drawn what seemed to them logical inferences from what seemed to them acknowledged facts. Mr. Kidd's own favourite religion amounts, in substance, to saying, "If you do not love your neighbour as yourself, you will be damned. We have this on the word of the Creator of the world, who appeared once on the earth in human form, and proved His identity by rising from the dead." Now, this may be appealing to a rather low motive, and, also, it may not be true; but granting it to be true—and on no other assumption can it claim obedience—I, for one, can see nothing irrational about the command, although I should scruple to call it altruism.

It is to be supposed, then, that by ultra-rational sanctions Mr. Kidd means rewards and punishments imposed by a supernatural power. But what sanctions of the sort has Buddhism? In answer, he can only refer to Karma. This means that our personality is the creation of the actions performed by someone else, now deceased, for whose faults we suffer, and that we in turn are making the Karma of a still unborn individual who will bear the consequences of our misdeeds. I fail to see what motive such a doctrine appeals to, except the quite disinterested wish to spare suffering to other people after we have ceased to exist—a motive quite open to any Positivist or Utilitarian. But how little Mr. Kidd has studied religion may be seen from his astounding assertion, that all religions agree in teaching that "right and wrong are right and wrong by divine or supernatural enactment outside of, and independent of, any other cause whatever" (p. 113). Such is certainly not the teaching of the Roman Catholic Church as interpreted by its greatest doctor, St. Thomas Aquinas. To maintain it indeed would be fatal to the moral efficacy of any religion by leaving open the chance that God said what was false and would not keep His promises.

A religion of sanctions in Mr. Kidd's sense of the word—that is, a religion appealing to selfish hopes and fears—can never be a school of altruism. Its moral commands will inevitably be interpreted in such a manner as to involve the smallest amount of self-sacrifice and the largest amount of purchasable pardon for self-seeking. Of course I am speaking of average men, not of those exceptionally gifted persons who would devote themselves to the good of others under any system. And therefore, supposing Christianity to be the sort of religion that it is assumed to be by this author, it could not have had the emancipating influence with which he credits it, for class-emancipation formed no part of its original programme. In point of fact, Christian teaching was neither the sole nor the chief cause of the abolition of slavery. Slavery was first condemned as a violation of natural right by certain Greek philosophers long before the Christian era;

and legislation of a kind favourable to emancipation was initiated by Roman jurists imbued with the spirit of Stoicism long before the conversion of the Empire to Christianity. The economical disadvantages of forced labour and the closing of the slave-markets by a series of political and military events quite unconnected with religion did the rest; and it is notorious that the human chattels of the religious houses were the last to be manumitted. With the discovery of America and the opening up of Africa came a revival of the hateful institution under forms worse than any known to classical antiquity; and in this revival some very pious Christians bore a prominent part, while none that I know of raised a protest against it. At last a protest came, but it was uttered by the rationalistic philosophers of the eighteenth century and was first put into the form of law by the anti-Christian Convention of France. So with the whole emancipating movement of modern times. In all its phases it has been originated and supported by rationalists, and, until lately, has counted many devout religious believers among its most strenuous opponents. I am well aware that quite recently the public opinion of the religious world has undergone a great change in this respect—a change well illustrated by the very book I am reviewing—but it is a change for which their religion is no more to be thanked than for their acceptance of the Darwinian theory, both being due to the serpentine rather than to the dovelike qualities of pietism.

The tendency towards political and social equality is not peculiar to modern times or to Christian civilisation; it began in the city-states of ancient Greece and Italy, and has been continually stimulated in after ages by the classic record of the victories then achieved on behalf of the disfranchised and oppressed. It matters nothing whether the lower classes of that *régime* were or were not themselves a slave-holding aristocracy; it is enough that they were poorer and more numerous than the class from whom they succeeded in wresting a share of power. In this connexion a dilemma suggests itself, either alternative of which is fatal to the view of modern reforms put forward by Mr. Kidd. If the Demos and the Plebs made good their claims to political equality by force, what becomes of his theory that the power-holders in any community occupy an impregnable position? But if, as is more probable, they, like the unenfranchised classes of modern Europe, were greatly helped by the generous sympathy of some among the privileged aristocracy, what becomes of his theory that the growth of democracy is exclusively due to Christian altruism? If Mr. Kidd would but read the history of Greece and Rome, his faith in human nature might be a little raised, and his faith in the sole saving efficacy of the Nonconformist conscience a little shaken. But let him study it at first hand; let him not repeat, on the worthless authority of such a writer as Lewes, such a gross misstatement as that no Greek ever embraced any conception of humanity (p. 134). And let him learn to read with a little more care than when, with his Gibbon open before him,

he could write as if during the whole course of Roman history the Plebeians were debarred from intermarriage with the Patricians, and as if the latter almost exclusively possessed "wealth and honours, the offices of the state and the ceremonies of religion" (p. 257). While on this subject I may mention that one of the latest, most learned, and most judicious historians of antiquity, Adolf Holm, ascribes the success of Rome not to her military superiority, which is very questionable, but to her reputation for justice, which induced her neighbours continually to invoke her arbitration in their quarrels, or to place themselves under her protection.

The revolutionary and democratic movement is, according to Mr. Kidd, to continue up to the point of securing everyone a really fair start in the race for existence. It does not appear by what machinery competition is to be suitably distributed among all the channels of enterprise: whether the mechanical trades are to be exclusively supplied by the failures of the learned professions, or what is to be done with the surplus population. Are the last in the race to be simply starved, or, in accordance with the benevolent suggestion of Mr. Francis Galton, to be treated kindly as long as they do not marry? At any rate, Christianity having conducted us to a competitive millennium where the race shall be most surely to the swift and the battle to the strong, will then have for its principal function to see that the hindmost are duly handed over to the devil. In other words, it will have to prevent the establishment of complete socialism, of a system under which the produce of labour would be distributed equally rather than in proportion to services done. For Mr. Kidd has actually persuaded himself that the residuum, in the struggle for existence, would have it in their power to enforce a system of equal distribution against the winners in the fight, the fittest to survive, whose interest it would evidently be to maintain a system that had brought them, and would probably bring their children, to the front; and this, too, after insisting that, in all previous stages of modern evolution, the position of the classes holding power has been impregnable as against any attack from without not seconded by their own altruistic feelings—a notion, by the way, not very consistent with the assertion that, in England during the nineteenth century, the educated classes have set themselves against nearly every progressive measure (p. 236). "But," says Mr. Kidd, "it is the teaching of reason that all should share alike" (p. 76). Reason cannot teach anything so absurd as that all should share alike, if by that apportionment the wealth to be divided among them is destroyed. Besides, have we not been told that reason teaches every one to care exclusively for his own interests? and how can it be for the interest of the strong and efficient that the weak and worthless should fare equally well with themselves? The truth is that misology brings no luck: the enemies of reason take their punishment into their own hands, and are buried under the ruins of their own incoherent and unstable edifices.



Briefly, then, what I find in Mr. Kidd's volume is but a reiteration and expansion of the old discredited dogma, that morality is, in the long run, impossible without supernatural religion, followed up by a disproportionate estimate of the part played by morality in opening a career to talent. Instead of solid arguments and facts, this thesis is supported by bare assertions, by transparent fallacies, and by flagrant misrepresentations of history. I agree with the author in holding that the future belongs rather to the competitive than to the socialistic régime. Unlike him, however, I hold the ultimate success of freedom to be guaranteed, not by the permanence of avowedly irrational beliefs, but by the conscious reason of man co-operating with the immanent reason of things. What should survive if not the law of survival itself? The refusal to multiply is the one uninherited habit, a savour of death unto death. Like the victorious grace of Pascal, the upward pressure of life can never want defenders, for it forms them itself by its omnipotent force; and the highest, most successful manifestation of life must always be reason, that reason which is the constitutive principle of righteousness and truth. Only a slight amendment is needed to make the great saying of Hegel as accurate as it is profound. All that is, is reasonable; all that is reasonable is, or will be.

ALFRED W. BENN.

*The Lower Slopes.* By Grant Allen. (Elkin Mathews & John Lane.)

THOUGH Mr. Allen allows us to range him with the lyric poets, lest we should suspect that even in thought he ever whispered "sublimi feriam sidera vertice," he adds an apologetic second title, which, however, as it is rather fantastic, we will suppress. But if he does not, save perhaps once, quite touch the stars, he need not fear to subside into the even ranks of our modern minor minstrels. "A rare and fitful votary at the shrine," as he calls himself, he has yet to learn the trick of their sweet jargon and of their impressively vague suggestion of just nothing at all. Having a good deal to say, and wanting badly to say it, and not caring overmuch how he says it, or whether we shall like it or not, the versatile and aggressive mocking-bird is not likely to be lost in the chorus of tom-tits. So this dainty little volume will not stand in the light of the numberless other little poetry books equally or still more elegant, nor in truth will they in its. For, after all, we are not everyone of us children or young ladies; and some few there are who can relish a partridge, even though he be a trifle tough and would have borne hanging another day. But they do not touch pastry.

When Petrarch blandly apologises for the versos which he had written "in sul mio primo giovenile errore," he disarms us by the plaintive appeal—"Spero trovar pietà non che perdono," which, as every wise poet knows, is the surest way to secure

something else more flattering. A similar appeal is implied in the publication of this selection from Mr. Allen's early poems, and though it is not precisely hinted at—for that would imply retraction, a weakness foreign to his nature—the appeal must be admitted. We may therefore take it for granted that he has recalled—though we should be surprised if he had—whatever we choose to regard in his early verse as injudicious or unpleasing. What loophole then have we left for assault? Only the judgment which he has exercised in the present selection from his stores. Without knowing what has been rejected, we are rather in the dark; but my own impression is that they were not always those which we should have viewed with indifference or disapproval. Some that he has selected are likely to offend, and perhaps to be regarded as printed milestones indicating how much farther the author ventures to go in manuscript. Such a view is probably false, and for this reason. Throughout Mr. Allen's admirable work in so many various fields there seems to recur at intervals one defect, a momentary lapse of taste and judgment. He seems for an instant to have lost all perception of how a sentence will look in print, or whether it will jar upon the susceptibilities of those whom he wishes to conciliate. In a critic of such rare refinement and nicety, this can scarcely be attributed to native roughness or want of care. It is probably due to a nervous hesitation and over scrupulosity. Some of the most outrageous affectations ever printed have sprung from sincerest candour and humility. You feel something strongly; you write it spontaneously, and in perfect taste. You read it again in another mood, and doubts begin to arise. It looks so personal, so effusive—what will the world say to this *épanchement de cœur*?—suppose Fang should parody it in the *Guillotine*! So you hesitate, strike it out, restore it, doctor and tone it down, and end by printing it as a horrible, artificial, disgusting affectation. It is like spelling; once hesitate and you are lost. In the selection and revision of his early poems, Mr. Allen would be peculiarly liable to this nervous vacillation, and his second thoughts would probably be less judicious than his first.

The matter of these poems, the subjects, and the attitude of the author will probably cause more criticism than their manner. Here they will be discreetly ignored. Personally I protest against most of them: I expected to: I am satisfied. To find myself in agreement with Mr. Allen on any question whatever, critical, social, political—such axiomatic common ground as the weather, Mr. Gladstone, or the multiplication table does not count—would indeed be a painful breach in a friendship which has subsisted for a quarter of a century without one cloud of acquiescence, concession, or retraction on either side. His philosophy I denounce as heretical, yet delight in; it is a pleasure to confound his detestable cut-throat politics; his panaceas for social ills I regard as deadliest poison, yet I would not have him drop them. Alas, there are so few people left now who are really worth disputing with, or who know

how to contradict with spirit. It may perhaps seem unfriendly not to pour out a few precious balms respecting such deliberate provocations as his "Psalm of the Commune" and his "Sunday Night at Mabilly," but I refrain—because I must. Pages of prose vituperation would only be opposing a musket volley to the Maxim guns of verse. Like Lobengula, I yield to the superior weapons in which I am wholly unskilled.

Yet, after all, what is one man's poison may be another's meat. There are a good many people about now who say they are sincere in thinking that Gambetta was a holy man, and the Commune a benignant and beneficent dispensation of Providence, and the oldest and most Scriptural of female professions a diabolical plot of the rich for degrading the poor. Seeing eye to eye with Mr. Allen the wrong side of the mirror, they will find what is best in their aspirations invigorated by the earnest fervour of his protests against vice and stupidity in high places, and their extravagance restrained by the tinge of pathetic pessimism which already streaked his early poems. Nor will even benevolent Orthodoxy fail to recognise the evangelistic spirit in which he preaches, in season and out of season, doctrines which promise no reward of pleasure, profit or popularity.

From the purely poetical point of view, Mr. Allen's verses are, in the first place, peculiarly interesting. Not always original, because he has not taken pains to cunningly suppress all that suggests imitation, they do display an unmistakable *cachet*. Some pieces, of course, betray youthful inexperience, and give the impression that his diction was inadequate to the thoughts which he wanted to express. But almost throughout we can trace that singular personality, which so many I could name, in all else as the poles asunder, have learnt to admire, to respect, and to love. There is the fervid, rapidly shifting, kaleidoscopic imagination, which instantly from one or two bright fragments evolves an elaborate symmetrical design of fancy; there is the instinctive felicity of expression in which, if only he took more pains, not even Mr. Stevenson would be his master; there is his attitude to all science and all truth, the humble awe of the novice energised by the enthusiasm of the zealot, and allied to this, that propagandist fervour, that mania of exposition, that remorseless insistence on lucid, detailed, and mathematically exhaustive explanation which sometimes exasperates us by its prosaic pedagogism; that varied range of acquired knowledge, and still more that unequalled universality of interest and curiosity; most of all his passionate, if somewhat distorted, sympathy with suffering, his love of justice and hatred of wrong, his abiding sense of the greater something which lies behind and above the sciences. Poetry which reflects, however imperfectly, these characteristics can hardly fail to be deeply interesting. The reader may easily trace them for himself through the different poems.

Mr. Allen's versification is either at times careless, or he holds some canons which I do not understand. He frequently crowds

additional short syllables into the line, and once perpetrates a strange freak, thus :

"In being's endless, widening chain,

Through higher types and higher again."

Here and there, too, he wantonly uses ugly words and expressions; for instance, the Scotch words in his "Sunday at Braemar," "Pessimist," "Forget me Not," and the "Epitaph on Miss Levy," are perhaps the best examples of his pathetic lyrics. "A Vindication" is a reprisal of the Museum upon the Puseum: so innocently playful that they are not likely to suspect its noble and remorseless satire. No more ingenious or fantastic ballads have been written in English than that on "Evolution," which is here reprinted. Still more ingenious—at least harder to do well—is the little fairy poem, "In Coral Land"! It is as exquisitely tiny and fragile as can be, and, moreover, its tropical colour is just perfect. These beauties are dignified by a deeper import in the fine poem "Only an Insect," which appeared some years ago in the ACADEMY. Unfortunately, Mr. Allen has now altered three epithets with disastrous effect, and has restored the last verse which he suppressed before. It adds nothing to the effect; it is argumentative and ends with something akin to a quip. Suppress it, and the poem ends with a superb climax, the last line forming a pathetic little refrain or reminiscence, gently bringing the mind down from the heights of the abstract to the concrete example. The ancient poets understood this; our musicians understand it, who after the last note add a few simple instrumental bars.

I am by no means alone in thinking that this singular poem, so delicate yet so strong, so passionate yet so finely chiselled, if only it were widely known, would be enshrined among the rarest gems of English poetry.

E. PURCELL.

*Junius Revealed.* By his Surviving Grandson, H. R. Francis. (Longmans.)

THE chief merit of this volume lies in its brevity. Less than a hundred pages, title-page, preface, and everything included, are contained within its covers; and even of this small total not an insignificant number of paragraphs possess but little bearing on its subject. The quaintness of the dress of Sir Philip Francis, his penuriousness in trifles, his horror of printed circulars, and the grandiloquence of his language when excited over the weaknesses of his friends and relations, are all of them matters of considerable interest to his descendants, and even to students of an illustrious figure in the political world, while many of the characteristics are shared by other persons of less distinction in life; but they have slight, if any, relevancy to the discussion of the author of the Letters of Junius. Mr. H. R. Francis travels far and wide in search of matter which may seem to have some value in elucidating his theory. The letter from a distinguished military engineer, which appeared in the *Times* at the end of May, 1893, suggesting that a corroboration of the suspected identity of the author might be found in the name, "Francis Junius," of a

popular and courageous preacher in the Netherlands in the sixteenth century, is even reprinted by him in his preface as supplying a conjecture worthy of acceptance as a valuable argument.

The main point in the volume consists of the identity with the feigned hand of Junius of the handwriting on an envelope containing some complimentary verses. A poetic effusion in honour of Miss Giles, a young lady of many accomplishments, was sent to her by some admirer in 1771, when Francis was at Bath. The envelope in which it was enclosed was extant very recently, and a facsimile of it was taken many years ago. "This envelope," says Mr. H. R. Francis, "is unquestionably in the feigned hand of Junius." Several years later, when the author of this volume was on a visit to Lady Francis Fuller, a daughter of the lady whose gifts of mind and body formed the subject of the poem, she produced for him some specimens of youthful poetry given to her by Sir Philip Francis, and among them was a copy of the lines which had been sent to Miss Giles. The value of this testimony, if it have any cogency whatever, turns on the handwriting of the original envelope; and the analyser of the value of arguments entertains no prepossession in favour of the evidence of experts in writing, even when such an authority as Mr. Chabot is brought upon the scene. Did not, for instance, another such inquirer, Mr. William Cramp, who believed Lord Chesterfield to have been the author of the epistles of Junius, publish a pamphlet to prove that the amanuensis employed for the copying of the letters was no other than a lady, the wife of Solomon Dayrolles? Have not many such persons of weight on this point contended that the Junian manuscripts were written in their author's natural handwriting; and was not Junius himself sometimes afraid lest his handwriting might come too often under the eye of others, and so afford a clue to his identity, a suspicion which could not have existed in his mind had his penmanship been feigned?

If this point is not accepted as proving conclusively the identification which Mr. Francis seeks to establish, the other pages of the little volume need not detain the enquirer for any length of time. The variations in spelling, such as "compleat" and "extream," which are brought forward as further corroborative testimony in favour of the authorship by Francis of the famous Letters, can be found at that date in many another person of good position and average education. Far more important in their bearing on the subject are the sentences in which Mr. Francis urges that the feelings and prejudices of Junius towards the leading politicians of the day met in the person of his grandfather more fully than in the case of any prominent character of that time. But though such arguments are not destitute of force, for in this point the Franciscan has much to urge, they cannot dispel the conviction, felt by most of us, that the author of Junius was a person of much greater authority, of much higher position in the world, than Sir Philip Francis ever succeeded in acquiring.

Considering the friendship of Sir Philip

with Edward Dubois, and the part which this well-known editor and man of letters played in connexion with Sir Philip, it is a little ungrateful of Sir Philip's grandson to speak of him as "a Mr. Dubois" (p. 70).

W. P. COURTNEY.

*Letters from the Western Pacific and Mashonaland, 1878-1891.* By Hugh H. Romilly, C.M.G. Edited, with a Memoir, by his brother, Samuel H. Romilly. Introduction by Lord Stanmore. (David Nutt.)

A CAREFUL reading of this book will not help to allay the suspicion, entertained even by those who have not had their misgivings stimulated by actual experience, that all is not right in regard to the administration of the scattered territories over which England exercises lordship. Had Hugh Romilly intended to write an indictment of the Colonial and Foreign Offices, he could not have accomplished his purpose more effectually than by this temperate and almost unwilling recital of facts, as set down in private letters to his friends. For it is not only that in him a splendid fellow, one of the army of pioneers whose indomitable pluck and never-failing patience have gained for us our imperial position, was sacrificed needlessly; but it is made abundantly plain that Romilly was only one victim of the pernicious system which obtains at Downing-street. The ranks of our upper middle classes supply an abundance of such men as Romilly, with the result that we use them with cynical indifference to their well-being. Their lot is very similar to that which in the commercial world a humbler army of "sweated" are called upon to experience. Romilly's case was a pitiable one. In him we lost an Englishman singularly endowed with the capacity for serving his country, and more than ordinarily zealous in that service; a man, too, with a high sense of the abstract rights of humanity and of the particular rights of the aboriginal peoples. Over and over again he was left in the midst of savage and cannibal natives: a ruler with absolutely undefined powers, and with no means of enforcing his authority or of protecting himself should the natives prove hostile. It speaks volumes for his personal qualities that he was able to come through a variety of extremely difficult situations with a whole skin. He was moved rapidly from place to place, thrown on to the shore as it were with no authority to build himself a fortified residence, no provision accorded, as in the case of his office of Consul in the New Hebrides, for any kind of dwelling. Here he received no "general consular instructions"; and to complete the irony of the situation, he was censured for not complying with regulations of which he had never heard, and told to collect fees by means of official stamps, the stamps themselves not being forthcoming. In the end, at the early age of thirty-five, Romilly succumbed to the successive hardships to which his health had been exposed. Fever after fever, blood-poisoning, starvation, and unwholesome food, and above all the Robinson Crusoe-like isolation to which he was condemned in New Guinea and elsewhere, told

at last upon a constitution exceptionally robust. A life which might have been spared to accomplish great things for his country was sacrificed; while one of the best of good fellows and straightest of men was taken away from an extremely large circle of friends, and a career, full of social and political promise, was arbitrarily closed.

One opens a book of this kind with misgivings. It is bulky, and one anticipates that it will prove to contain much that is trivial and redundant. But, although there is some little repetition of incident, almost every other page contains an interesting and even astonishing fact; while the frank candour of the man, and the cheerful, whole-hearted and conscientious way in which he did his work, endear him to us. He was a thorough Englishman, facing danger and glorying in it; and so long as he felt his labours were appreciated, and until the time when the callous indifference of Downing-street became too much for a sick man suffering terrible hardships to endure philosophically, nothing approaching a murmur escapes his lips. The pains he took to keep his mother in the dark as to his real position throws a pleasant light upon his character.

It was unwelcome to him to have to inflict punishment upon the inhabitants of various islands for outrages and murders which in nine or ten cases resulted from the aggressive cruelty of white men. But a much more congenial task next fell to his lot. The Queenslanders had unlawfully kidnapped a number of islanders, and it became Romilly's duty to return these natives to their various homes. This was a most difficult and intricate task. To effect a landing was in itself fraught, in many instances, with great danger, and in one case Romilly nearly lost his life by the capsizing of his boat. It must have been a bitter thing for him that these liberated labourers turned out afterwards to be the principal disturbers of the peace in the Pacific Islands; their association with lawless white men had done them no good.

The book is lightened by repeated touches of humour. Romilly's keen sense of the ridiculous must often have stood him in good stead. The Pacific islanders are evidently highly emotional, but their emotions are very much on the surface. When Romilly left Rotumah, the men and women were in tears; but he discovered afterwards that an hour sufficed for their complete recovery. He tells us that in Fiji the roads over the hills are cut straight up and down, going over the highest peaks, the reason being that it was necessary for the natives, when these roads were made, to get an uninterrupted view of the country as often as possible to guard against ambushes. The bridges, too, seem to be designed to impede rather than facilitate travel, for the horses constantly tumbled through them into the creeks and had to be dug out of the mud. The Fijian mummies appear to indulge in pranks not unlike those which beguile the fellahin of Egypt; but the account of a bird—a megapode—which lays an egg bigger than her body, must be taken, as Mr. Samuel Romilly

says, with a certain reservation. These islanders have some pretty fancies, for at Rotumah the girls showed their sentiments toward Romilly by sticking him all over with flowers, so that he looked much like a jack-in-the-green. They appear to be absolutely devoid of certain moral qualities, gratitude included. They never offer thanks for benefits received, though they cherish a lively expectation of favours to come. Like the Japs, they never kiss; while in Rotumah, the Sau and Mua, dual rulers, suggest points of resemblance with the Mikado and Tycoon of Japan, though the analogy is by no means complete. They have some wonderful legends, too; and the Rotumah Hercules may be commended to the students of folk-lore. Their fancy takes a practical turn sometimes, as shown by the clever way in which the Papuan girls contrived to inveigle the bluejackets out of their tobacco and knives.

Cannibalism in many of the islands is evidently as rife as ever, and some of the stories Romilly tells are not a little gruesome. The digestive capacities of the Papuans are wonderful; their feasts last for a fortnight, and the meals go on without intermission. Pig is their favourite animal food, as it is of many other primitive peoples, our own agricultural labourers, for instance; but they are adroit fishermen, and are fond of a fish diet, and by no means despise kangaroo and wild boar, though they do not appear to put themselves to the trouble of killing these animals singly: they prefer to take them *en masse*, firing the bush, and driving them into an enclosure, and spearing them. Romilly certainly did not get much chance of indulging his sportsmanlike propensities; his deeds of daring lay in other directions. One of these may be fitly mentioned in conclusion. In Fiji a native dinner is brought to an end by drinking kava. The natives chew a quid of yangona for about ten minutes, and deposit it in a big bowl, which constitutes a loving cup, from which everyone is expected to drink. One shudders vicariously; but when one remembers that presumptuous zeal for trying the quality of all the strange drinks exposed to the unwary at the Colonial Exhibition prompted one to swallow a glass of kava, one shudders for oneself.

J. STANLEY LITTLE.

#### NEW NOVELS.

*The Greater Glory.* By Maarten Maartens. In 3 vols. (Bentley.)

*The White Aigrette.* By Vin Vincent. In 3 vols. (Hurst & Blackett.)

*Baptist Lake.* By John Davidson. (Ward & Downey.)

*A Modern Xanthippe.* By Walter T. Arnold. (Sonnenschein.)

*Deferred Pay; or a Major's Dilemma.* By Lieut.-Col. W. H. M'Causland. (Digby, Long & Co.)

*My Dead Self.* By William Jameson. (Chatto & Windus.)

*The Rousing of Mrs. Potter, and other Stories.* By Jane Nelson. "Pseudonym Library." (Fisher Unwin.)

If Maarten Maartens' art were painting, he

would have produced canvases filled with figures as the Old Masters did. But—and in this he would be unlike some of the Old Masters—in a picture where all was definite his principal figures would have stood out clear and unmistakable in the highest of high lights. The stage of *The Greater Glory* is crowded with personages; there are so many that of the host but few remain on the mind. These few, however, are masterpieces. Baron Rexelaer, of Deynum, the old ruined nobleman with only the best vices of aristocracy, pride of race and pride of place, makes a strong contrast to the impostor Count Rexelaer, who stoops to base and cowardly intrigues, but rises as the other declines. The wives are also contrasted—the White Baroness, the gentle high-souled lady with her rigid Romanism, and the Mulatto Countess, coarse, ignorant, and self-indulgent. Their very children are contrasts: the Baron has an only daughter, the Count an only son. The story is a bold one. Above what, with grim irony, he calls "high life"—the sordid and seamy side of which he portrays with an unflinching hand—Maarten Maartens brings out the higher life, "the greater glory," of pure motives, of great thoughts, of self-sacrifice. The reader is made to see the veritable truth behind appearances, to which it so often gives the lie; and the harmony pervading the book consists of combinations of the air set in the beautiful argument to the story: "There be climbings which ascend to the depths of infamy; there be also—God is merciful!—most infamous fallings into heaven." The Count climbs, the Baron falls. The episode of the dying Marquis, who so strangely descends upon Deynum, yet more strangely to fulfil the destinies of the Rexelaers, is one of the greatest things in the book. He and his servant Antoine, whose religious faith gives his scoffing master his only hold over him, are remarkably true to human nature. But it would be difficult to point to any character or incident which is not true, either to human nature or to that high order of imagination which may safely be left to supplement experience. The story is as noble in teaching as it is bold in treatment, and among its charms should be mentioned the strokes of humour which so happily serve to light up its serious purpose.

Daisy, Jack, Charlie, good old well-worn names, do duty yet again in *The White Aigrette*, which is, of course, a story of soldier life. Jack Fortoscu, the soldier, is a middle-aged captain, with a past (several pasts, in fact), curly greyish hair, an overwhelming load of debts, a fascinating manner, and a tender heart. In spite of everything, one likes Jack, perhaps because Daisy Gardiner, the beautiful young heiress, who is really a charming girl and not a bad judge of character, loves him so absolutely. Charlie, the boy-lover, is good. In contrast to Jack, with his sins and his ever-ready belief in all that religion teaches, is Captain Abel Brown, "son of Hatswell & Brown, ironpolishers, of Manchester," who is an agnostic, a self-effacing, honest, blameless man, and a brave soldier. But Jack was physically brave too. One needs only to learn that Daisy's father was a financier,



and that his business affairs are left to the care of his partner, "Mr. Wallace, of the Stock Exchange," to understand that ruin looms large and near. Ruin comes; the Gardiners find out who were their true friends; and Daisy rejects Jack, who goes thereupon to Egypt, and enters into battle. There is nothing new in the story, either of matter or thought; but the manner of its telling is so artlessly engaging that one is carried pleasantly on to the end.

When you have a nineteenth-century boy of fifteen and a half, who is desperately in love and anxious to be married, the parents who are almost at a word induced to consent to his marriage are a small and secondary surprise to you. This is but one of several marvels in Mr. Davidson's *Baptist Lake*. The hero himself is only credible on the supposition of his mother's husband, whose bane he has been all his life, that he has no soul—is, in fact, a male Undine. But Undine's gay mischief and innocent thoughtlessness become in him a deliberate system of wickedness, social fraud, and villainy. Even though you leave him married, you have not the remotest hope that marriage, which gave Undine a soul, will do anything for him except, probably, kill his wife's soul. An approved way of ending a story just now is to drive your hero or heroine into the most uncomfortable position possible, and there to leave off, with a problem unsolved. It is only the inventor of *Baptist Lake* who could cope with the married life of that singular creature and Alice Meldrum, and one questions whether even he could make much of it. The book is clever and brilliant beyond all doubt, at times even fascinating; but it lacks sanity. The characters pose as realistic studies of ordinary persons. Measured by that standard, they are wanting. Measured by the standard of extravagance, they are wanting too: from that point of view they are too ordinary. One wonders here and there whether Mr. Davidson has not had some actual person in his eye, whom he dresses in fantastic colours. This is especially the case with Baptist himself, who is full of reminiscences of a literary person (though Baptist is not literary) well known in society. The most lifelike people in the book are Mr. and Mrs. Inglis, a hearty, healthy, honest Scotch couple; but their consent to their school-boy-son's wedding puts them out of such a category after all, while their previous sober and rational ways disqualify them for any other.

Mr. Arnold's subject is of a somewhat time-worn kind, which has of late fallen much into disrepute; but from his point of view *A Modern Xanthippe* is amusing enough. The French setting of the story may give it a fresh attraction for English readers, though everyone is familiar, in Thackeray and Dickens, with foreign noblemen who captivate all the women in a book at a glance, but prove on further investigation to be thinly disguised rogues and swindlers. Nevertheless, by means of a couple of heroes of this sort, M. Préalé restores the happiness of his home, which Madame Préalé, acting on the advice of Madame Pichinette, a redoubtable man-hater and

the fictitious Count's first conquest, had done her best to ruin. The cleverest thing in the book is the sketch of young Victor Vasistas, who began life as a grocer's assistant. But the muse was too strong for him. He must write. He and his charming young wife go to Paris, innocent as a couple of children; and he divides his time there between reading his MSS. to any one he can persuade to listen to them, and falling suddenly and hopelessly captive to a fair actress. The honesty and unruffled sanity of M. Préalé is refreshing in the midst of feminine passions, intrigues, and frantic attempts to rise to a dubiously better station.

The Major in Colonel M'Causland's *Deferred Pay* does not leave any distinct impression of his personality on one's mind, but still more hazy is the "deferred pay." On the last page one gives up the quest for the missing money, and concludes that the title is metaphorical after all—though even then the appropriateness is rather far to seek. The Major, who as a boy begins life in a really clever chapter or two, is, so to say, a string on which to hang a few more or less isolated adventures and situations. Pathetic, one fears Colonel M'Causland could never be, but funny he certainly is now and then—notably in the premature burial of Titus Flanagan, and the young officer's temperance crusade. But the situations hang so ill together, and the hero and heroine are so little interesting, that the best bits seem to miss fire for lack of support. It should be said, however, that, though the hero is not interesting, he is decidedly ingenuous. He commits two terrible acts—murders his friend, and buries a man alive—and the artless way in which he puts his finger on the exact moment when he has suffered enough to expiate these dark deeds, and considers himself thenceforth guilt-free, is very captivating.

Gabriel Forsyth—in *My Dead Self*—the prosperous young bank manager, is less interesting than Gabriel Forsyth the forger and convict; but more interesting than either, despite the muddled state of affairs around him, is Gabriel Forsyth the ticket-of-leave man. There is a sweetness born of suffering, and the virtue of an unquestioning self-sacrifice, about the silver-haired father who, for her own sake, will not make himself known to the daughter he worships. Many of the situations are unnecessary and forced, but they do what they are meant to do—they bring out the character of Forsyth: all of them, in fact, are the outcome of his schemes to help everybody without betraying his own identity. There are few novels in which characters and plot are both excellent. Indeed, a reviewer is nowadays content if one of the two can be called good. The present reviewer has little doubt that, with all its defects, the plot of this tale will fully satisfy most readers.

Jane Nelson is apparently doing for the settlers of the Far West what Mary E. Wilkins has done for the New Englanders. In the collection of stories in her "Pseudonym" volume there are many quiet, faithful studies of character, as it is moulded, and as it develops itself, in

that sparsely-populated region. But the incidents are so very quiet and unmarked that two of the titles—"The Rousing of Mrs. Potter" and "A Tumultuous Engagement"—are a little misleading. It is true that, in the latter story, a lover and his lass have several long duets, but they are duets in a minor key. Perhaps the story best suited to the writer's manner is "A Hope Deferred," which relates the setting out of two old people to visit their beloved son on the occasion of the birth of his firstborn.

GEORGE COTTERELL.

#### CURRENT LITERATURE.

*The Poets' Praise*, from Homer to Swinburne. Collected and arranged, with Notes, by Estelle Davenport Adams. (Elliot Stock.) Mrs. Davenport Adams is to be congratulated—first, on having hit upon a new kind of anthology; and, secondly, on having carried out her design so successfully. Poetry is so largely an imitative art, and its professors are bound together by so close a tie of mutual appreciation, that it is natural they should write much, and well, about one another. The bards of our own day have been specially devoted to this amiable practice, which is certainly to be preferred to the satire of earlier generations. Walter Savage Landor and Matthew Arnold excelled in mingling criticism with sympathy; the threnodies of Mr. Swinburne, the memorial sonnets of Mr. Theodore Watts, and the elegies of Mr. William Watson rank among their finest and most characteristic efforts. The collector of this anthology has erred, if at all, on the side of comprehension. A good deal, certainly, is included that falls below even a moderate standard; but the mediocre is here permissible, not only as a foil for the good but as an expression of the common voice. Whatever omissions might be noticed are probably due to difficulties of copyright. The arrangement, in chronological order, is excellent, though we do not care so much for the notes.

"THE BOOK-LOVER'S LIBRARY."—*Book-Song: an Anthology of Poems of Books and Bookmen from Modern Authors*. Edited by Gleeson White. (Elliot Stock.) As the editor admits, this is not the first collection of poems about books that has been formed in recent years. Its justification lies in the fact that the "Book-Lover's Library" would manifestly be incomplete without such an anthology. And, as a further recommendation, it is confined to the work of living writers, who happen to have been extraordinarily prolific in this sort of library confessions. The praise of books by former generations of poets is reserved for a companion volume by another editor. There, probably, we shall find more concerning books as repositories of learning and tools of trade: concerning the vast national libraries and the toil of scholars and historians. Here, our contemporaries sing, in their pretty way, learnt from Mr. Austin Dobson and Mr. Andrew Lang, mostly about the volumes of their friends, or their own success in the innocent sport of book-hunting. Two exceptions, however, may be noted: Mr. Swinburne, who owns a very choice collection of Elizabethan literature; and Mr. Theodore Watts, who is rich in presentation copies—both of whom prefer to write, not of books, but of their authors. For the rest, this little volume represents faithfully and creditably one of the dominant tastes of the last quarter of the nineteenth century.

*Frangipanni: the Story of Her Infatuation*, told by Murray Gilchrist. (Derby: Frank Murray.) The story of the infatuation of

Frangipanni, as the title-page has it, is equally (if not more) the story of the infatuation of Thomas Arden. It is a story of blind passion on both sides, but the penalty is borne by Arden and his poor wife Nancy. The story is unpleasant throughout and horrible in its culmination; but it is written with great power and imagination from beginning to end. According to modern theories of art the book is justifiable enough. Even if we take a high moral ground, the nemesis which overtakes Arden is a strong antidote to any temptation to sympathise with the reckless manner in which the principal characters abandon themselves to their passion. But it is not a book *virginibus puerisque*; and we very much doubt if it was worth writing at all, except to exhibit the literary power of the author. It reminds us in many ways of *Madame Bovary*, but has not the justification of that masterpiece: namely, that it is a profound study of modern life and character.

*The Last Day of the Carnival.* By J. Kostromitin. (Fisher Unwin.) We are informed that this is the first of a series, in which the author intends to give in a literary form "an important account of present social and political life in Russia." The author himself tells us that he had no intention of writing a novel, and that he only framed his plot to incorporate facts and details of everyday life. He would indeed prefer that what is here stated were mere imagination, but unfortunately he must conclude his sketch in the words of the great humanist: "It is so, I cannot say otherwise, God help me!" If the day described in this book be a real day from a Russian's life, then Poland is avenged. A more hopeless condition of any people can not be conceived by any stretch of fancy. The book describes the bankruptcy of all classes in the Russian empire—bankrupt both of money and of hope. There is not a gleam of light, save the author's own wit. The dialogue is racy and humorous. The following is a specimen:—

"'It's really dreadful,' says Grouseff [the usurer]. 'Nobody pays any interest. I have not one customer who is not in arrears.'

"'Sell them up! Sell them up quick, and put the money in your own pocket,' answers the civiliser.

"'Times are changed now; you caught the right moment, but there is nobody to buy; the Jews even are expelled.'"

There is also the forester who wishes to start a local industry—"a splendid industry"—the manufacture of rods. But everyone who appreciates wit and irony, whether he takes an interest in things Russian or not, should read this tragic but most amusing book.

"THE SCOTT LIBRARY."—*Prose Writings of Wordsworth.* Selected and edited, with an Introduction, by William Knight, LL.D. (Walter Scott.) This volume is intended, like the rest of the series in which it appears, for readers with little knowledge of literature and scant opportunities for increasing their store. It is well that they should be offered any selection from Wordsworth's prose; and we need not, perhaps, be too critical about the methods of its production. Prof. Knight knows his subject, and has abundance of material at his disposal; but we are sorry that he has chosen to omit, at his own discretion, "sentences and entire paragraphs" from the passages quoted, without at least indicating exactly where he has done so; and to provide titles, occasionally sentimental, for his somewhat disjointed extracts. Wordsworth, however, is one of those whom it is most permissible to cut down, for there is much dross mingled with his gold; and the contents of this volume have been prepared from many sources never before

brought together. So that it does really present us with some of "the most interesting specimens of his prose writing," and "may prepare the way for a more complete edition of his entire works than any that at present exists."

"DILETTANTE LIBRARY."—*William Blake: His Life, Character, and Genius.* By Alfred T. Story. (Sonnenschein.) "My business is not to gather gold, but to make glorious shapes, expressing god-like sentiments," said Blake in his lordly manner; and again,

"Shall painting be confined to the sordid drudgery of facsimile representation of merely mortal and perishing substance, and not be, as poetry and music are, elevated into its own proper sphere of invention and visionary conception? No, it shall not be so. Painting, as well as poetry and music, exists and exults in immortal thoughts."

Mr. Story considers that the latter utterance contains "the vitalising principles that underlay all Blake's work," and deduces from it an explanation of his stupendous imaginative successes and technical failures. The theory is reasonable in itself, and consistently supported in this little volume, which contains a very sane, though enthusiastic, estimate of Blake's life and work, eschewing the elaborate symbolism constructed by Messrs. Ellis and Yeats. Mr. Story also gives a clear and readable outline of the difficult prophetic books, but we could wish that his own English style were more correct and musical.

"BELL'S ENGLISH CLASSICS."—*Johnson's Life of Addison.* With Introduction and Notes by F. Ryland. (Bell.) This edition has been prepared for schools, and contains all the information which it is desirable for a student of the subject to know, with a certain amount of added scholarship. Without claiming to be an original critic, Mr. Ryland has acquired some right to speak by his industry, clearness, and accuracy. We fear that he would not attract any boy with a fixed distaste for literature; but the hard-working, whether under the influence of enthusiasm or of examinations, will find him a welcome and helpful guide. He unfortunately does not avoid the fault, well nigh universal among editors of school literature, of inserting casual references to books and persons with which the pupils are certain to be unfamiliar; but he seldom quotes contradictory authorities, and, in general, adopts the dogmatic method of criticism to which alone they will give heed. His introduction is too closely packed with ideas and his notes with facts, but both are concise and to the point. On the whole, we should say that they would be most useful in the hands of a good teacher, who could judiciously omit and expand.

*Three Letters and an Essay by John Ruskin, 1838-1841.* Found in his tutor's desk. (George Allen.) The wisdom of searching a man's desk for his unpublished manuscripts, or those of his friends, is always questionable; and the publication of our findings generally deserves more positive condemnation. There is an interest, of course, in the early or crude utterances of a great man, though we doubt its legitimacy; and the contents of the present volume form no exception to the general rule. We have here an attractive, though youthful, essay on literature, in answer to the question: "Does the perusal of works of fiction act favourably or unfavourably on the moral character?" in which Mr. Ruskin defends imaginative literature in general, and Scott, Lytton, and Byron in particular; and three letters on travel and on the ministry as a profession. From the latter perhaps, the most striking passage describes his two impressions of Rome:—

"If you take a carriage and drive to express

points of lionisation, I believe that most people of good taste would expect little and find less. The Capitol is a melancholy rubbishy square of average Palladian-modern; the Forum, a good group of meshed columns, just what, if it were got up, as it very easily might be, at Virginia Water, we should call a piece of humbug—the kind of thing one is sick to death of in "compositions"; the Coliseum I always considered a public nuisance, like Jim Crow; and the rest of the ruins are mere mountains of shattered, shapeless brick, covering miles of ground with a Babylon-like weight of red tiles. But if, instead of driving, with excited expectation, to particular points, you saunter leisurely up one street and down another, yielding to every impulse, peeping into every corner, and keeping your observation active, the impression is exceedingly changed. There is not a fragment, a stone, or a chimney, ancient or modern, that is not in itself a study, not an inch of ground that can be passed over without its claim of admiration and offer of instruction, and you return home in hopeless conviction that, were you to substitute years for the days of your appointed stay, they would not be enough for the estimation or examination of Rome."

#### NOTES AND NEWS.

THE Clarendon Press announces a posthumous volume of Freeman's *History of Sicily*, covering the period from the tyranny of Dionysios to the death of Agathokles. It has been edited from his MSS. by his son-in-law, Mr. Arthur J. Evans, who has also added supplements and notes. It will be illustrated with maps and a plate of coins.

MESSRS. CASSELL & Co. will issue early in April an English edition of the unpublished correspondence of Cavour, translated by Mr. A. J. Butler. The proofs of the translation have been read by Count Nigra, who was for some time secretary to Cavour and afterwards Italian ambassador at Paris.

MR. STOPFORD A. BROOKE's new work, *Tennyson: his Art and Relation to Modern Life*, is completed, and will be published by Messrs. Isbister about the middle of April. Besides a critical survey of the principal poems, the volume deals with Tennyson's faculty as an artist, his relation to Christianity and to social politics, his attitude towards nature (in which he differed from the great poets of the century), and his speculative theology.

WE understand that the Bishop of Durham will contribute a preface to the volume of sermons on social subjects, which is to be published shortly by Mr. Elliot Stock, under the title of *Lombard-street in Lent*.

MESSRS. DAVID BRYCE & SON, of Glasgow, expect to issue Mr. Clouston's *History of Hieroglyphic Bibles* in the course of the next fortnight. Mr. Clouston has traced the first English version of those curious children's picture-books through a Dutch version to an Augsburg source—"Geistliche Herzens Einbildungen," or "Spiritual Heart-Fancies" (1687). The bulk of the volume, as originally designed, has been nearly doubled by including an account of the principal block-books of the fifteenth century, and a fuller description of Lord Denbigh's unique MS. Bible in Rebus (or Mnemonic Bible, as it may also be called), written probably about 1460, and of European books of emblems. The volume contains upwards of thirty facsimile plates, and fifty-six quaints, printed from the original blocks employed in a "Hieroglyphic Bible" published at London in the first decade of the present century.

A NEW volume of devotional papers, by the Bishop of Winchester, entitled *The Tenderness of Christ*, is ready for immediate issue.

MESSRS. METHUEN & Co. will publish very shortly a new novel, in three volumes, by Sir Baring Gould. It is entitled *The Queen of Love*,

and it is a story of the Cheshire salt mines. The same firm are also about to issue a new novel, in two volumes, by Mrs. Oliphant, entitled *The Prodigals*.

MESSRS. ELKIN MATHEWS & JOHN LANE, having decided to issue further volumes of fiction in the form in which George Egerton's *Keynotes* appeared, have arranged a "Keynotes" series, of which two volumes are now passing through the press. The first to be ready will be *The Dancing Faun*, by Miss Florence Parr, the actress who has been associated with several Ibsen productions, and who has just opened at the Avenue Theatre in Dr. Todhunter's "Comedy of Sighs." Later a translation, by Miss Lena Milman, of Dostoevsky's *Poor Folk* will appear, and to this volume Mr. George Moore has written a preface.

THE next addition to the "Gospel and the Age" series of sermons will be from the pen of the Rev. W. J. Dawson, author of "The Makers of Modern English," "Poems and Lyrics," &c. The title of the volume is *The Comrade Christ*, and it is composed of a selection from the discourses delivered at Highbury Quadrant Church within the last year or so.

MESSRS. OLIPHANT, ANDERSON & FERRIER, will publish immediately a study of Scottish life and character, by Mr. P. Hay Hunter, author of "My Ducats and my Daughter." It will deal, in a spirit of uncompromising realism, with questions of church and state as they present themselves to rustic minds in the Lothians. The title chosen is *James Inwick, Ploughman and Elder*.

MESSRS. FREDERICK WARNE & Co. will shortly publish a new volume in "The Tavistock Library," entitled *Sir Joseph's Heir*, by Capt. Claude Bray.

MR. ALEXANDER GARDNER has in the press a story entitled *In a Kingdom by the Sea*, by Mr. Thomas Dun Robb. The scene is laid in the West Highlands.

MR. WILLIAM ANDREWS, of Hull, has ready for early publication *Old Church Customs*. Ceremonies and superstitions connected with holy days, baptism, marriage, burial, and ringing will receive attention.

A NEW edition of Archdeacon Perowne's *Our High Priest in Heaven* is announced by Mr. Elliot Stock for immediate publication.

MR. W. E. HENLEY has retired from the conduct of the *National Observer*, which he has edited for the last five years and a half. The control of the journal will, in future, be undertaken, not by Mr. Frank Harris, as was announced, but by Mr. J. E. Vincent, the author of the *Life of the late Duke of Clarence*.

THE next number of the *Jewish Quarterly Review* will contain a lengthy paper by Mr. C. G. Montefiore, entitled "First Impressions of Paul." Other articles are "Some Aspects of Rabbinic Theology," by Mr. S. Schechter; "Joseph Zabara and his Book of Delight," by Mr. I. Abrahams; and "M. Leo Errera on the Jews of Russia," by Miss Löwy.

PROF. A. B. DAVIDSON, of Edinburgh, is contributing a series of articles on "The Theology of Isaiah" to the *Expository Times*. The first appears in the April number.

WE quote the following from the *New York Critic*:

"Stone & Kimball announce the preparation of an edition of the writings of Edgar Allan Poe, under the editorship of Mr. Edmund Clarence Stedman and Prof. George E. Woodberry of Columbia College. The effort is to make a standard and final edition—for the library, the book-lover, and the general reader. It will contain a biography by Prof. Woodberry, and critical introductions to the

poems, tales, and literary writings. There will be a thorough re-arrangement of the works; a careful revision of text—based on Poe's maturest judgment—and a correction of much of Mr. Griswold's work, which has been mechanically followed by later editors. The volumes will be illustrated with portraits, facsimiles, &c., reproduced by photogravure. The printing will be done on specially made English paper with deckled edges, and in all respects the manufacture will be as perfect as it is possible to make it. The edition is to be complete in ten volumes, and will be issued in large and small paper forms. The large paper edition will contain a series of eight illustrations to the tales by Mr. Aubrey Beardsley—illustrations not included in the small paper edition."

THE Hon. Roden Noel will give a public reading of a selection from his own poems on the afternoon of Tuesday next at the Hove Town Hall, Brighton, in aid of a local hospital for children.

THE following are the lecture arrangements after Easter at the Royal Institution: Prof. J. A. Fleming, four lectures on "Electric Illumination"; Prof. J. W. Judd, three lectures on "Rubies: their Nature, Origin, and Metamorphoses"; the Rev. W. H. Dallinger, three lectures on "The Modern Microscope"; Mr. F. Seymour Haden, two lectures on "The Etching Revival"; Prof. J. F. Bridge, two lectures on "Music: 1. Musical Gestures; 2. Mozart as a Teacher"; Prof. Dewar, three lectures on "The Solid and Liquid States of Matter"; Prof. W. M. Flinders Petrie, three lectures on "Egyptian Decorative Art"; Mr. H. D. Traill, two lectures on "Literature and Journalism"; Mr. John A. Gray, two lectures on "Life among the Afghans"; Captain Abney, three lectures on "Colour Vision" (the Tyndall Lectures); Mr. Robert W. Lowe, three lectures on "The Stage and Society." The Friday evening meetings will be resumed on April 6, when a discourse will be given by Prof. Victor Horsley, on "Destructive Effects of Projectiles"; succeeding discourses will be given by Prof. J. J. Thomson, Dr. J. G. Garson, Prof. H. Marshall Ward, Dr. G. Sims Woodhead, the Rev. S. Baring Gould, Prof. A. M. Worthington, Sir Howard Grubb, Prof. Oliver Lodge, and Prof. C. V. Boys.

#### ORIGINAL VERSE.

##### TWO HANDS.

###### I.

THIS is her hand, her cool and fragrant hand:  
Long lissome fingers, soft as the south wind;  
A roseleaf palm, which Love's own kiss would find

Sweet as the rose; and many a thin blue strand  
Vein'd in the white, our homage to command.

All grace of form and colour has combined  
To give us this fair index of a mind  
Pure as her hands, and not less nobly plann'd.

Ah, tender toys, so slight, so flexible!

Can they too share the strenuous work of life,  
And help their owner to do long and well

The duties of a woman and a wife;  
Or, may they brook no labour more severe  
Than just to charm the eye and soothe the ear?

###### II.

THIS is her hand, her large and rugged hand:  
Strong nervous fingers, stiff with homely toil,  
Yet capable: for labour cannot spoil

Their native vigour, nor their swift command  
Of household tools, indoors or on the land.

What if rough work must harden and must soil  
Her massive palms? They are but as a foil  
To that sweet face which all can understand.

Yes, all enjoy the beauty of her face:

But few perceive the pathos and the power  
Of those broad hands, or feel that inner grace

Of which they are the symbol and the flower:  
The grace of lowly help; of duty done  
Unselfishly, for all—for anyone.

M.

#### OBITUARY.

J. M. GRAY.

BANISHING from this page anything but the briefest and driest expression of the regrets of a friendship now closed by death, it may be possible to me—because I think he would have wished it—to set before such readers as he most esteemed a very slight record of the work and characteristics of J. M. Gray.

Mr. Gray died at his rooms in Edinburgh on Thursday of last week, in early middle age, after only a few days of severe and recognised illness. He had held for several years an official post of which he was the first occupant: he was curator of a comparatively new institution, now nobly housed in the Scottish capital—the Scottish National Portrait Gallery. Since its establishment he had devoted to its interests, and to that order of work with which those interests were associated, his fullest energies, his absolute passion of research and of accuracy. In official and other circles there was, I think, no grudging acknowledgment of the quite exceptional labour which Gray never scrupled to bestow upon an office that might very easily have been treated as a sinecure; and accordingly he had been marked out of late as the probable recipient of some further official distinction. His occupation of that post in Scotland gave a turn to his pursuits, more especially towards antiquarian study; and in regard to portraiture, it had certainly gradually come about that there were not three men in England whose knowledge exceeded his own. But, while he had to some extent become a specialist in that branch of art or of art history with which he was officially concerned, and while that had undoubtedly diminished his possibilities of work in other directions, he never lost interest in pictorial art generally, or in the literature which, in past days at least, has done so much to inspire it. He followed with the closeness of a serious student—not as an amiable dilettante—most of the modern movements in belles lettres, especially in poetry; and if his sympathies were not always with such imaginative writing as is most robust and fearless, they were at all events with that which is elevated and graceful. Of painting—notwithstanding the remains of a leaning to Pre-Raphaelitism—he was a capable and tolerant judge: apt, indeed, sometimes to read into the insufficient performances of those he loved the subtlety of his own mind and the tenderness of his own nature. Only lately we received from him a detailed exposition of the work of a contemporary landscape artist (Mr. Lawton Wingate), whose cause he had been among the earliest to espouse; and one of the very first contributions of importance which he made to art biography and criticism was the excellent and sympathetic essay on George Manson, the young Scottish water colour painter who died so young, and whose reputation the writings of J. M. Gray substantially and justifiably advanced. As a contributor to the pages of the journal in which these words are printed, his name must be known, and, as I am assured, his work was valued for qualities of criticism and of knowledge which were peculiarly his own. Of his writings published elsewhere it is advisable, perhaps, to place first a group of elaborate and thoroughly studied monographs on the treasures of certain large Scottish houses. These (that on Penicuik especially) he wrote with grace and ease and personal interest, as well as with knowledge. Next, there must be named—and merely named to-day—that volume, lately reviewed in these columns, in which with almost unexampled industry, and with great discretion, Gray did his ample part towards confirming the reputation of the Tassies. And, lastly, where I could mention



much besides of well applied effort and appropriate endeavour, there must not be forgotten a laborious and sympathetic monograph which he contributed, if I remember rightly, to *Blackwood's Magazine*, and in which were set forth many new facts having relation to the life, the paintings, and the etchings of Wilkie's distinguished friend, Andrew Geddes. Some of these writings show the learning, and all of them the refinement of taste and the sincere and generous enthusiasm, by which the mind of Gray was certainly characterised.

F. W.

## MAGAZINES AND REVIEWS.

THE current number of the *Revue de Paris* contains the account, by Mme. James Darmesteter (Mary Robinson) of how Messire Jehan Froissard journeyed to the court of Gaston Phébus, Count of Foix, and of the curious things he saw and heard during his sojourn with the sovereign of Béarn; an article on M. Gréard's recent volume "Prévost-Paradol"; the first part of a *nouvelle*, by Edward Rod, entitled "Jusqu'au bout de la faute"; and a series of Letters of the late Octave Feuillet, in which he relates to his wife the incidents of court life at Compiègne and Fontainebleau under the Second Empire—hunting parties, theatrical performances, and other gay doings. The following passage is characteristic:—

... "Le soin des toilettes, des répétitions, tout cela enchante les petites dames. Pour moi, je me fais venir une perruque, un carrick, et un pantalon insensé, pour un rôle de voyageur; et l'idée de paraître en cette tenue et plus tard en maillot à paillettes devant Leurs Majestés me cause par moments un profond dégoût de la vie; mais je deviens philosophe."

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- BLOCHVILLE, Marquise de. Pensées et souvenirs. Paris: Firmin-Didot. 8 fr. 50 c.  
 FORSCHUNGEN zur Kultur- u. Literaturgeschichte Bayerns. Hrg. v. K. v. Reinhardt-Günner. 2. Buch. München: Franz. 6 M.  
 GALLAIS, E. La Poste, et les moyens de communication des peuples à travers les siècles. Paris: Baillière. 5 fr.  
 KKKUL, R. Ueber e weibliche Gewandstatue aus der Werkstatt der Parthenontetelgiguren. Berlin: Spemann. 10 M.  
 PAVILLI, X. de. Mac-Mahon, Maréchal de France. Paris: Tolra. 5 fr.  
 WANDERER, F. Bücherzeichen des 15. u. 16. Jahrh. v. Dürer, Burgsmair u. A. Berlin: Stargardt. 5 M.  
 YRIARTE, Ch. Livres de souvenirs de Maso di Bartolommeo dit Masaccio. Paris: Rothschild. 60 fr.

## THEOLOGY, ETC.

- CORPUS scriptorum ecclesiasticorum latinorum. Vol. XXVIII. 8. Augustin de Genesi ad litteram libri XII. etc., rec. I. Zycha. Leipzig: Freytag. 16 M. 60 Pf.  
 RACH, Ch. Die Offenbarung des Johannes, untersucht nach ihrer Zusammensetzung, u. der Zeit ihrer Entstehung. Leipzig: Harrasowitz. 3 bl. 60 Pf.  
 REGNAUD, P. Les premières formes de la religion et de la tradition dans l'Inde et la Grèce. Paris: Leroux. 10 fr.

## HISTORY, LAW, ETC.

- BEATIN, L. E. Les grandes Guerres civiles du Japon 1156—1392. Paris: Leroux. 20 fr.  
 CAPITANOVICH, G. J. Die Eroberung v. Alexandria durch Peter I. v. Lusignan, König v. Cypern 1365. Berlin: Hirsch. 1 M.  
 D'ARCY, Pierre Lanery. Bibliographie raisonnée et analytique des ouvrages relatifs à Jeanne d'Arc. Paris: Leclerc. 30 fr.  
 DOUAI, C. Acta capitulorum provincialium ordinis fratrum praedicatorum. Fasc. I. 1239—1326. Paris: Picard. 20 fr.  
 ENGEL, A. et R. SEEBURG. Traité de numismatique du moyen âge. T. 2. Paris: Leroux. 15 fr.  
 GUILLON, E. La France à Minorque sous Louis XV. Paris: Leroux. 5 fr. 50 c.  
 JANKE, G. Hans Georg v. Arnim. Lebensbild e. protestant. Feldherm u. Staatsmannes aus d-r Zeit d. 30jähr. Krieger. Leipzig: Hirzel. 8 M.  
 LECTON, L. Le Consulat: origines, histoire, organisation etc. Paris: Lethielleux. 8 fr.  
 MITNIKILSKOY, A. a. dem Statarchiv u. der Stadtbibliothek zu Breslau. Breslau: Morgens. 1 M. 50 Pf.

## PHYSICAL SCIENCE.

- GYLON, Hngo. Traité analytique des orbites absolues des huit planètes principales. Paris: Hermann. 35 fr.

- HUMBERT, A. Myriapodes des environs de Genève. Basel: Georg. 20 M.  
 SCHULZE, E. Florae germanicae Pteridophyta. Kiel: Lipsius. 80 Pf.

## PHILOLOGY.

- LEHRBÜCHER der Seminars f. orientalische Sprachen zu Berlin. 12. Bd. Berlin: Spemann. 45 M.  
 TOUBERTINI, F. Le commentaire du San-Ze-King. Basel: Georg. 6 M. 40 Pf.

## CORRESPONDENCE.

## THE NORTH-PICTISH INSCRIPTIONS TRANSLATED AND EXPLAINED.

IV.—The Logie Elphinstone Stone: *Ett* and *Pett*.

Bodleian Library, Oxford.

We have now had so many instances of Pictish *e* = Irish and Modern Scottish Gaelic *ai* that I think no impartial student can doubt that *ett* and *ehle* = *ait* and *ai(h)te*. The Logie Elphinstone Stone, in the Garioch, Aberdeenshire, will not only give us an earlier form than any of these, but will furnish a clew to the etymological meaning at the root of them.

This stone and two others, with a fourth now destroyed, stood near each other on the neighbouring moor of Carden (Lord Southesk, *Oghams of Scotland*); doubtless they marked the four corners of the same property. All three bear Pictish symbols, and the one we are dealing with also has an Ogam inscription written on a circular stem-line. Prof. Rhys has discussed this inscription at p. 279 of his paper, but has not included it in his Pictish list. For how was it to be read? Where were you to begin reading on the circular line, and which side of the stem-line was to be considered "above," which "below"? In other words, you might begin almost anywhere, and six out of ten characters had each a double value! Accordingly Lord Southesk read *Athai Bhoto*, Mr. Allen *Abat Cahot*, and Prof. Rhys suggested a various reading of one letter, which would give *Cahotalt*. The right reading is probably *Ahta Ovobhv*.

The circle and Ogam round it form an image of the sun. The Ogam were so written for luck. At Preston-Pans, on the Firth of Forth, Sun-day is (or quite lately was) the favourite day to sail for the fishing (*Choice Notes, Folk-lore*, p. 271). "One very ancient and persistent superstition had regard to the direction of movement either of persons or things. This direction should always be with the course of the sun" (Napier, *Folk-lore* [West of Scotland], p. 133). On the south side of the Moray Firth, when a boat was pushed into the water, "The prow was always turned seaward in the direction of the sun's course" (Gregor, *Folk-lore of North-East of Scotland*, p. 199). At this day in one part at least of Sutherland a funeral will sometimes travel a long way round in order to travel with the sun, and when you go out first thing of a morning you must turn to the right—which, Dr. Joass tells me, is the way of the sun!

The Ogam on this sun-picture, then, begin at the bottom, and turn to the spectator's right: by this arrangement they are also travelling to the right when they leave off. Up the right side of the circle the outside of the stem-line is regarded as the upper side, down the left side the "inside of it is so regarded; and it is perhaps as an indication of this change that just before it begins the angle of the vowel-strokes is altered so as to front the other way. And so we get *Ahta Ovobhv*.

Now *Ahta*, as I shall presently show, is the one missing form required to explain the divergent forms *ai(h)te*, *ehle*, *ett*, *ait*, and *ett*: and its meaning I shall presently show to be "hearth."

*Ovobhv* is the usual dat. pl. place-name. Of

\* In each case, however, it is the side on the spectator's right of the stem-line.

course the normal Pictish ending of that case is *-e(v)(v) = -aihb*; but Prof. Mackinnon has pointed out (*Transactions of the Gaelic Society of Inverness*, xii., p. 356) that in the Dean of Lismore's Book (early sixteenth-century and South-Highland dialect) the dat. pl. *Piannaibh* appears as *seanow*—and we shall meet with a dat. pl. in *-ov* in the Aquhollie Stone. The *bhv* of course = *vv* and the word = *omhaibh*, from *omh*, "lonesome, unfrequented," the place being called, as in so many other cases, from the inhabitants, whose distance from any other abode probably procured them this name. In English we might have called the stead "Lonesome House": in Gaelic they called it "Hearth Lonesomes." This is the second case we have had of a stead bearing a proper name, and we shall have two more.

It is right to say that there is some uncertainty as to one or twoscores towards the bottom of the circle. But, if it were found impossible to read *Ahta Ovobhv*, it might yet be possible to read *Ahta Ovob*, which would do almost as well (the Old-Irish dat. pl. is in *-b*, not *-bh*). And if even *Ahta* were proved impossible, I should still make bold to postulate *ahla* as the almost certain precursor of the *ehle* group.

And now for the derivation of *ahla*. Our Pictish inscriptions are phonetic; and in the Lunasting Stone they have already given us *h* (in *Cuhetts*) as the equivalent of *th*, *th* being always sounded as *h* in Scottish Gaelic when it is not quiescent. Spell the word, then, as *ahla*, and you see that it is a compound of *ath*, which now means a kiln, but doubtless originally meant a fire, and *ta*, a border or place, and so = either "fireplace, hearth," or "confines of a hearth." \* With *ath*, cf. *ed* "fire" (Windisch's *frische Texte*, mod. Ir. *aodh*, and "D = TH interdum in radice" (Zeuss, *Ir. gr.*, p. 73). Moreover the adj. *ath-ach* means a clown in Irish, and *Lhnyd* gives *athaigh* as = "husbandman," the Highland Society's dict. apparently correcting him to *athaich* "husbandmen." In these words the meaning is obviously that of a country hearthdweller, as that of our "husbandman" is house-dwelling-man.

We now see how there comes to be an *h* in *ehle*, *eh*, and the North Highland pronunciation *ai(h)te*. *h* is never a radical in Gaelic: *ath*, pronounced *a-h*, supplies its origin in this case.

We see, too, how in the forms *ath*, *ait* (and in *ait* and *ett*, which I shall presently show to be abbreviations of them) there is no *h*. *Th* in the middle of a polysyllable is silent in Scottish Gaelic; so that after *ath-ta* had come to be looked on as a single word, the *th* was dropped altogether.

We see also why there are two sets of forms, one with a final *-e* (*ehle*, *ait*), one without it (*eh*, *ett*, *ait*). It is a rule in Scottish Gaelic that, if a consonant in the middle of a word is preceded by a small vowel (*e* or *i*), there shall be a small vowel also in the next syllable. When *ath + ta* had come to be considered as one word the first vowel became, by "infection," *ai* or (in the Newton Stone) *ae*, but that left the next syllable without a corresponding small vowel. This want of harmony was remedied in two ways. One was to infect the next syllable also, and so we get *ehle* (= *aihtai* or *ahle*), *ett*, and *ait*. The other was to drop the final *-a* altogether, and so we get *eh*, *ett*, *ait*.

It is noticeable, moreover, that, although the Irish *ait* is feminine, *ait*, which preserves the original number of syllables, preserves also the gender of the original *ta*, which is masculine.

\* I do not feel quite sure whether *ath* in this particular combination means "fire" or "a fire": in the former case *ath-ta* would = fireplace, domestic hearth, in the latter it would = confines within which there was such an hearth.

I now proceed to give what I believe to be the derivation of the prefix Pit- in Scottish place-names, the ultimate origin of which has been hitherto unknown. The oldest form is Pett-, in the Book of Deer. Now an initial *p* in Gaelic cannot = an Indo-European of which Gaelic always drops at the beginning *p*, a word (cf. *athair* = *pater*). It must either indicate a word borrowed from another language or else it must be a degraded *b*. The tendency of the Highlander thus to degrade his *b*'s is well known: I need only refer to Aytoun's "Massacre of the Macpherson." And this tendency was not unknown in Irish—cf. *peist* for *bhist* (Zeuss, p. 59). Now, the Highland Society's Dictionary gives *baiteach* as "farmer" and Lhuyd in 1707 gives *baitach* as a clown (O'Reilly *baiteach*). The Highland Society derive this from *bò* "cow" and *aiteach*, which latter word has three meanings (1) agriculture; (2) inhabiting; (3) habitation—but all of them derived from *aite* (or *ait*). Now, if *bò* (or even the pl. *ba*) and *aiteach* can make *baiteach*, *bo* (or *ba*) and *ait* can equally make *bait*: this in Pictish would be spelt *bet* or *bett* and, if the *b* were degraded to *p*, *pet* or *pett*. I go further than this, and maintain that *baitach* and *baiteach* are not themselves compounds of *b-* and *ait(e)ach* but are adjectives formed directly from an once-existing *bait(e)*.

*Pett*, then, I hold, meant an *ait* (Pictish *ett*) where cows were kept. This suits to perfection the repeated use of it in the Book of Deer. "It is there uniformly connected with a personal name," as if it was applied to a single homestead, . . . and the affix Pit seems to have a similar meaning in the old entry in the Chartulary of St. Andrews, where we read of the 'villula' or homestead, which is called Pitmokane" (Skene, *Celtic Scotland*, iii., p. 226).

We now see why almost all the Pits are in the eastern counties between the Firth of Forth and the Moray Firth: the Gaels of these flatter parts would be the first to establish cattle-farms.

We see also why in almost all our North-Pictish inscriptions (in all eight of the inscriptions of the eastern counties) we get an *ett* but never a *pett*, while in the Book of Deer we get only two *ets*, but four *petts*. It is clear that when the Book of Deer was written the *et* was an old institution, for the form used is a degraded one, and that it was giving way to the *pett*. In other words, the original *ahla* or *ett*, a more hearth or stead, was becoming everywhere a *b-ett* or *pett*, a stead with cows attached to it.†

I suggest further that the place-names Perth and Pomona may illustrate and be illustrated by this letter.

Boece, in bk. 13, calls Perth, when standing on its former site, Bertha; and we have the forms Perth in 1150 and Pert circa 1178 (Johnston's *Place-names of Scotland*). These three forms point to its meaning Battle-place, from *bair* "contest," and *ta* "place." *Bair* would be in Pictish *ber*, as we have already had it in Ber-nises, "Battleheadland," in the Bressay Stone: with the favourite Highland substitution of *p* for *b* it would also become *per*. *Ta* according to the practice of the oldest Gaelic would not be aspirated in composition; but according to the latter practice it would become *tha*. Finally, the last *a* would be dropped, because the "small" vowel *e* ought not to be followed by a broad vowel (cf. *cht* instead of *chtu*). So we get all three forms accounted for.

\* If he has overlooked *pett immutenn*, "pett of the mill," but that quite consists with his theory.

† Dr. Stuart's instances of the indiscriminate use of *Pit* and *Bal* (Book of Deer, p. lxxxiv.) indicate that the words denoted the same size and kind of holding.

Pomona, which name Mr. Elton (on what ground I don't yet know) considers to date from the time of Pytheas (fourth century B.C.) "or soon afterwards" (*Origins of English History*, p. 75), appears circa 1380 as Insula Pomonia (Johnston). I suggest that the first part of it is the stem of *po*, Pictish for *bo* "cow," and the latter part a stem *mon-* from which comes the Irish *moin* "moorland," which itself looks like the infected form of an earlier *mon*. It would then have received its name from consisting largely of moorland on which cattle were grazed.

E. W. B. NICHOLSON.

P.S.—In my first letter I should have said that *normaer* = not "great man" but "great maor"—i.e., great officer; but whether *maor* = the Latin *maior*, or what other origin it has, I do not yet know.

Dr. Joass has proved to me by a rubbing that I also wrongly copied *morphear* for *morfhear* on the Golspie Stone; though the *f* was blurred, I doubted its being a *p*, but followed my guidebooks.

Lastly, I must correct Callum to Caillein in my statement as to the hereditary Gaelic title of the Duke of Argyll: about the differing forms of that title, and my indebtedness to various correspondents, I may some day write separately.

HUGH AUDLEY: CYRIL TOURNEUR.

March 16, 1894.

On Hugh Audley, the notorious usurer, who "in 1605 possessed only £200, and died in November, 1662, worth £400,000," there is a pleasantly written article in the Dictionary of National Biography, chiefly derived from the rare tract issued a few weeks after his death, with the title *The Way to be Rich according to the Practice of the Great Audley*.

I am able to supply a few additional particulars concerning this worthy. He was the second son of John Audley, who resided at one of the Suttons in Kent, and was admitted of the Inner Temple in 1603, from which society he was called to the bar in 1611. By paying down a good round sum he subsequently obtained the lucrative place of Registrar of the Court of Wards and Liveries. Regardless of the truism that hawks do not pick out hawks' eyes, Audley found his most profitable customers among his learned brethren. In the way of business, the broad Oxfordshire lands of Sir Thomas Gardiner, the "loyal Recorder" of London, became his; so did those of Edward Coke, Esq., of Norfolk. How during the Civil War, and after, the Parliament sought to compel him to yield up for the good of the state some part of his ill-gotten hoard, and how stoutly he fought to retain it, may be read in the Calendars of the Proceedings of the Committees for Compounding and Advance of Money, so admirably edited by Mrs. Everett Green.

The bulk of his immense wealth went to his two nephews, William and Robert Harvey; but his will is not wanting in philanthropy of a sort. Thus, for the "use of the poore harboured and kept in the three noted hospitalls in or near London, commonly called Christ's Hospital, St. Bartholomew's Hospital, and St. Thomas' Hospital in Southwarke," he gave £100 apiece. To his nurse, "in regard and recompence and towards a satisfaction of her broken sleeps and paines taken with mee in all my sickness," he bequeathed the princely sum of £333 6s. 8d. in money and all his household goods. One hundred pounds was to be distributed by his executors among "poore householders whose charge is greater than their meanes and endeavours can support"; a decidedly inadequate sum, one would think. Another £100 was to go to the Society of the

Inner Temple towards the repairing of their church. But the most curious item of all is his bequest of £400 to be apportioned at the discretion of his executors in shares of £10 apiece among "forty maiden servants, such as are knowne to bee Protestants and to live under the Episcopall Government and not reputed to bee of the Presbyterian Religion, Quakers, or any other of the new upstart religions," those who had "served one Master and Mistris or one Master or one Mistris by the space of three yeares" being eligible as candidates. Other references to Audley are to be found in the *Calendars of State Papers—Domestic Series*.

To my note on Cyril Tournear (ACADEMY, No. 992, p. 442), I would add that the inferences to be drawn from Lord Wimbledon's *Journal* of the expedition make it highly probable that Tournear was one of those put ashore at Kinsale, when in a dying state from the effects of the fearful gale which had just swept the Southern coast of Ireland. It cannot, indeed, be ascertained whether he was buried at Kinsale, as the registers are wanting before 1686. But assuredly no more romantic spot could be found for a poet's grave; and to establish the fact would be to give new interest to Tournear's description of the drowned soldier. There is no mention of Tournear in Glanville's *Voyage to Cadiz* in 1625.

GORDON GOODWIN.

MR. SLATER'S "EARLY EDITIONS."

London: March 26, 1894.

I have been so busy lately reading criticisms made by admirers of one or more of the thirty and odd authors treated in this book, that I have had little time for anything else. In some cases the critics themselves have been corrected by others, and it is plain to be seen that we shall soon have them all by the ears. As a rule, objection has been taken to the quoted prices, which are alleged to be much too low, i.e., much less than the commentators have themselves paid; but Mr. Falconer's remarks cover other ground. Even admitting all he says to be strictly accurate, the admission involves nothing more than a question of very minute detail; of "mint, anise, and cummin," as your editorial note has it. Not that I fail to see the advisability of being accurate, even in small matters; but it may well be that copies of the same book vary, and when they do, it is quite possible to be accurate and yet to be open to attacks that cannot be repelled. Thus, if I assert that a book was published in green wrappers, and someone writes to say that his copy is in boards of some other colour, all I can reply is that the one I used was as described; for Mr. Falconer is not correct when he says I got my data at second hand. With a few exceptions all the books noted have been seen, examined, and collated from the best copies procurable; and wherever possible the proofs were corrected by the authors, who certainly ought to know, better than anybody, what the facts really are.

That this book would be very critically examined was certain from the first, and I am rather pleased than otherwise to find it an object of interest. The more corrections anyone will do me the kindness to make, the better I shall be satisfied, after which remark it will be apparent that I regard Mr. Falconer's criticisms in no unfriendly light. They are—I admit—fairly and honestly put and will be examined, and if necessary acknowledged, when we come to prepare a new and enlarged edition of the book. Even then, however, I am not sanguine enough to believe that criticism will be silenced; for my experience of books of this kind is that hardly a positive statement can be made by one side which is not capable of being amplified, corrected, or

altogether refuted by the ingenuity of the other. If anyone thinks he can write such a book and get all his data absolutely correct at the onset and so escape whipping, either deservedly or otherwise, let him try.

J. H. SLATER.

#### APPOINTMENTS FOR NEXT WEEK.

**MONDAY, April 2, 4.30 p.m.** Victoria Institute: "Babylonian Exploration."  
 5 p.m. Royal Institution: General Monthly Meeting.  
 8 p.m. Aristotelian: "Attention," by Mr. A. F. Shand.  
 8 p.m. Society of Arts: Cantor Lecture, "Photometry," I, by Capt. W. de W. Abney.  
**TUESDAY, April 3, 8 p.m.** Royal Institution: "Electric Illumination," I, by Prof. J. A. Fleming.  
 8 p.m. Anglo-Russian: "May Feasts in Shakspeare," by Mr. Anichkov.  
 8 p.m. Civil Engineers: "The Construction of Gas Works," by Mr. C. Hunt.  
 8.30 p.m. Zoological: "Further Field-Notes on the Game Animals of Somaliland," by Capt. H. G. C. Swayne; "The Dwarf Antelopes of the Genus *Madoqua*," by Mr. O. Thomas; "The Occurrence of the White Rhinoceros in Mashonaland," by Mr. R. T. Coryndon.  
**WEDNESDAY, April 4, 8 p.m.** Microscopical: Conversation.  
 8 p.m. Elizabethan: "Drummond of Hawthornden," by Mr. Frank Payne.  
 8 p.m. Society of Arts: "The Elements of Beauty in Ceramics," by Mr. C. F. Binns.  
**THURSDAY, April 5, 8 p.m.** Royal Institution: "The Etching Revival," I, by Mr. F. Seymour Haden.  
 8 p.m. Linnean: "The Aortic-Arch System of *Saccobranchus*," by Mr. R. H. Burne; "The Orchidea and Apostasiacea of the Malay Peninsula," by Mr. H. N. Ridley.  
 8.30 p.m. Antiquaries.  
**FRIDAY, April 6, 8 p.m.** Civil Engineers: Students' Meeting, "The River Hamber," by Mr. W. H. Hamer.  
 8 p.m. Geologists' Association: "Fossil Sponges," by Dr. G. J. Hinde.  
 9 p.m. Royal Institution: "Destructive Effects of Projectiles," by Prof. Victor Horsley.  
**SATURDAY, April 7, 3 p.m.** Royal Institution: "Life Among the Afghans," I, by Mr. J. A. Gray.

#### SCIENCE.

*The Dawn of Astronomy: a Study of the Temple-Worship and Mythology of the Ancient Egyptians.* By J. Norman Lockyer. (Cassells.)

It is a happy augury for the future of research into the earlier time that astronomy has given the right hand of fellowship to archaeology. It chanced that in March, 1890, Mr. Lockyer visited the ruins of the Parthenon and of the temple of Eleusis, in company with a friend who lent him a pocket compass; and "the curious direction in which the Parthenon was built, and the many changes of direction in the foundations at Eleusis. . . were so very striking and suggestive," that his attention was drawn to the general question: Have astronomical principles been taken into consideration in the erection of various archaic buildings in Egypt and elsewhere? And, if so, what were the objects of the builders, and what do the facts of the case imply? Some papers in *Nature*, April-July, 1891; a very interesting address, delivered to the Egyptian section of the Oriental Congress at London in September, 1892; and the present handsome volume form the result of Mr. Lockyer's researches.

After preliminary remarks upon the probable effect of the external world on early man, Mr. Lockyer mentions the basic-concepts of various Egyptian divinities, regarded as follows: Hor (Morning-sun), Ra (Noon-sun), Tum (Evening-sun), Ausar, Us-ir, Osiris (Sun-when-set), and Auset, Usit, Isis, and Nebt-het, Nephthys (each both Dawn and Twilight). It is important to remember that, however these personages were afterwards regarded, this was their simple origin; for, though Mr. Lockyer entitles Cap. III., "The Astronomical Basis

of the Egyptian Pantheon," it really shows a "Natural Phenomena" basis. Mr. Lockyer then points out how the orientation of a building is determined, and, with admirable lucidity, explains various technical terms; the explanations, moreover, are assisted by numerous excellent illustrations. He then treats of Egyptian solar shrines, of the risings and settings of the stars, of Egyptian temples "directed to the stars," and "star-cults." This naturally leads to a disquisition on the Egyptian Year, the Calendar, and the Sothic Cycle; and here it is satisfactory to find that the researches of Oppolzer have entirely confirmed the statements of Censorinus. From Isis and Osiris, and the Great Pyramid Builders, Mr. Lockyer passes on to consider the origin of Egyptian astronomy, and the Egyptian and Babylonian ecliptic constellations, concluding with a chapter entitled "The Influence of Egypt upon Temple Orientation in Greece," in which full justice is done to the recent researches of Mr. Penrose. An investigator into such a mass of material must necessarily, in his survey, combine astronomy, mythology, and archaeology, not to mention history and religion; and the first and the most important question which arises is, what are the actual astronomical conclusions arrived at? Here Mr. Lockyer may claim to speak with the highest authority, and has a goodly result to show.

First, as to solar shrines. Accurate measurements prove, beyond a doubt, a general scheme of solar orientation. Thus, to take some of the principal and earliest instances, at Abydos a temple was orientated for the sun at the summer solstice; at Annu (On), to the sun not at a solstice, and some 6000 years ago; at Karnak, the axis of the temple of Amen-Râ is directed to sunset at the summer solstice. Another class of solar shrines—the Pyramids and temples at Gizeh, Sais, and Tanis, were orientated to the sun at the equinoxes. The Sphinx

"was there watching for the rising of the sun at an equinox, as the Colossi [the two great statues of Amenhotep III., the northern one of which was called by the Greeks Memnon] . . . at Thebes were watching for the rising of the sun at the winter solstice."

To look elsewhere, we have probably at Khorsabad a solstitial temple; the great solar temple of Pekin is orientated to the winter solstice, and Stonehenge to sunrise at the summer solstice. Solomon's temple faced east; at Baalbek the orientation is due east; at Palmyra, as at Karnak, a solar temple faces due west. St. Peter's, at Rome, is built exactly east and west, and the solar rays illuminate the high altar at the vernal equinox.

Next, as to stellar shrines. The precession of the equinoxes produces a cyclic movement in the pole of the celestial equator, which movement is completed from any one point to any other point of the circle in 25,870 years. The pole-star, therefore, changes; thus, 12,000 years ago Vega was Polaris. Hence, the position of any star at any time is merely a matter of calculation; and therefore when the foundation of a building is obviously connected with a particular star in a certain position,

the time-clock of the heavens will supply us with the date of such foundation. The application of this astronomical truth to the star-temples at Karnak forms the most brilliant and remarkable feature in Mr. Lockyer's book. By this means order and design rise at once out of apparent chaos and accident. The Karnak stellar shrines face in various directions, but in each case the temple-axis is directed towards a particular star,  $\gamma$  Draconis, Canopus, &c.; and, in more than one instance where precessional movement has made the axis unsuitable for its original purpose, either another shrine has been built, with an axis directed to the star's later position, or the axis of the temple has itself been changed, in order to keep it up to date. Further, where the line of vision from a stellar shrine has been blocked by buildings, such erections are of more recent date, and indicate a deliberate disuse of the temple for that particular purpose; whilst, lastly, the astronomical data of the age from foundation of the various temples, exactly agrees with, and thereby irresistibly confirms, the conclusions already arrived at by scientific archaeology. Here, then, is indeed a triumph of research, and M. Mariette and Mr. Lockyer may well congratulate each other.

Mr. Lockyer, following Mr. Penrose, shows that in numerous cases Greek temples also have been directed towards particular stars. Thus, according to the table provisionally drawn up by Mr. Penrose, the Parthenon was originally directed to the rising of the Pleiades April 20, B.C. 1530; and Aleyone was the patron-star of at least three temples of Athëna. Sirius was the patron-star of the midnight mysteries, and Fomalhaut the patron-star of the sunrise-cult of the temple of Demêtêr at Eleusis; Hamal was the patron-star of the temples of Zeus at Athens and Olympia; and Spica the patron-star of the temples of Hëra at Olympia, Argos, and Girgenti. So far astronomical facts. But when Mr. Lockyer, on the strength of these discoveries, asserts that it is "beyond all doubt the fact that the astronomical observations and temple-worship of the Egyptians formed the basis first of Greek, and later of Latin temple-building" (p. 412), he is drawing an unwarrantable inference. That Egyptians and Greeks both directed temples towards certain stars is no proof of borrowing on either part; as well might it be said that because Romans and Peruvians buried their erring Vestals alive, the one nation adopted the custom from the other. No historical evidence on the subject is available; but, when we do arrive at certitude with respect to the facts, I think it will appear that the patron-star in each case is one specially connected with the particular Euphratean divinity, of which the particular Greek divinity is regarded as the equivalent. Thus, Istar-Virgo (with special star, Spica) = Great-goddess-mother of Asia Minor, = (by analogy, the Aryan) Hëra. Anu = (by analogy) Zeus; hence the Kakkab Lulim ("The Star of the Ram"), which was "The Star of Anu," becomes the Star of Zeus.

Mr. Lockyer devotes much attention to



the temples of Isis and Hathor at Denderah in connexion with "the personification of stars," and quotes, from Mariette, the passage: "She [*i.e.*, her Majesty Isis] shines into her temple on New Year's Day, and she mingles her light with that of her father, Râ, on the horizon," which contains "a perfectly accurate statement" of the cosmical rising of Isis in her stellar phase as Sept (Sothis = Sirius). The temple pointed to Sirius *circa* B.C. 700, and at that date Sirius and the sun rose together "on the Egyptian New Year's Day." According to Plutarch, as Mr. Lockyer notes, Isis = Hathor, and the latter is styled in an inscription, "the mistress of the beginning of the year." Of course, the rising of Sirius contemporaneously with that of the Nile called special attention to the former. All this is highly interesting; but we must go a step further and inquire, Why are Isis and Hathor the same divinity, and why are they connected with Sirius? Plutarch says, "Isis is sometimes called both Mouth [= Egyptian *mut*, 'Mother'], and, again, Athyri [Hathor] . . . and the second name signifies 'the regular habitation' (*οἶκον κόσμον*) of Hôros" (*peri Is.* lvi.). Isis = Hathor simply because both are originally Dawn-goddesses and Mothers of the Young-sun; and both are connected with Sirius in accordance with the principle of reduplication: *i.e.*, as Isis originally proclaimed the beginning of the day, so, by analogy, is she connected, in her stellar phase, with the star which proclaims the beginning of the year; just as in the Euphrates Valley the Ram-sun is reduplicated in the Ram-star (Hamal). Hence the story told Plutarch by the priests, that the soul of Isis was translated into the Dog-star (*peri Is.* xxi.). But Isis is not a star; she is a Dawn-mother, and so, by gradual evolution, becomes the universal-mother, the Isis of Apuleius. Mr. Lockyer, when speaking of the warfare of Hor against the Crocodile and Hippopotamus, which latter, in a stellar phase = Draco, has an ingenious argument to prove that "the myth simply means that the rising sun destroys the circumpolar stars" (p. 151); and he speaks of "the astronomical basis of the myth" (p. 148). But, here again, as in the case of Isis, we must begin at the beginning. The myth has no astronomical basis; such considerations are afterthoughts. Crocodile and Hippopotamus, as Mr. Lockyer notes, are variants, and "represent the powers of darkness," *i.e.*, Darkness itself which is destroyed by the Rising-sun (Hor). The Crocodile is primarily "the crocodile of the west which fed upon the setting stars" (Renouf, *Religion of Ancient Egypt*, p. 108). Set = Darkness, and therefore, when the circumpolar constellations were mapped out, we are not surprised to find them called the Wife of Set (= the Hippopotamus, = Draco), the Thigh (of Set, = Ursa Major), and the Jackal (of Set, = Ursa Minor). Set, his wife, and his animal (which on the monuments is a nondescript) occupy the highest thrones in the Night-realm, and are thus special objects of the hostility of Hor.

Mr. Lockyer justly insists "how vital the study of mythology" is in these investigations. It must, however, be remembered

that, after a time, we leave the mythological plane and get into the region of actual astronomy, however rudimentary the science may be. Thus, if "Horus = Sun, Planet, or Constellation rising" (p. 149), we have here to do, not with a god or a myth, but with a technical astronomical term. Hor may at length = a particular planet, just as, with the Romans, Father Jove ultimately became, in practice, merely the planetary genius Jupiter. Mr. Lockyer has somewhat encumbered his general argument by an ingenious attempt to reconstruct the archaic history of Egypt with the assistance of astronomical data. Thus he supposes that northern and southern schools of astronomy existed, hostile to one another; and speaks of invading "swarms" from various quarters. It is unnecessary to enter the region of bare possibility, and even at present we can see that some of these speculations are incorrect. For instance, Mr. Lockyer's first historical event is "B.C. 6000. A swarm from the south" with "Osiris, the Moon-god," as their chief deity. "We can imagine religious strifes between the partisans of the new northern cult and the southern moon-worshippers" (p. 394). But it is needless to do so, inasmuch as Osiris was not in origin a Moon-god (*vide* Renouf, *Religion of Ancient Egypt*, p. 112), and, therefore, these religious strifes never occurred.

Modern research is, I think, rightly inclined to accept the theory of a close archaic connexion between the valleys of the Euphrates and the Nile, and of large borrowing by Egypt from Babylonia. Prof. Hommel (*Die Identität der Ältesten Babylonischen und Aegyptischen Gottergenealogie und der Babylonische Ursprung der Aegyptischen Kultur*, 1893) has accomplished some excellent work in this field; and Mr. Lockyer has several interesting chapters on the possible connexion of Egyptian astronomy with that of Babylonia. As regards Euphratean astronomy, he is, however, almost entirely guided by Jensen; and it is no real disparagement to the Strassburg savant to say that, in many respects, his conclusions cannot now be sustained. Nothing short of inspiration could preserve an early writer on this subject from numerous errors, and Mr. Lockyer would have found more assistance in Hommel's *Die Astronomie der alten Chaldäer*, and also in a study of the astronomical figures on the cylinders and boundary-stones. To take an instance:

"In the exact centre of the circular zodiac of Denderah we find the jackal located at the pole of the equator" (p. 361). "Do we get the jackal in Babylonian astronomy?" . . . Jensen refers to the various readings, 'jackal' and 'leopard,' and states that it is only doubtful whether by this figure the god ANU or the pole of the ecliptic ANU is meant. Either will serve our present purpose" (p. 362).

Now the passage quoted by Jensen is from the famous Tablet of the Thirty Stars (*W. A. I.*, V. xlvi., No. 1), the first part of which gives either wholly (Bertin) or in part (Hommel) the Sumero-Akkadian Moon-stations, which in *W. A. I.* (IV. xv.) are shown to be the practical equivalents of the Assyrian Mizrâta (= the Signs of the

Zodiac), the Mazzârôth of the Book of Job. The star in question is the Kakkab Likbarra ("the Star of the Striped-dog"—*i.e.*, the Hyena), undoubtedly an ecliptic star, and identified by Hommel with the red-eyed Aldebaran. The Hyena is not "the god Anu," but Anu appears in the Tablet as the patron-divinity of this particular star; while the theory which makes "Anu Nordpol d. Ekliptik" and "Bil Nordpol d. Aequators" is not really borne out by the Inscriptions. That the early Babylonians, however, had ascertained the obliquity of the ecliptic is, I think, clear. The discovery passed from them into Greece, through sages such as Pythagoras and Oinopides of Chios.

Mr. Lockyer is naturally surprised by the permanence of the Goat-fish type (Capricorn), but this is no special case. Thus Sagittarius, a sign which, according to Mr. Lockyer, following Jensen, "we must interpolate" (p. 400) between Scorpio and Capricorn, appears on the Sippara Boundary-stones much as we represent it now; and not only so, but in *W. A. I.* (III. lvii., No. 5), we find the constellation divided into three sub-signs—the Kakkab Kumaru ("the Dusky" part), the Kakkab Ega ("the Glory," *i.e.*, the bright upper fore-part), and the Kakkab Sugub ("the Left-hand" of Sagittarius), which latter re-appears in Ptolemy's List as "the Star at the grip of the Left-hand" (8). Jensen "notes the absence of the Crab" (p. 408, note), but the Crab is absent no longer. In Tablet 81-7-6, 102, he appears as "the Constellation Nagar-asurra" ("the Workman-of-the-River-bed"), and the sign of the fourth month (*vide* "The Zodiacal Crab," *ACADEMY*, February 21, 1885; December 6, 1890). No sufficient evidence exists at present to solve the problem when the Babylonian Zodiac was introduced into Egypt. The late Zodiacs of Esne and Denderah, which belong to Greek and Roman times, throw no real light on the subject, except perhaps in connexion with the Balance, a genuine Egyptian sign.\* The texts and monuments, in my opinion, show that the original Euphratean sign was a circular Altar, grasped in "the Claws" of the Scorpion.

I have no space to notice numerous other highly interesting points in Mr. Lockyer's admirable book. It is to be hoped that he will continue his researches, for the harvest is plentiful and the labourers but very few. Meanwhile, disciples of the natural phenomena theory of mythology will be pleased to see their old friends—sun, moon, and stars—so well to the front; and the special student of star-myths, who, long ago, was informed that he had "overdone" the subject, may take heart of grace on finding himself far nearer the beginning than the end of researches as fascinating as they are arduous.

ROBERT BROWN, JUN.

\* Τὰς Χηλὰς, τὰς καλουμένας ὑπ' Ἀιγυπτίων Ζυγὸν (Achilles Tatius). Cf. *The Book of the Dead*, cap. xii.: "Salutation to thee, O Râ, who guards the secrets of the gates [eastern and western] over this domain of Seb [the Earth], and this Balance with which Râ raiseth up Maât [Kosmic-order, hence "Law"] daily" (*ap.* Renouf). The daily balance is reduplicated in the yearly (quinquennial) balance.

## REPORTS OF SOCIETIES.

ANALO-RUSSIAN LITERARY SOCIETY, IMPERIAL  
INSTITUTE.—(Tuesday, March 6.)

E. A. CAZALET, Esq., president, in the chair.—Dr. Frank Clemow read a paper on "Russia and the Cholera," of which the following is a summary: While no country can afford to ignore the problems connected with cholera and its prevention, Russia and England are the two countries most deeply interested. The recent epidemic arose in our own territory in India, and thence spread to Russia and other countries, where it carried off a large number of victims. We in these islands had escaped. Should we, therefore, play the part of the Pharisee, and, pointing to our own vastly superior degree of sanitation, thank God we were not as other countries? Or should we not rather reflect that it is only comparatively recently that sanitation has attained the position of importance it now holds in this country, and that there are still many insanitary places in England that might suffer severely if cholera were imported to them? The lecturer gave a brief history of past epidemics of cholera from the earliest time, and proceeded to trace shortly the course of the epidemic of 1892 in Russia. He then passed on to consider the lessons which that epidemic had taught. He pointed to the work which had been done upon the bacteriology of cholera, and mentioned that Russia was now as well equipped for medical scientific work as any other nation in Europe. The laboratories in the Oldenburg Institute at St. Petersburg, and in the new buildings of the Medical School at Moscow, were perhaps the finest series of laboratories to be found anywhere in the world. He pointed to the additional knowledge which the epidemic had afforded, upon the natural history of cholera, its mode of spread, particularly the part played by water, the influence of weather, sex and age of the individual, and a number of other points of interest. He entered more fully into the teaching of the epidemic with regard to the best methods of preventing and controlling epidemics of cholera. There had been no concealment on the part of the Russian authorities as to the course and facts of the epidemic. The nature and results of the St. Petersburg Cholera Conference, held in December, 1892, and the measures which the Russian government took to meet and check the epidemic were described. A tribute was paid to the philanthropic institutions which sent aid to the suffering peasants, and to the nurses and physicians who went to the cholera-stricken districts. Greatest stress of all was laid upon the lesson of sanitation which the recent epidemic had taught. The question of quarantine was discussed. Quarantine was wrong in theory, and a failure in practice. While everything possible should be done to keep disease out of a country, it was of greater importance to so improve the sanitary condition that an infectious disease, when imported, should have the least possible chance of spreading. The methods now in use in Russia to guard her marine frontiers from the introduction of an infectious disease were described. The results of the Dresden Conference were briefly referred to; and tribute was paid to the fact that England had led the way in regard to modern methods of prevention of disease, and that it was mainly owing to England's able representative at the Dresden Conference, Dr. Thorne Thorne, that the minimum of restriction upon the movements of individuals and upon trade intercourse was fixed as low as it was. Finally, both England and Russia in practice never exceeded the minimum that was then agreed upon.—Dr. Sisley pointed to the extreme importance of a pure water supply. He contradicted Lanin's false and exaggerated statements as to their being no sanitary spot in Russia; he praised the St. Petersburg hospitals, particularly the Alexander Barrack Hospital. Mr. Richmond also spoke of the importance of sanitation, and particularly of water supply. He narrated the historical instance of the spread of cholera by water from the Broad-street pump in 1854.—After some remarks from Mr. E. Brayley Hodgetts and Mr. A. Kinloch, the president conveyed the thanks of the meeting to Dr. Clemow for his paper.

## CAMBRIDGE ANTIQUARIAN.—(Monday, March 12.)

Mr. F. JENKINSON, president, in the chair.—Prof. Darwin made a communication on "Monuments to Cambridge Men at the University of Padua," in which he described the memorials to Harvey, Richard Willoughby, the friend of Galileo, Sir John Finch, and Sir Thomas Baines, in the cloister and in the Aula Magna of the university of Padua. Photographs of the tablets were exhibited.—Mr. Bowes made the following communication on "The First Cambridge Newspaper." The first Cambridge newspaper was called "The Cambridge Journal or Flying Post," and the first number appeared in September, 1744. By that time many provincial papers had been established, seventeen of which are still in existence, the two oldest being "Berrow's Worcester Journal," 1690, and the "Stamford Mercury," 1695. The early numbers had no original articles and very little local news, the matter being chiefly drawn from the "London Gazette" and other papers, and containing a summary of general, foreign, and home news brought together for circulation in the county. Some of the advertisements are curious—one of bear-baiting at the Wrestlers, cock-fighting at Newmarket, &c. The "Cambridge Chronicle," the second Cambridge paper, commenced October 30, 1762. In January, 1767, the proprietors, Fletcher and Hodson, having purchased the journal, took the title of the *Cambridge Chronicle and Journal*, and it continues under that title till the present time. The third Cambridge paper was the *Cambridge Intelligencer*, edited by Benjamin Flower. It contained original articles commenting freely on public men and current events, and denounced the war with France as "absurd and wicked." An article in 1799 on a speech in the House of Lords on the Union by the Bishop (Watson) of Landaff, led to Flower being called before that House, when the article was declared to be a libel and he was fined £100 and sent to Newgate for six months. Coleridge contributed some poems to the *Intelligencer* while he was up at Jesus. The paper came to an end about 1804, as in the following year Flower was living as a printer at Harlow. The paper now called the *Cambridge Independent Press* commenced as the *Huntingdon, Bedford, and Peterborough Gazette* in 1813; it was printed in London and edited at Huntingdon. The name of Cambridge was added to the title in 1815. It has been printed in Cambridge from 1819, but it did not take its present title till 1839. The newspaper tax must have presented one of the greatest difficulties to a country newspaper, and this can be realised by the price at which the *Chronicle* was sold at different dates: in 1762, 2d.; 1789, 3d.; 1794, 4d.; 1797, 6d.; 1812, 6d.; 1815, 7d., at which price it remained till 1836, when it was reduced to 4d.

## ASIATIC.—(Tuesday, March 13.)

LORD REAY, president, in the chair.—The secretary (Prof. Rhys Davids) read a paper by Surgeon-Major Waddell on "The Secret of Buddha, as illustrated by an Ancient Cave Fresco and by Tibetan Paintings." It is well known that the special characteristic of Gotama, which made him a Buddha and distinguished him from the other Arahats, was the discovery of the well-known Four Noble Truths and of the Twelve-Linked Chain of Cause (otherwise called the Wheel of Life, the *Paticca Samuppāda*). The meaning of the Noble Truths is well ascertained, but that of the Wheel of Life is still so obscure that the best interpreters have confessed their inability to show the connexion between its various links. These are Ignorance, Conformations, Consciousness, Name and Form, the Senses, Contact, Sensation, Thirst, Craving, Becoming, Birth, Old Age, and Death. It is easy to understand the proposition that, given the sense organs and contact through them with the outside world, there follows a sensation, which gives rise to a felt want, a thirst, a craving. But how can ignorance cause conformations, or how can craving produce becoming? And when we find birth nearly at the end of the series, so that it cannot be the birth of the individual to whom the senses belong, is it the birth of some one else, or a future birth of the same person, that is referred to? All these are at present unsolved questions, as we have only the technical terms of the Chain, as expressed in Pali, to guide us; and the authorised traditional interpretation of

them, preserved in the Commentaries, has not yet been published and translated. Now there is, in the celebrated caves of Ajanta, a ruined fresco representing a wheel, with figures in twelve compartments on the rim, hitherto supposed to be a painting of the Zodiac. Reproductions of this fresco were in the hands of the audience, and Mr. Waddell also exhibited a large picture he had brought from Tibet, of the Wheel of Life. The comparison of the two showed that the Ajanta fresco was really a painting of the same subject, and the Tibetan interpretation of the figures on the wheel showed what was the traditional meaning attached in Tibet, since the ninth century, to the difficult technical terms found in the older works. The author also commented on the view of life set out on the wheel and those of Schopenhauer and Hartmann.—An interesting discussion followed, in which Sir William Hunter, Dr. Gaster, Mr. Arbuthnot, Miss Foley, and others took part.

## FINE ART.

## PELAGIC ITALY.

IN the February number of the *Civiltà Cattolica*, Padre de Cara pleads for a national effort on the part of Italian archaeologists to solve the question of the origin of their country's civilisation by the systematic exploration and excavation of Pelagic Italy. He holds that this problem has remained so long unanswered because Italian excavations are rather conducted to enrich museums than directed to the solution of the historical problem, and also because of the confused and false conception which is expressed in calling "Italic" those peoples, cities, and cemeteries which are neither Etruscan, Roman, nor Greek, only because they are found in Italy. In a series of articles, extending over several years, the learned father has contended for the identity of the Hittites and Proto-Pelagians on archaeological, etymological, and historical grounds; and he here repeats that, if "Italic" means Aryan, then it is among the peoples speaking Oscan, Umbrian, Latin, and other dialects of the Indo-European family that the parentage of Italian civilisation must be sought; but that "Italy" meant in the first place the country of the Hittites (*Hethi*), and hence of the Pelagians, and that name and civilisation are alike Pelagic. Those who hold it to have been Aryan have not only the testimony of Greek and Roman writers against them, but also the facts that there were Pelagians in Italy whose stone constructions are standing to this day, and that the Etruscan language and culture had no Aryan affinities.

The writer further points out that the walls of Pelagic cities, whether in Italy, Greece, or Asia Minor, all resemble each other, and that the origin of Greek civilisation was also Pelagian. In Greece, as in Italy, the Aryans followed centuries after the Hittite-Pelagians, and Aryan Greece carried the arts of Pelagic Greece to perfection. He believes that, of two migratory bands of Hittites, one invaded Greece and the other Italy, about the same time. He also draws attention to the coincidence that it is not very long since Greece, like Italy at the present time, could date its civilisation no further back than 700 or 800 B.C. Schliemann recovered centuries for Greece, but "Italy still remains imprisoned in the iron circle of the seventh century." To break it, she must follow Schliemann's plan; and as he had steady faith in the excavation of the Pelagic cities and cemeteries of Greece, so will like faith and conduct on the part of Italian archaeologists let in light upon this once dark problem. Light will come from Pelagic tombs in Italy as from the Pelagic tombs of Mykenie, the ancient tomb rightly explained and studied being the compendium of a people's history: and a single Italian Pelagic tomb, with its funerary furniture, will teach more of ancient prehistoric Italy than all the Roman and Etruscan museums put together.

In 1802 Torcia, librarian to the king of Naples, stated that there were monuments of seventy-five ruined or still inhabited Pelasgic cities in Italy, and many of their cemeteries. Since that time others have been noted. All these remains Padre de Cara would have studied with unity of purpose, combined strength, and efficient means. He proposes that, in the first place, a congress should be called together of experts, not only in Etruscan, Classic Greek, and Roman history and archaeology, but also in Egyptian and Oriental archaeology and ethnography, to discuss the means of solving the problem in question; to examine into the best method of exploring the cemeteries of these Pelasgic cities; and, above all, to draw up a topographical map of all the Pelasgic remains in Italy, be they small or great. This map should note the connexions between the cities, the plans of the city walls, forts, and gates, and pay special attention to the symbolism on the monuments; all this with a view to comparative study of the subject; viz., Asia Minor, Greece, and the islands of the Mediterranean. Tentative and inexpensive excavations would show where the Pelasgic cemeteries of Italy lie. The great expense would only begin with the systematic excavation of one or more of them, and this expense would be amply rewarded by the scientific results. Some Government money might well be diverted from the ordinary Roman and Etruscan excavations to this more interesting end; but if the Italian Government is unable to assist in the work, Padre de Cara suggests that it should be accomplished by the foreign schools of Italian archaeology.

#### CORRESPONDENCE.

##### THE THARSIS MUSEUM.

Tavira, Algarve: March 12, 1894.

In the neighbourhood of the copper-mine of Tharsis—the entrance to which, with its huge circular descending platforms open to the sky, suggests the Inferno of Dante—a considerable number of antiquities have been found, chiefly Roman, a few perhaps Phœnician. Under the care of Mr. Rutherford, the manager of the mine, these objects have been collected in a small museum. They consist of Roman pottery and coins, elegant glass vessels of various colours, and so-called "tear-bottles." Two of the latter have the letters AVG stamped on the bottom. There is also half a slab of baked clay, bearing in relief the following letters:

CAM \* \*  
VS. T[A] \* \*  
F. E. IS \* \*  
C-TV. \* \*

The rest of the inscription was lost in the finding. E. S. DODGSON.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. BERNHARD BERENSON—who has just published (G. P. Putnam's Sons) an essay on the Venetian Painters of the Renaissance—is now engaged on a monograph upon one of these painters, Lorenzo Lotto (1480-1556), a pupil of Vivarini, also influenced by Bellini and Giorgione. The book will be illustrated with numerous photographic reproductions of Lotto's pictures, many of which have neither been engraved or photographed before.

THE Corporation of Glasgow has purchased Mr. David Murray's picture, "Fir Faggots," which is now on exhibition at the Glasgow Institute. The collection of the Glasgow Corporation is famous for its old masters; but we believe that this is only the second picture by a living artist that it has acquired, the other

being, of course, Mr. Whistler's portrait of Carlyle.

THE following exhibitions will open next week: the Royal Society of British Artists, in Suffolk-street, Pall Mall; two pictures by M. François Flameng of Napoleon Buonaparte, entitled "The General at Isola Bella" and "Malmaison," at the Goupil Gallery, in Regent-street; and a loan collection of pictures at the Art Gallery, Guildhall, which is to be opened to-day (Saturday), at 2 p.m., by the Lord Mayor in state.

THE collection of Jenner relics, formed by Mr. Frederick Mockler, which was noticed in the ACADEMY of September 9, on the occasion of its exhibition last autumn at Bristol, is now on view at the First Avenue Hotel, Holborn. The owner intends to offer the collection to the Royal College of Surgeons.

THE recent destruction of the old palace of Bromley-by-Bow, one of the few Elizabethan houses in London, has suggested to Mr. C. R. Ashbee, of the Guild and School of Handicraft, the formation of a "watch committee," which shall systematically visit the old buildings of Greater London, with a view to compiling a register of them, and stimulating local interest in their preservation. The Society for the Protection of Ancient Buildings has given its cordial approval to the scheme.

#### THE STAGE.

INTEREST of a rather unusual kind attaches to the new play at the Adelphi—a theatre whose productions are not generally of vital importance to the readers of the ACADEMY. Nor must the hopes of those who peruse this paragraph be raised, even now, too wildly, in consequence of that which has just been said. No wholly fresh order of play has been discovered; no new genius has been revealed. Still, the occasion is noteworthy. A comparatively new writer—yet one who has already done somewhat promising work—has supplied to the Messrs. Gatti a piece which in several points is fairly distinguishable from melodrama proper. Mr. Sutton Vane has indeed endowed "The Cotton King" with freshness of idea and individuality of treatment; and for these things we must be grateful to him, even if there linger in his labours something of the improbability habitual in Adelphi productions. As regards the action of the characters in melodrama, it will never do for one's analysis of motive to be very searching. Did one insist upon making it so, the more or less conventional machinery of the playwright would be promptly disclosed. In the present piece, again, it is possible that that which is understood to be the "comic relief" is not quite sufficiently comic. Still, it serves its purpose with the majority. The dialogue, speaking generally, is better than usual; and what is likewise very much better than anything we are accustomed to find at those theatres at which the presentation of the stereotyped is usually held to suffice, is the conception and execution of a certain scene of high importance—the scene in which one James Shillinglaw, an habitual tippler, whose wife and children are suffering from zymotic disease, is first tempted by an infamous evil-doer to permit Hetty, the heroine, to visit the sick family and to contract their complaint, and then, after some hesitation, declines the bribe, and with assumed brutality bids Hetty be gone when she presents herself. Mr. Charles Cartwright plays this part with meritorious force and truth, thereby legitimately stirring the audience. Hetty—a heroine plagued with admirers, one of whom, at least, is equal to this exceedingly dirty trick—is represented, of course with skill, by no less serious and subtle

an artist than Miss Marion Terry, who makes the most of her material. Mr. Charles Warner, admirable in declamation as well as in gesture, plays the simple-hearted hero, Jack Osborne, to the satisfaction of all. And the pathetic figure of a young girl who has been through deep waters is presented touchingly, and with charm, by that rising young actress, Miss Hall Caine, whose sympathetic aptitudes we do not to-day recognise for the first time. Nor is this all, for Mrs. Boucicault lends her aid to a performance which, as a whole, is unquestionably strong.

#### MUSIC.

*The Art of Music.* By C. Hubert H. Parry. (Kegan Paul & Co.)

DESIGN and expression form the basis of all arts, music included. An artist is impelled to express his feelings; and this instinctive desire is one of the main incitements to the development of design, as the artist naturally wishes to make himself clearly understood. The "long story" of music shows how expression, from the indefinite cries and shouts of savages, became more and more definite. How design, at first of the simplest kind, gradually grew in importance, and how there was slowly built up a wonderful art, "worthy of the dignity of devotion." Such are the lines on which Dr. Parry has written his book. And he is eminently qualified to write on the subject: he has no pet theories to expound, no fads to flourish, but takes a broad survey of the facts of musical history.

A chapter is devoted to scales. Dr. Parry considers a selection of two notes at the interval of a fourth as the first stage in scale-making; such was the ancient Greek scale, with the addition of a third note a semitone above the lower of the two. The objection that the fourth is a difficult interval to attack, is met by the statement that the Greeks read their scales downward; and to descend in singing a fourth from a note is, indeed, quite easy. Then, by other races, the interval of the rising fifth was chosen. And in these two starting points our author sees the origin of pentatonic and heptatonic scales. This ingenious theory has been called in question, and we cannot here discuss it. But this much we will say: the earliest Greek scale on which Dr. Parry places chief reliance may be old, but yet is far from representing the earliest stage of scale-making. Our author believes that the wonderful stories of Orpheus and Amphion showing the power of music can only have arisen at a time when that art was immature. It seems, however, difficult to base any argument on those stories, for the Greek "music" was of much wider signification than with us.

The chapter on Folk-Music is one of special value. Collections of the tunes of savages and of folk-music are by no means rare, but Dr. Parry's examples display various stages of musical development; they are not put forward as mere curiosities, but serve a purpose. The following extract will show the author's method of treating his subject, better than any description we could give:—

"Indeed the whole of the folk-music of the world may be broadly classified into two comprehensive divisions. On the one hand, there are all those tunes whose ostensible basis of intelligibility is the arrangement of characteristic figures in patterns; and on the other, all those which by very prominent treatment of climaxes imply a certain excitement and an emotional origin."

The writer of the remarkable article "Volksmusik" in the *Mendel-Reissmann Conversations-Lexicon* has attempted a similar classification; and those interested in the subject will find it profitable to compare his remarks with those of Dr. Parry.



As there is so much to notice, we pass over the two chapters on "Incipient Harmony" and "Pure Choral Music." Chapter vi. deals with "The Rise of Secular Music." And here we have an apt illustration of our author's statement that "men have generally concentrated their efforts on design at one time, and on expression at another." The Florentine reformers freed themselves from the fetters of tradition, and aimed at expression, careless of the means by which it was to be achieved. Yet we are reminded that the reformers were right in being bold, for only thus could the complicated edifice of modern art have been erected. Dr. Parry, while fully acknowledging the services which they rendered, describes in no flattering language the character of their music:—

"The course of the early operas wanders on through pages of monotonous recitative, varied only here and there by little fragments of chorus or short dance tunes, which are almost as innocent of melody or design as the recitative itself."

In discussing instrumental music Dr. Parry devotes considerable space to J. S. Bach. His enthusiasm for the master is great. In reference to his organ works, he declares that "everything that has been written since is but the pale shadow of his splendid conceptions"; and of the "Forty-eight" he declares that "no collection of equal interest and variety exists in the whole range of music." He remarks that the Fugues in the latter work are generally considered the most important part, but adds that "the Preludes are fully as interesting, and even more unique." And here we must venture on one more quotation:

"The collection is likely to remain the sacred book of musicians who have any real musical sense, as long as the present system of music continues."

Dr. Bülow remarks somewhere that the "Well-tempered Clavier" is the Old Testament, and Beethoven's pianoforte Sonatas the New Testament, of musical literature.

In the chapter on "The Middle Stage of Modern Opera," due homage is paid to Gluck; and Metastasio, the famous librettist, is mentioned as having encouraged the musician in his operatic reforms. The following extract from a letter written by the poet in his old age shows what he thought of the conventional libretto:

"I am restricted to five characters, for this substantial reason, given by a certain governor—that persons of rank ought not to be lost in a crowd. The duration of the performance, the changes of the scene, the airs, almost the number of the words are fixed. Tell me if this is not enough to drive the most patient man mad?"

The letter from which the above is taken is given by Bombet in his account of Metastasio.

Dr. Parry generally manages to sum up the great musicians in a pithy manner. Of Gluck, after describing his aims and achievements, he says:

"It was as though he pushed for himself a special short cut up a very arduous ascent where other men could not follow him. And it was not until music in general had gone by a more circuitous route, which avoided the rocks and precipices, that it finally arrived at a position which made his ideals attainable."

We have spoken of Dr. Parry's enthusiasm for Bach, and he is equally enthusiastic about Beethoven and Wagner. But somehow or other he seems rather cold towards Mozart. His account of the services rendered to art by that musician is certainly fair; and yet, here and there, he makes use of rather disparaging expressions. For instance, he says that Figaro and Cherubino are realities "just

as much as Mozart's merry tunes." In connexion with Cherubino's music, "merry" seems scarcely the correct epithet. Again, Mozart is described as representing "the type of man who is contented with the average progress of things." And yet Mozart complained of pedantic poets, and longed for "a composer who understands the theatre, and knows how to produce a piece, and a clever poet, could be (like a veritable phoenix) united in one." In reference to Mozart Dr. Parry notes the comparatively late maturity of men of strong artistic personality, as compared with those whose main spur is artistic facility. This he regards almost as a law, and gives a few illustrations. In some cases the application of the law may be easy enough, but in others it would be found more difficult. There would, in any case, be difference of opinion as to the time of maturity of this or that musician. The subject is one of great interest, and Dr. Parry's thoughtful remark might serve as the basis of a profitable essay on the evolution of genius.

Concerning Beethoven our author has much to say, and his analysis of the master's career is as sound as it is sober. Beethoven's attitude with regard to programme music is clearly set forth; every remark made by the master on the subject shows that the "expression of inner feeling rather than picturing" was his guiding principle—guiding principle, we mean, so far as formally revealing the details of the pictures which prompted musical utterance. We believe mental picture-drawing suggested by the mood of his music to be in accordance with Beethoven's precept and practice. Dr. Parry notices the direct influence of Bach on Beethoven; and from an interesting pamphlet recently published by Dr. Erich Prieger, entitled "*Friedrich Wilhelm Rust: Ein Vorgänger Beethovens*," we find that, indirectly, Beethoven was also indirectly influenced by Friedemann, J. S. Bach's most gifted son. Of this Friedemann Rust was a pupil; and an examination of his music will show clearly that the old Dessau master fully deserves the title of a "predecessor of Beethoven."

Dr. Parry speaks humorously of "the colossal dimensions" of Berlioz's orchestra, "with its square yards of drum surface, and its crowds of shining yellow brass instruments," and contrasts it with the small but effective orchestra of the opening of Beethoven's Fourth Symphony. The comparison, however, seems to us faulty. Why not compare like with like? Berlioz has shown us that he, too, could write effectively for a small orchestra. Still, the wonderful weirdness and picturesqueness of the French master's music is fully acknowledged.

Towards the close of his book Dr. Parry touches upon modern music. The experience of nearly seventy years which have elapsed since Beethoven's death confirms Dr. Parry's statement that Beethoven reached "the high water mark of art and expression in Sonata form." And he speaks also of "the wild theories of a certain group of enthusiasts" who vainly imagined they could follow Beethoven in his expressive aims without regard to his principles of design.

In discussing "Modern Phases of Opera" Dr. Parry says truly—"The problem to be solved in fitting intelligible music to intelligible drama is one of the most complicated and delicate ever undertaken by man." The whole of this chapter is of great interest.

We have touched here and there on certain passages in the volume which seemed to invite comment; to notice all that is of interest or importance would require almost as many columns as the book has pages. We have merely tried to call attention to a work which

is certainly one of the most serious attempts to relate in succinct form the long story of music.

J. S. SHEDLOCK.

#### MUSIC NOTES.

A. DVORÁK has recently published three overtures ("In der Natur," Op. 91, "Carneval," Op. 92, and "Otello," Op. 93), and of these the second and third were performed at the Crystal Palace last Saturday. The composer, in a semi-official way, has hinted at a connexion between the three. Why then were not all given? The three movements of Beethoven's Appassionata Sonata, if played apart, would win admiration; but the special effect of that whole work, the unity overruling variety, would be lost. No. 2, "Carneval," is a bright, bustling, characteristic piece; the composer delights in national colouring. No. 3, "Otello," is extremely interesting; and Dvorák certainly wrote up to his "programme," and did not, *à la* Schumann, add his superscription after he had written his music. It is a bold attempt at music on a poetical basis: so bold, so dramatic, indeed, that it seems as if one ought to have a clue to the meaning further than the general heading "Otello." The orchestration is highly effective in its colours and contrasts. The performance of both Overtures, under the direction of Mr. Manns, was excellent. M. Elkan Kosman gave an artistic rendering of Mendelssohn's Violin Concerto, and Miss Marie Brema was successful as the vocalist.

DR. JOACHIM and Signor Piatti well deserved the reception given to them last week at the Grafton Galleries in honour of the fiftieth anniversary of their first appearance in England. Both of these eminent artists have laboured long and successfully in the cause of high art, but, as yet, neither seems inclined to enjoy a well-earned repose. It was, therefore, fitting to mark this as a red-letter year. The speeches which they made in answer to the addresses read by Dr. A. C. Mackenzie and Sir George Grove were of deep interest. By reason of their extreme simplicity they were eloquent; and no thoughtful musician could help feeling that, in spite of the proverbial rapid flight of time, it really was a very long time ago since Joachim and Piatti made their first appearance here. The former naturally referred to Mendelssohn who brought him to London, and many have been the changes in musical art since the death of that composer. From Haydn to Mendelssohn musicians worked quietly on what may be called Sonata lines; but this was followed by a period of storm and stress, of questioning, of awakening, perhaps, to new life. It is worthy of note that, among the audience at the Grafton Galleries, was Mr. Manuel Garcia, whose early memories carry him back to the days when Beethoven, Weber, and Schubert were producing their immortal works.

SIR AUGUSTUS HARRIS commenced a short season of opera in English at Drury-lane last Saturday, and chose for the opening night Wallace's "Maritana," followed on Monday by Balfe's "Bohemian Girl." English operas, as a rule, do not enjoy world-wide celebrity, but these two form notable exceptions. Their librettos are not strong, and their music is often weak; but by reason of their simplicity and tunefulness they still, as was manifest in these performances, retain a firm hold on the general public.

THE sudden death of Sir Robert Stewart, professor of music at Dublin University, removes from the musical world an amiable man, an accomplished organist, and a successful composer. He will be specially remembered as organist at Trinity College, for which he wrote his latest work, the Tercentenary Ode. In 1853 he was elected honorary member of the Royal Academy of Music.

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## LITERATURE.

*The "Higher Criticism" and the Verdict of the Monuments.* By A. H. Sayce. (S. P. C. K.)

WHEN it became known that Prof. Sayce was engaged on a new work to be issued by the S. P. C. K., it was thought in some quarters that, whatever unconventional, not to say "unorthodox," sentiments he might have previously uttered were now to be renounced. The "higher criticism" was to be regarded as an *insaniens sapientia*, and Prof. Sayce was to sing a palinode:

"Nunc retrorsum  
Vel: dare atque iterare cursus  
Cogor relictos."

On looking, however, at the present work as a whole, the defenders of conventional opinions will probably sympathise to some extent with the feelings of Balak when he said: "I called thee to curse mine enemies, and, behold, thou hast altogether blessed them." Indeed, the question has already been raised whether Prof. Sayce has not gone too far for some of the "higher critics."

We must, at once, demur to our author's definition of the "higher criticism," which he opposes to textual criticism as the "lower criticism."

"By the 'higher criticism,'" he says, "is meant a critical inquiry into the nature, origin, and date of the documents with which we are dealing, as well as into the historical value and credibility of the statements which they contain."

But such an inquiry may be inductive and scientific, and its results may be determined by valid and sufficient evidence. An inquiry thus conducted cannot be justly contrasted, or its results be supposed to conflict, with the testimony of the monuments and with legitimate inferences therefrom. The expression "higher criticism" has been, no doubt, used vaguely; but it would be well that it should be restricted to criticism which is wholly subjective and intuitional, or, at least, which proceeds without due regard to extrinsic evidence. In this sense textual criticism may be, and not unfrequently is, "higher criticism." A critic, for example, may not understand, or may dislike, Ecclesiastes. Accordingly, without any adequate evidence, internal or external, he may imagine that the book was written in ancient times on loose or separate leaves, which somehow got into confusion and were afterwards wrongly joined together by clumsy interpolations. But the critic proceeds to set all right, and to evolve from his inner consciousness the very book as it proceeded from the pen of the

author. Here we should have criticism which is "high" indeed, even though it may not mount above the Land of Clouds and Cuckoos.

The aim which Prof. Sayce proposes to himself is excellent. He seeks to set forth the "verdict of the monuments," regardless alike of heterodoxy and orthodoxy. He says in his Preface:

"I have aimed at writing as an archaeologist rather than as a theologian, treating the books of the Hebrew Bible as I should any other oriental literature which laid claim to a similar antiquity, and following the archaeological evidence wherever it may lead. Whether I have been successful in putting aside all those prepossessions in favour of a peculiarly divine origin which an Anglican priest might be expected to feel for the Scriptures of his Church, is for my readers to decide."

It may be well here to say that Prof. Sayce's dissidence from the higher, or newer, criticism is manifested especially with regard to Genesis. Without in any way denying the composite character of this book, he is not disposed to accept the analysis of which so much has been said in recent years.

"The confidence," he says, "with which one portion of a verse is assigned to one author and another portion of it to another is a confidence begotten of the study of modern critical literature, and not of the literature of the past. Such microscopic analysis is the result of short sight." "The literary analysis which has given us a Jehovist and an Elohist and a Priestly Code must be supplemented or replaced by an analysis of the Book of Genesis into Babylonian, Canaanite, and other similar elements."

Traces of the original cuneiform documents are, in Prof. Sayce's opinion, still to be seen—as, for example, in the names *Zuzim* and *Zamzummim* and *Ham* (Gen. xiv. 5), as compared with *Ammon*, many of the Assyrian and Babylonian characters having, as is well known, more than one pronunciation. A difficulty, however, presents itself when the Scriptural narratives of the Creation and Deluge are ascribed to a Babylonian origin, at least if the Babylonian originals were at all like those texts which have been discovered. Prof. Sayce's view is that the Biblical writer gave the Babylonian original a new complexion, so that the colouring became thoroughly Hebraic, the geography that of a native of Palestine, while the Babylonian polytheism was changed into a stern monotheism. But that a stern monotheist should regard as authoritative narratives which are absolutely saturated with polytheism is not easy to believe, though the points of resemblance are such as may well indicate a common origin. At the same time we should not, in this connexion, disregard the new evidence furnished by the Tel el-Amarna Tablets of early Babylonian influence and of the widespread use of the Babylonian language.

In opposition to the high antiquity of Genesis or of some parts of the Book, it has been urged that alphabetical writing is comparatively modern, and that the Israelites at the time of the Exodus were altogether illiterate. To refute opinions of this kind, Prof. Sayce adduces the results of Dr. Glaser's researches con-

cerning the inscriptions of Southern Arabia. These inscriptions reveal an alphabet more ancient than that of Phoenicia. This Arabian or Minaean alphabet, our author thinks, is to be regarded as furnishing a link between the Phoenician characters and the hieratic writing of the Egyptians. In Prof. Sayce's view much light is thus cast on problems which at present seem hopeless or very difficult of solution.

"No amount of ingenuity," he says, "has been able to find any plausible resemblance between the earliest forms of the letters *k* or *n*, and the meaning of their names, *kaph*, 'the palm of the hand,' and *nun*, 'a fish.' But when we turn to the forms as they appear in the alphabet of Ma'in, the riddle is frequently solved. We begin to understand why the populations of Palestine gave the names they did to the letters they had borrowed from the merchants of Arabia. The problem is no longer so hopeless as it seemed to be a short while ago."

All the difficulties surrounding that great Biblical event, the Exodus, have not been cleared away, but undoubtedly discoveries of great importance in relation thereto have been made recently. The Tel el-Amarna Tablets, Prof. Sayce tells us, have thrown a flood of light on the statement, "There arose up a new king over Egypt which knew not Joseph." Under the later kings of the XVIIIth Dynasty, Egypt had passed more and more into the hands of its Canaanite and Syrian vassals and subjects. But, as was to be expected, a reaction against the dominant Semitism set in, and early in the XIXth Dynasty appeared Rameses II., whose name is to be seen in that of the city of Raames, one of the products of Israelitish labour, and who was, indeed, "emphatically the building Pharaoh of Egypt." The city just named has not been identified, but Pithom was disclosed by the successful labours of M. Naville. To this fact, and to some very interesting topographical allusions found in Egyptian documents, due weight should be given; but it must be confessed that the topography of the Passage of the Sea and of the first stages of the Journey of the Israelites is still unexplained. That Rameses II. was the oppressor of the Israelites may be maintained with some plausibility. Equal confidence cannot, however, be expressed in the identification of Menephtah with the Pharaoh of the Exodus. Prof. Sayce alleges "that the narrative in Exodus does not assert that the Pharaoh was drowned in the Passage of the Sea." Such a statement, however, savours of that historical hair-splitting against which our author himself elsewhere protests. That Pharaoh perished with his army in the Sea is the fair and obvious interpretation of the narrative and the song of triumph; and this was undoubtedly the view taken by the author of Psalm cxxxvi. 15. There would be an obvious want of symmetry if the army alone perished, and the chief transgressor, who had so obstinately resisted the miraculous display of the great plagues, was allowed to escape. It would be better at once that the problem is unsolved or insoluble. Of Menephtah, Prof. Sayce tells us that "a hymn to the Nile speaks of his dying in a good old age," and that

his tomb still exists at Thebes. Nothing yet discovered is likely to affect the opinion of those who, whether rightly or wrongly, regard the history of the Exodus as legendary, though with a basis of fact. Some persons, indeed, may think that Prof. Sayce himself really takes this view, when he says:

"The Exodus itself is not an event which need surprise a student of Egyptian history. Indeed, a similar migration of Bedawin tribes from the very district occupied by the Israelites has been witnessed in our own days. Yakub Artin Pasha has told me that his father-in-law, the famous Ihekekyan Bey, always maintained that he had seen with his own eyes the Israelites departing out of Egypt."

According to Prof. Sayce's view, the conquest of Canaan differed very much from the opinion of it usually entertained. The Canaanites were not exterminated, or nearly exterminated. The Israelites found it more advantageous to enter into association with them by marriage and otherwise. The language previously spoken in the land, "the language of Canaan," was, as the Phœnician inscriptions, the Tel el-Amarna Tablets, and the Moabite Stone give evidence, essentially Hebrew; and this language the Israelites adopted on becoming incorporated with the original population. As favouring this view, Prof. Sayce appeals to the fact that many of David's "mighty men" were foreigners—Hittites, Ammonites, Zobahites, and even Philistines of Gath; while David himself was partly a Moabite by descent.

The Book of Job is just now, from one cause or another, attracting much attention. Prof. Sayce inclines to the opinion that it had an Edomite origin, and passed subsequently through the hands of Jewish editors. He would thus explain those peculiarities of diction which the book undoubtedly presents; but it seems difficult to recognise in Job an essentially non-Israelite production. There is evidence to be considered, apart from verbal allusions, or even such a fact as the close resemblance between the curse of Job iii. 3 and that of Jeremiah xx. 14. One easily recognises an analogy between the suffering Job and the Servant of God in Isaiah, "stricken, smitten of God, and afflicted." And with regard to this matter, it is scarcely of much consequence whether the portraiture in Isaiah is or is not regarded as Messianic. The fact that the scene is laid in "the land of Uz" may be accounted for on the ground that the author wished to pass beyond the narrow limit of Israel, and take a wide view of his great subject, the moral government of the world. And there is another point worthy of consideration, the relation of Job to Ecclesiastes. Though greatly differing the one from the other, there is an essential analogy between the two books. Ecclesiastes deals with the same great problem as Job, though its criticism of life goes deeper and is more uncompromising. Probably the author of Ecclesiastes kept Job in view as he wrote. He, too, while adopting a quite different method, wished his work to pass outside the theocracy, and become cosmopolitan. For the various interlocutors in Job he substitutes a new

and original device, embodying a plurality of speakers in the person of Koheleth, with his conflicting utterances. The discussion in Job closes with a theophany; and the very last verse of Ecclesiastes looks forward to a theophany, when God will reveal what is hidden and mysterious, and show that his government of the world has been right. This relation between the two Books is unfavourable to the idea that Job was originally an Edomite production.

Prof. Sayce does not expect that his book will please "uncompromising 'apologists'"; and doubtless theologians of the type indicated, though they may approve some things, will often demur to his statements concerning Genesis and other of the Biblical Books. But their strongest hostility is likely to be evoked by the conclusions he has expressed with respect to the Chronicles, Esther, and Daniel. They will not improbably contend that these conclusions virtually surrender everything to the "higher critics." As to the Chronicler, there appears to be some confusion when we are told on one page that we may consider his notices "of nations whose names are not mentioned in the Books of Kings as worthy of full credit;" while on the previous page we find, "It is clear that although we may accept the otherwise unsupported narratives of the Chronicler in their general outlines, the details they contain must be submitted to criticism." A much stronger condemnation of the Chronicler as an historian comes a little earlier:

"He wrote in fact with a didactic and not with a historical purpose. That he should have used the framework of history to illustrate the lessons he wished to draw was as much an accident as that Sir Walter Scott should have based certain of his novels on the facts of mediæval history. He cared as little for history in the modern European sense of the word as the Oriental of to-day, who considers himself at liberty to embellish or modify the narrative he is repeating in accordance with his fancy or the moral he wishes to draw from it. . . . We thus have in the Books of the Chronicles the first beginnings of the transformation of history into Haggadah, which is so conspicuous in later Jewish literature."

With regard to the story of Esther, we are told that it "has been founded upon one of those semi-historical tales of which the Persian chronicles seem to have been full." Even the existence of Esther is doubtful. Her name is to be identified with that of the old Babylonian goddess, Istar, a name which could not have been given to a woman if its meaning had been known. If "Istar" was used without appendage or qualification,

"the woman Esther can have had no existence save in the imagination of a Jewish writer, and the identification of Hadassah with the old Babylonian goddess Istar would have been the work of an age which had forgotten who Istar was."

Dr. Pusey began his lectures on Daniel with the statement: "The Book of Daniel is especially fitted to be a battle-field between faith and unbelief. It admits of no half measures. It is either divine or an imposture." And with regard to the attacks made on the Book, he triumphantly declared, in his final summing up, "I have answered

the objections." Little did he foresee the changed aspect which the question would so soon assume; as little, indeed, as when with respect to the Psalms he pronounced the Maccabean theory to be already dead.

Previous to the last fatal journey of George Smith to the East, tidings had reached this country of the discovery of a number of tablets which, contained in jars, had come to light through the rain. George Smith was commissioned to buy these tablets for the British Museum, if he thought the purchase desirable. He did purchase them; and after his death they were sent to this country, and examined by Mr. Boscawen, who read an important paper on these "Egibi Tablets" before the Society of Biblical Archaeology in 1877. It was found that the tablets, of which the number was very large, could be arranged in a continuous, or nearly continuous, series extending throughout the period to which the Book of Daniel relates. As they were dated with the regnal years of the successive Babylonian monarchs, the question naturally suggested itself. Do they mention Belshazzar and Darius the Mede, kings mentioned in Daniel, but not recognised by other authorities? To this question only one answer could be given, that the tablets knew nothing of either the one or the other. Moreover, these tablets, of the kind known as contract tablets, were concerned with the prosaic details of ordinary life, and showed not the slightest shadow or reflection of the stupendous miracles related in Daniel.

Not very long after the purchase of the Egibi Tablets, the British Museum also acquired the Cyrus cylinder bearing an inscription which Prof. Sayce describes as "drawn up by Cyrus soon after his conquest of Chaldaea." When it was known that this cylinder had arrived, the expectation was expressed in a certain quarter that now the "higher critics" would suffer a humiliating defeat by Cyrus appearing, in accordance with the testimony of Isaiah and Ezra, as a monotheist and a worshipper of Jehovah. "The inscription is," says Prof. Sayce, "the most Hebraic of all the cuneiform texts known to us"; but it contained no mention of Jehovah. On the contrary, Cyrus appears as the restorer of ancient Babylonian polytheism; while his predecessor, Nabonidus, lost his throne by endeavouring to give the supremacy to Bel-Merodach, and so making an important advance towards monotheism. "Nabonidus," says Prof. Sayce, "attempted in Babylonia what the kings of Judah had successfully carried out in Palestine."

In its opposition to the history in Daniel the cylinder agreed with the Egibi Tablets, and a similar remark must be made with regard to a very important tablet which shortly afterward was translated by Mr. Pinches. This tablet contained annals of Nabonidus; and its statements are very discrepant from those in Daniel and, it may be added, in Herodotus, as may be seen from the following words of Prof. Sayce:—

"There was no siege and capture of Babylon; the capital of the Babylonian empire opened its gates to his (Cyrus's) general, as Sippara had done before. Gobryas and his soldiers entered the city 'without fighting,' and the daily

services in the great temple of Bel-Merodach suffered no interruption. Three months later Cyrus himself arrived, and made his 'peaceful' entry into the new capital of his empire. We gather from the contract-tablets that even the ordinary business of the place had not been affected by the war."

Of Belshazzar, the son of Nebuchadnezzar and king of the Chaldeans, slain on the very night of an impious feast, no trace has been found in the cuneiform records.

That the Tract Committee of the S. P. C. K. felt some scruples about publishing this work is to be inferred from their prefatory remarks and an appended note. But they are to be congratulated on overcoming their scruples and giving to the world a really valuable and important book, perhaps the best which Prof. Sayce has yet written.

THOMAS TYLER.

*Women of Letters.* By Gertrude Townshend Mayer. In 2 vols. (Bentley.)

THE sketches, or essays, contained in these volumes have appeared, from time to time, in the pages of *Temple Bar*; but, in their present form, they have been revised throughout and, in most cases, considerably enlarged. In thus reissuing them, Mrs. Townshend Mayer has, we think, been well advised. Though written independently of each other—and, probably, in the first instance, with no thought of a continuous series—they possess a much more obvious unity than most collections of magazine articles; and though devoid of novelty, either in fact or comment, they serve a useful and agreeable purpose by exhuming memories, many of which have lain buried in bulky and half-forgotten biographies. Of the fifteen women of whom Mrs. Townshend Mayer writes, few, perhaps, could demand an architecturally imposing cenotaph, but there is not one who might not claim the modest brass or tablet of remembrance. In these sympathetic, well-balanced records and appreciations they are, to use a good and useful old word, fittingly memorised.

The greater number of them are, or were once, more or less famous as literary producers; but several of them—though known as diarists, autobiographers, and annotators—are women of "letters" rather in the St. Martin's-le-Grand sense of that word than in the sense which will be given to it by readers of Mrs. Townshend Mayer's title-page. As, however, the exclusion, on such a plea as this, of the papers devoted to these charming ladies would have robbed the first volume of some of its pleasantest pages, we may be thankful that a gracious hospitality has been allowed to override a pedantic literalism of nomenclature. Indeed, one may travel far in the domain of letters proper without coming across anything more winning than the *Diary of Mary, Countess Cowper*, the *Autobiography and Correspondence of Mrs. Delany*, and the familiar epistolary chit-chat of Lady Hervey and Miss Berry.

Mrs. Townshend Mayer begins two centuries ago, with Margaret, Duchess of Newcastle, known to all the world as "Lamb's Duchess," and ends with Lady Duff Gordon,

whose death in 1869, in her beloved Egypt, brings us well on into our own time. The very pleasant paper on the "incomparable" Margaret loses little—if one dare venture upon such an heretical utterance—by having been based upon a study of nothing more formidable than that most delightful volume, *The Cavalier and his Lady*, in which Mr. Edward Jenkins reprinted *A True Relation of my Birth, Breeding, and Life*, represented the other voluminous prose and verse of the Duchess by characteristic excerpts, and introduced the whole with an admirable essay. Those whose curiosity concerning anything loved by Charles Lamb has tempted them to study in the original the works of the "thrice noble, illustrious, and excellent princess," know that Mr. Jenkins left behind him many things almost as good as those which he brought away; but they know, too, that his selection has a really representative character, and that therefore familiarity with it entitles any one to speak with some measure of authority. At any rate, it suffices to dispose of the common error, for the prevalence of which only absolute ignorance can account, that Lamb's enthusiasm for the Duchess was a fancy based on nothing more substantial than personal whim—that it was one of those oddities of preference which are always lying at hand to be cited by the writers of essays on "The Eccentricities of Genius." No notion could well be further from the truth. What the woman herself was can be clearly discerned in the pages of that one work of hers which has been already named. "Nobody," says Mr. Leslie Stephen in his *Hours in a Library* "ever wrote a dull autobiography," and he might have added that nobody ever wrote a delusive autobiography. There is something in the nature of the autobiographer's task which seems to compel truthfulness—not of course external veracity of statement, but the more important and intimate veracity of instructive self-revelation. It is only in human nature that the autobiographer should endeavour to show his strongest and best: he never fails to show his weakest and worst. Cellini intended his autobiography to be a self-glorification; but the book provides standing proof that he was a braggart, a liar, and a malignant scoundrel. The autobiography of the Duchess of Newcastle proves not one whit less incontestably that she was a woman of singular strength, healthfulness, sweetness, and fine simplicity of character. It exhibits plainly enough her little weaknesses, but they are all lovable weaknesses; and we feel that she was worthy of the eulogies which have but one English parallel—the beautiful sentence in which Steele rescued from oblivion the name of the Lady Elizabeth Hastings. Nor, as Mrs. Townshend Mayer shows by various apt citations, was the duchess's literary talent a thing of no account. She wrote too rapidly and far too much, but she had something to express and a genuine gift of expression; for though often forced or fantastic, her thought can rise to a fine image or concentrate itself in a forceful epigram. The essay devoted to her here is certainly one to be read.

Not less pleasant are the pages devoted to Lady Mary Wortley Montagu, which are especially welcome as doing adequate and needful justice to that native womanly tenderness of nature which a life impoverished of love did much to conceal. The Lady Mary of later days—that is, the Lady Mary who was known to the world at large—is hardly to be recognised in the writer of the pathetic letters addressed to the cold and careless husband by the loving young wife and mother, who asks nothing but that she may know how it fares with him, and that he will send some word to her and her "dear little boy."

A not less brilliant and a much happier career than Lady Mary's was that of the Elizabeth Robinson, who like her became by marriage a Montagu—the Mrs. Montagu who was hailed as the "queen of the blue-stockings," and whose "peacock hangings," under which a brilliant society "quoted, criticised, and exchanged repartees," add a touch of colour to Macaulay's story of the trial of Warren Hastings. Mrs. Montagu as a wit was born, not made. As a girl of seventeen we find her writing of the courtship of the middle-aged Lord Winchelsea and the not very youthful Miss Palmer, "There is a time to sigh and a time to smile, but the sigh of an old man is a groan, and the smile of an old maid is a grin"; and a very few years later, when she herself was receiving the attentions of various country gentlemen, she writes disdainfully—

"To love calves one should be a calf, and to love country squires one should be a country damsel. Now, having assumed somewhat of a higher character than that of a calf or a damsel, I do not find great delight in their company. I think of the two creatures I best like the calf, for he stares at me as if he admired me, but never dresses up that admiration in an awkward phrase. Both calf and squire love the dairy-maid better in their hearts, and only look on me as a stranger."

A clever girl this, and she fell into her right place—which also proved to be a happier place than that allotted to many clever women—when she married Mr. Montagu, grandson of the first Earl of Sandwich, and gradually became a recognised leader of literary society. It was to the feminine guests at Mrs. Montagu's "conversation parties," which began as breakfasts and ended as evening receptions, that the term blue-stockings was first applied. There are at least two explanations of the origin of the nickname, but one of them is both far-fetched and inadequate; and there is little doubt that the true story is the one told by Mr. Hayward in his edition of Mrs. Piozzi's *Autobiography*, where he quotes a note made by a lady in the year 1816.

"Lady Crewe told me that her mother (Mrs. Greville), the Duchess of Portland, and Mrs. Montagu were the first who imitated the famous conversation parties at Rue St. Honoré. Madame de Polignac, one of the first guests, came in blue silk stockings, then the newest Paris fashion. All the lady members at Mrs. Montagu's club adopted the mode. A French gentleman, after spending an evening at Mrs. Montagu's, wrote to tell a friend of the charming intellectual party who had but one rule—'they wear blue stockings as a distinction.'"



Mrs. Townsend Mayer makes us free of very charming company in all her papers, chiefly perhaps in those which deal with Lady Hervey, Mrs. Delany, Lady Anno Barnard, immortalised by "Auld Robin Gray," Amelia Opie, Lady Morgan, "The Wild Irish Girl," and that beautiful soul—Lady Duff Gordon. One can hardly blame a biographer for being too charitable; but there is reason to think that Miss Mitford's generally fine character was somewhat marred by a weakness, the existence of which Mrs. Townsend Mayer seems inclined to disbelieve. Harriet Martineau's testimony may have been prejudiced, though it is given in the midst of a passage of really warm admiration; but she is certainly not the only witness to Miss Mitford's alleged habit of depreciating others. In her recent volume of reminiscences, Mrs. Newton Crosland, who knew Miss Mitford well, leaves us with exactly the same impression. And perhaps the wisest course is to admit the fact, but while admitting it to urge the plea that a fondness for saying sharp things—especially when manifested by a clever woman—is not so incompatible as it seems with that genuine kindness, to which, in Miss Mitford's case, we have abundant evidence. The most beautiful testimony quoted in these volumes is, however, taken from the lips of one of the many Egyptians who had cause to remember the loving ministrations of Lucie Duff Gordon.

"'By the God most High!' cried one poor father, whose son she had cured, 'if ever I find any of the English poor or sick or afflicted up in Flyzoghloo, I will make them know that I, Abou Mohammad, never saw a face like the pale face of the English lady bent over my sick boy.'"

This review would be not merely inadequate but misleading, if it does not excite in the minds of those who read it a desire for something more than hearsay acquaintance with Mrs. Townsend Mayer's book. That there may be no mistake, let it be said in conclusion that it is a most carefully compiled, finely felt, and admirably written work, the perusal of which cannot fail to give a variety of pleasures.

JAMES ASHROFT NOBLE.

*Germany and the Germans.* By W. H. Dawson. (Chapman & Hall.)

IN these days social questions are so complex and pressing that only the self-absorbed can be dull. If the crying wants of the time do not rouse our moral sympathy, they may at least awaken our intellectual curiosity. Mr. Dawson's book is a thoughtful study of the difficulties which the statesmen and thinkers of Germany are engaged in surmounting. The phases of national life are, happily, not all like chess problems; but a student of men and institutions has more to say about the dark than the bright spots in a nation's history. He is nothing if not critical. The two volumes before us repay study and reflection. The author wanders over a wide field, without being either tedious or diffuse. The army and the police, the urban mechanic and the

rural labourer, the schools and universities, the professors and the students, the pulpit and the press, the Imperial and Prussian constitutions, the Conservative and Radical parties, the Ultramontanes and the anti-Semites, the Social Democrats and the National Liberals, the three Emperors and Prince Bismarck—all these varied subjects are adequately discussed.

Mr. Dawson may be congratulated on having produced a valuable work of reference on the Germany of the present day. Naturally the English reader will contrast what he reads of Germany with what he knows of his own country. He will congratulate himself on the absence, at least in Great Britain, of an Ultramontane party and an anti-Semitic party. Both these parties, though in other respects so very different, owed their success to their respective leaders. Dr. Windthorst was never more than a deputy, yet (as Mr. Dawson truly observes) he was more powerful than the strongest Minister. His "Little Excellency" was intellectually a giant. To his patience, persistence, and ability was due the firm and united front which for ten years the Centre offered to an anti-Catholic Government. The diminutive ex-Minister from Hanover was the most successful party leader of modern Germany. The Kulturkampf between Germany and the Pope has been happily closed. Germany has not gone to Canossa either in body or in spirit ("*weder körperlich, noch geistig*").

Another Kulturkampf, or fight against civilisation, dates from 1880, when the anti-Semitic movement began. The struggle between the Christian and Jewish populations of Germany is a very serious fact, and deserves to be closely watched. According to Mr. Dawson, it is destined to play a more important part in the future than in the past. The Conservative parliamentary congress of December, 1892, voted with almost absolute unanimity the inclusion of anti-Jewish measures in the party programme. Mr. Dawson, like Prince Bismarck, regards the agitation as impracticable and worse, but none the less he pays a tribute of respect to its originator, ex-Court Chaplain Stöcker. This misguided man is only known to foreigners as a Jew-baiter. He is in reality an active reformer, and apart from his anti-Semitic views, neither a fanatic nor unpractical. After fifteen years of agitation, this political parson now finds himself at the head of "a powerful party, which includes the greater part of the nobility and aristocracy of North Germany."

The Radicals are not a party of victory. Their position is too negative to be strong. In 1878, in 1887, and again in 1893 their anti-patriotic attitude in the Reichstag brought on them utter rout at the polls. *Laissez-faire* is their panacea for all evils, and this appeals neither to the urban nor to the rural labourer. Their leader is Herr Eugen Richter, one of the best debaters in the Reichstag, if not the very best. Mr. Dawson wonders that a man of his strength and gifts "should not have raised Radicalism to a position of greater influence," but no great nation will be content to follow one who offers little but criti-

cism. After thirty years of agitation and with all the advantages of organisation, the Radicals do not form a tenth part of the Reichstag.

Very different is the history of the Social Democratic party. It is estimated that, of the seven and a-half million votes given in the imperial elections of 1893, at least a million and three quarters fell to Socialist candidates. With proportional representation, that party would have secured a hundred seats instead of forty-four. In industrial Saxony the number of Socialist votes increased between 1887 and 1893 from 149,000 to 273,000. In Berlin the Socialist vote was three-fifths of the total number cast. The Socialists have been no exception to the profound truth contained in the beatitude—"Blessed are ye when men shall revile you and persecute you and say all manner of evil against you falsely." Herr Richter, the Radical and Socialist-scoffer, hit the mark when he said he feared Social Democracy more with the law than without it. Now that coercion has ceased, the powerful incentive of sacrifice for conscience sake has been withdrawn. It was in 1890 that Prince Bismarck proposed to embody the anti-Socialist Law as a permanent statute in the penal code of the Empire. He might have carried the bill, had he consented to withdraw the clause giving the Government the power of expelling dangerous Socialists, not only, as hitherto, from districts proclaimed under the minor state of siege, but from Germany altogether. The bill was rejected by 169 votes against 98. The speech of the debate (for Bismarck took no part in it) was delivered by Prince Heinrich zu Carloth Schönaich. This Conservative magnate declared that "we are in danger of losing our ideals"; he thought German Socialism not absolutely without trace of idealism, a virtue which he feared was fast giving place to servility and place-seeking. No one has illustrated the ideal side of Socialism better than Heinrich von Vollmar, who has been a martyr for his principles. If Bebel is the Cleon of his party, von Vollmar resembles the Gracchi—like them noble by birth, democratic in sympathy, and a patriot by instinct. Liebknecht is a Republican, like Bebel; but while Bebel blusters, Liebknecht reasons. Bebel reminds one of the Thersites of "Troilus and Cressida," Liebknecht of Ulysses. The one is a firebrand, the other is cool and calculating. Yet it is to Bebel, "the religionless," that we owe the famous definition of Social Democracy: "We aim in the political domain at Republicanism; in the economic domain at Socialism; and in the religious domain at Atheism."

This brings us to the point where those who value the thought of Germany more than any other German product must cross swords with the Socialists. The two blots on Socialism—need we limit it to German Socialism?—are its despotic tendencies in the material world, its immoral tendencies in the spiritual world. Individuality is so hateful to democrats that the wonder is it survives at all. If there is one book more than another whose principles must be offensive to Liebknecht and Bebel, that book must be Mill's *On Liberty*. Leibnitz taught us that not one leaf is

exactly like another. This marvellous diversity in nature the Social Democrat would stamp out of mankind. Germany is naturally proud of the position which the Intelligence Department of her army has won for her in Europe, but it may truly be said that her thinkers form the Intelligence Department of the still greater army of European culture. Kant made a God of duty; and Fichte, immediately after the humiliations of Auerstädt and Jena, "gave practical form and application to the precepts of the Königsberg sage." Far different is the moral teaching of Social Democracy. The "Boycott-lists" which appear regularly in the Socialist press are bad enough, but the grossly immoral tone of their advice to the working classes is far worse. Morality, as understood by Kant when he preached the "Categorical Imperative," is a plant of delicate growth. Will it wither in the blasts of a democratic press? Mr. Dawson very properly points out that it is in their moral teaching, not in their economic theories, that the danger of Social Democracy lies. Their economic theories may or may not be right, but they will not be put into practice. Their atheistic and selfish materialism is a dry rot, eating away the manliness of the urban workman. Let Mr. Dawson, no slanderer of Socialists, speak on this all-important point (vol. ii. p. 214):

"When every high ideal has been taken away from the labouring classes, when every ennobling aspiration, every incentive to high thinking and unselfish doing, every belief in a life beyond, every trace of faith in God and disinterested love for man—when these things have been blotted from the labourer's code of life, his condition and the condition of the society of which he forms part will be dark and desperate indeed."

There are some crimes which are also mistakes and bring us immediate punishment. The totally needless attack made by the Socialists on religion has shut them off from the agricultural labourer. The educated Socialist of the town has no reverence for the Bible and no belief in a moral law of any kind, supernatural or natural. Where then does he fix the moral line which must not be transgressed? That is a question which those who think the future belongs to Social Democracy must answer. The Socialist may despise his country cousin who has not grown out of the leading strings of the church, but the contemned rural labourer is "his superior in all moral qualities." The peasantry of Germany have always been distinguished for their simple piety. In the articles in which they set forth their demands in 1525, they base their action upon Christian principles.

"The peasants," said the rebel leaders, "do not wish to be serfs, since Christ has redeemed and purchased all men with his precious blood; they wish to be free according to the Scripture, yet not to live in a lax and fleshly wantonness, but gladly obey the powers that be in all seemly and Christian matters."

This manifesto contrasts strangely enough with the Democratic programmes of the present day. The gulf that divides the rural labourer from the followers of Liebknecht and Bebel is summed up in the words "according to the Scripture."

The political party who (according to Mr. Dawson) can look to the future with the greatest assurance, knowing that time is on its side, is the National Liberal party. Some of the most distinguished men that ever entered the Reichstag—von Gneist, von Treitschke, Lasker, von Bennigsen, Miquel—have at one time or other belonged to this party. The best newspaper in Northern Germany, the *Kölnische Zeitung*, is an exponent of their views, but their strength lies in reason and logic rather than in numbers. The fact that they loyally supported Prince Bismarck in his State Socialism would make a thoughtful man pause before he joined hands with the Radicals and Social Democrats in condemning that policy. In Germany there is a wide difference between Liberal and Radical principles—almost as wide as between State Socialism and Democratic Socialism—a tempting field which our space forbids us entering on. Suffice it to say that no political party, as a party, are disloyal to the Emperor or the army. Mr. Dawson tells an anecdote of the young Emperor being driven along the streets of Berlin one summer evening. A group of masons, whose work was done, emerged from a building in course of erection as he passed. They waved their hats vigorously, and greeted their sovereign with cries of "*Arbeiter-Kaiser*."

We cannot conclude this notice of a most interesting book without quoting another remark made by the Emperor himself. Some one in his presence had commented on the alleged ingratitude of the working classes.

"Whether we receive thanks or not," said William II., "for our endeavours to better the lot of the working classes, is not the question; for my part I will not suffer myself to be deterred in my movements by any such considerations. I am convinced that it is the duty of the State to charge itself with these endeavours, and to make the working classes feel that they are an estate within the social order. In any case, these endeavours give me a quiet conscience."

J. G. C. MINCHIN.

*A Commentary on The Works of Henrik Ibsen.* By Hjalmar Hjorth Boyesen. (Heinemann.)

THE plays of Henrik Ibsen, it appears, are "works which, resting upon a broad superstructure, are but the visible summits of fog-enshrouded mountains of thought." It is true that Mr. Boyesen cannot detect this broad superstructure, "the dominant principle underlying his criticism of life"; but he has endeavoured to dispel the "fog" and show us the grim "mountains of thought" lying beneath. Frequently he proceeds after this fashion: 1. The play or poem under consideration contains the keynote of Ibsen's philosophy. (This is an article of faith which may be universally applied.) 2. It exhibits in a startling and powerful manner certain general truths which Ibsen holds with bitterness and intensity. 3. The strength of his position however is weakened by the particular circumstances of the case chosen to illustrate it, which only exhibits one side of the question.

Mr. Boyesen does not always make use of the third step, and the true Ibsenite would prudently omit it altogether; for it betrays the weakness, not of Ibsen, but of his commentators. It has never apparently occurred to these gentlemen that Ibsen chooses particular cases because he is a dramatist and not a prophet, one to whom the personal problem is of supreme interest, and by whom no general application may be intended. There can be no objection to drawing morals from Ibsen's plays or from any other careful pictures of life; but this fact must be remembered, that his characters are not types but human individuals, whom it is his first and last ambition to represent faithfully. It is not true that "in each of his plays since 'The Pretenders' there was a distinct philosophical proposition which he desired to prove or disprove."

It will be instructive, in this connexion, to examine the confusions which may arise from neglecting the above precautions. Mr. Boyesen declares (p. 51) that "'Brand' is, in its whole tenor and tendency, anti-Christian," and again (p. 169) that "Ibsen had endeavoured to show in 'Brand' that the Christian ideal, if consistently realised, ends and must end in destruction." But in another place (p. 99) he complains that Mr. Bernard Shaw, in his *Quintessence of Ibsenism*,

"boldly leaps at the conclusion that it is the Christian ideal that Ibsen has undertaken to satirise in the person of his hero. . . . There is, however, an insurmountable obstacle to the adoption of this theory; no one will recognise the spirit of Christianity in Brand. . . . It is, therefore, the half-heartedness, the laxity, the hypocritical insincerity, of society in professing an ideal, beyond its capacity of attainment, which Ibsen satirises in 'Brand.'"

The one conclusion is, to our minds, as unsatisfactory as the other. "Brand" is the picture of a man who has lived up to his ideal only to find it false, a profound tragedy of noble error. The final cry, "He is *Deus caritatis*," which Mr. Boyesen finds jarring, means simply that Brand had misinterpreted Christ's teaching. In order to account for his persistence in error and to bring out the fine side of his character, he is confronted with certain teachers of compromise, who, being drawn from life, appear to us contemptible. There is absolutely nothing in this play that commits Ibsen for or against Christianity, for or against society.

A similar personal interpretation may be found for the other plays, and will preserve us from detecting "the corrosive self-destroying character of his social criticism" in "The Wild Duck," or "a profound disillusion" in "Rosmersholm." His dramas present different phases of experience, whose teachings it is difficult to reconcile, though each one must help us to an understanding of the rest. That they are faithful and dramatic pictures of life appears to be generally admitted, and for other matters he is not responsible. We have no right to accuse him of "confirming the very thesis which he started by subverting" because Nora could not live without the Truth, which was "absolutely destructive" to Hjalmar Ekdal, or because Rebecca West failed to appreciate "the brimming cup of pleasure"

for which Mrs. Alving had thirsted in vain.

We have endeavoured to make a summary of Ibsen's opinions, as interpreted by Mr. Boyesen; but, where so many contradictions are admitted, the task is a difficult one. It appears, however, that "humanity and the plan of creation in general" are paltry and contemptible; the majority is always wrong; civilisation and the Decalogue are hateful, though possibly required for the guidance of fools; an absolute despotism of the strong man unfettered by moral law would make an ideal society. It may be remarked, in passing, that the only formal statement of faith directly quoted from Ibsen contains this one tenet: Human ideals are not eternal, but capable of being transmuted and developed.

Mr. Boyesen's English is, unfortunately, decorative and, in some cases, obscure; but there is good, solid work in his Commentary. Ibsen's unflinching moral courage, subtlety in character-drawing, and matchless dramatic instinct, are fully recognised, and a careful analysis is provided for each play. The astounding statement that "Nora is the model wife, such as the poets and the masculine ideal of all ages have figured her" may help us to account for the singular lack of appreciation with which those splendid monuments of a poet's youth—"The Pretenders," "Lady Inger of Oestrat," and "The Vikings of Helgeland"—are dismissed as crude and romantic.

We now have three English studies of Ibsen. Mr. Wicksteed's *Four Lectures on Henrik Ibsen* (Sonnenschein) remains by far the most lucid and sympathetic introduction to the subject; the strong, artificial sidelights of Mr. Bernard Shaw's paradoxes—*The Quintessence of Ibsenism* (Walter Scott)—show up some unexpected points; and Mr. Boyesen has declared, from personal experience, that the *dramatis personae* are veritably Norwegian.

REGINALD BRIMLEY JOHNSON.

#### NEW NOVELS.

*A Superfluous Woman*. In 3 vols. (Heinemann.)

*Hooks of Steel*. By Helen Prothero Lewis. In 3 vols. (Hutchinson.)

*A Maid of Brittany*. By Count Orsi. In 2 vols. (Remington.)

*The Stone Dragon*. By R. Murray Gilchrist. (Methuen.)

*Victims*. By F. W. Maude. (Bliss, Sands & Foster.)

*Speedwell*. By Lady Gwendolen Ramsden. (Bentley.)

*A Fair Colonist*. By Ernest Glanville. (Chatto & Windus.)

*The Story of Dick*. By E. Gambier Parry. (Macmillans.)

*Made in France*. By H. C. Bunnor. (Fisher Unwin.)

THE anonymous author of *A Superfluous Woman* has been on the verge of writing a remarkable novel. Its success, of a kind, is already secure. With *Keynotes* and *A Yellow Aster*, it is in the front rank of

books in demand at the libraries. It is easy to prophesy after the event, so I will say nothing about what I thought of *A Superfluous Woman* when I read it during the first days after its publication. I have just re-read it, and am now concerned with second impressions, and with the significance of its remarkable popularity. The story has not become a book of the season on account of anything new and fascinating in the matter of plot. The tale is a chronicle of a young woman who is a victim of neurosis. She would not so designate her complaint, nor does her chronicler admit the impeachment. This young person, Jessamine Halliday, so beautiful that she is always spoken of as one of the loveliest women in England, leaves her society life in London and seeks healthy employment on a Scottish farm. There she is passionately loved by, and believes herself to be equally in love with, a Highland crofter of the name of Colin Macgillivray. When that excitement comes near the prospective fire of marriage, it begins to shrink. Jessamine suffers from a sense of her superfluity, but is unable to adapt her inherited requirements to the prose of crofter-life. She disappears from Colin, and from the Highlands, with a Jack-in-the-box celerity. Ten years later she is disclosed to us again in London, as Lady Heriot, the wife of a revolting debauchee, and the mother of two idiots, victims of a hideous disease. She dies in the pains of labour with another victim. Now, three qualities are necessary for a story of this kind. It must be convincing, that is, it must be wrought consistently, its sequences must be natural and well-ordered; it must be treated with controlled power and unflinching insight; and the writer must be so in sympathy with his or her theme that no opportunity be given to the reader to imagine that he is being played with. The author of *A Superfluous Woman* certainly fulfils the third of these conditions. She (for there can be no doubt as to the sex of the writer) is so much in earnest that she is clearly as sophisticated about her heroine as is that heroine herself. But I do not find the evidences of the second condition: and as to the first, I can only say that another perusal of the novel leaves me still unconvinced. There seems to me only one real personage in the book, Colin Macgillivray—and even he occasionally becomes a shadow. If Jessamine had either more or less force of character her actions would have a greater verisimilitude; but this "superfluous woman" is too much of an author's puppet. Her creator is singularly unequal in her craft. The story has in parts that touch of crudeness in construction and style which suggests the amateur: yet a large section of it seems clearly the work of a practised hand. If written by an author of experience, it is probably an early tale reworked. If the "superfluous woman" were convincing, the record of her inglorious and selfish life would be one of engrossing interest: as it is, one reader at any rate finds her a woman out of a book, not a woman out of life. In some of her thoughts, impulses, and actions, she might be called a sister of Clotilde von

Rüdiger: but what a gulf between her and the heroine of *The Tragic Comedians*! We hear the heart beating, the throb in the throat, even the dainty *frou-frou* of the one; the other begins by alienating sympathies through a too great demand on credulity, and thenceforth is for the most part an embodied abstraction rather than a woman. It would be unfair not to add that *A Superfluous Woman* (the title in its present connexion is a singularly inept one) is to a great extent a story that deserves its popularity. It is interesting; it is told with verve and sincerity; and it has many felicities in both matter and manner. But that it should be the success it unquestionably is points to a steady veering of that vane of taste which indicates the way of the literary wind.

By the title-page I learn that the author of *Hooks of Steel* has written several books. It is a matter of surprise that the experience should not have stood her in better stead when she came to write the autobiography of Rosamund Gwynne, and prevented her from beginning in this fashion:

"Orpheus is dead. Dark as Erebus is his sleeping place on the Thracian hill. No more do the savage beasts of the forest in listening to him forget their wildness, or the mountains bow their heads to hear him sing; but his lute is in the heavens, and makes sweet music among the stars."

As *Hooks of Steel* is a three-volume story, it was merciful of Miss Helen Prothero Lewis to refrain from perpetrating this style throughout. She has frequent relapses; even in the third volume a chapter begins thus: "Not Ariadne passioning for Theseus' flight ever felt such grief as mine was then." Notwithstanding this verbiage, and a habit of continual quotation from Shakspeare which is calculated to jar on a susceptible reader's nerves, the novel is worth reading. Rosamund Gwynne is a real woman; and, moreover, she has the rare faculty of self-disclosure. *Hooks of Steel* (there is nothing sanguinary in the title, it is only part of a harmless Shaksperian quotation) is an interesting love-story, diversified with much episodic matter of an entertaining kind. If Miss Prothero Lewis will eschew Orpheus, and keep her wide extent of Shakspeare-study to herself, she will probably write a romance every whit as attractive as this book unquestionably is, and, at the same time, free from its obvious faults of taste and discretion.

The name of the venerable author of *A Maid of Brittany* will be familiar to all students of the history of Napoleon III. Any book from the pen of Count Orsi would be sure of a respectful reception. No doubt there are many readers who will enjoy the somewhat complicated story to which the author has given its present irrelevant title. The narrative is based upon true facts, and *A Maid of Brittany* is, in a sense, an historical romance. But the author has fallen between two stools: for his book is neither a moving romance of history nor an absorbing tale of individual experiences. There is, by the way, nothing in it about Brittany: most of the scene is laid in America at the time of the War of



Independence, and in Italy during the stormy days at the close of last century.

This is Mr. Murray Gilchrist's third book, though, unlike its predecessors, it is not a single narrative, but a collection of tales. Most of these have already appeared in the *National Observer*, where some of them, and, most notably, "The Writings of Althaea Swarthmoor," attracted considerable attention. Full of distinctive and often of fine work as it is, *The Stone Dragon* still remains a work of promise rather than of accomplishment. The author is the only living writer I know of who might with justice be called the younger brother of the late Sheridan Le Fanu. Nearly all our recent romancists, from Robert Louis Stevenson downwards, owe a distinct debt to this half-forgotten master; but the youngest is his most unmistakable disciple. I refer to a kinship of sentiment rather than of expression; for in point of style there is an obvious unlikeness between the writer of the stories grouped with "The Stone Dragon" and the author of *Uncle Silas* and *In a Glass Darkly*. There is a byway just at Mr. Murray Gilchrist's feet if he care to follow it—a byway that will lead him to one of the several goals of romance, where he will find himself unrivalled. But he must forget Edgar Allan Poe, forget Le Fanu, and, above all, forget the author of *Passion: the Plaything*, and *The Stone Dragon*. Then, if he give himself free scope, if he scrupulously control his imagination, and if he be on guard against his own conventions, he may give us a book which will be as permeated with the essential breath and spirit of romance as a moss-rose with fragrance. At present he trusts too much to the symbol: "sundial," "peacock," "fountain," and other words, are so charged for him with rich and poetic suggestions that he forgets they may not adequately convey to his readers the significance they have for himself. The very fervour of the imagination of this lover of fantasy and tragic romance leads him into faults of exaggeration, of both sentiment and style, from the committal of which less romantic writers are absolved, not so much because of better training or judgment as from deficiency of that fundamental quality of which excess is so often but the inevitable froth. The story that gives its name to Mr. Gilchrist's new volume is by no means the best. And fantasies so merely fantastical as "The Noble Courtesan" and "The Basilisk," fascinating as they are in their kind, are not the work on which Mr. Gilchrist should allow his reputation to rest. Again, if he be wise he will put a curb on his bias towards the grotesquely horrible. The story called "Roxana runs Lunatick," for instance, gives just that superadded thrill which, instead of enhancing the horror, repels the reader. But the fourteen tales or fantasies included in this volume are so clearly the outcome of a vivid imagination, a genuinely romantic temperament, and an unquestionable original faculty, that my last word of them must be one of praise. On the whole, with all its obvious short-

comings, the book is one of singular distinction.

Of the next four books on my list there is not much to be said, further than that all are readable, and that *Victims* and *The Story of Dick* are worthy of more than casual interest. Major Gambier Parry's simple study of bucolic life is full of quiet pathos and keen observation; and what it lacks in stirring movement is more than compensated by its delightful verisimilitude. A story dealing with the problems of inherited evil must be exceptionally good if it is to have any appeal at all, for the "heredity-novel" is already a drug in the market. *Victims*, though it has an interesting concurrent development on other lines, is a study of dipsomania. The book is neither a pleasant nor an exceptionally able exposition of male vices, but it is conscientiously worked out and sufficiently engrossing. Mr. Ernest Glanville won so much deserved repute by his South African tales, *The Lost Heiress* and *The Fossicker*, that readers of those books ought to turn with pleasurable anticipation to *A Fair Colonist*, which is in all respects an advance upon either of its predecessors. *Speedwell* is a pleasant little love-story of the kind popular with the girl-lovers of Mrs. Craik and Edna Lyall, though (it must be added) without the crisp literary excellence of the former, or the vigour and constructive skill of the latter.

*Made in France* is the name given by that popular American author, Mr. H. C. Bunner, to the collection of eleven tales which he has just published in this country through Mr. Fisher Unwin. The title does not mean that Mr. Bunner wrote the stories in France, but that they are really of French origin. In other words, he has taken a batch of favourite tales from the treasure-house of Guy de Maupassant, and, instead of translating, has adapted them, with an arbitrary dressing of his own, to the taste of American readers, or of those among them who, in his own words, will not or cannot read Maupassant in the original. Truly, as he adds, the venture was a bold one. These Bunner-Maupassant stories are so good that one might heartily enjoy them, if one were not annoyed throughout perusal by the knowledge that the tales are neither Guy de Maupassant's nor Mr. Bunner's. This is particularly disenchanting when one happens to know the originals well. I am happy in the possession of a good photograph of the French novelist, and unfortunate in not having one of Mr. H. C. Bunner: but, I admit, I do not regret the lack of a Bunner-Maupassant "composite." "Each fish has its own sauce," as the Venetians say. WILLIAM SHARP.

#### CURRENT LITERATURE.

*Random Roaming, and Other Papers.* By A. Jessopp, D.D. (Fisher Unwin.) In the popular mind antiquaries are divided into two classes. There are the Dryasdusts—indefatigable collectors of indigestible facts and figures; and the curious old fogeys who wax foolish over "Bill Stumps, His Mark." But the division is not exhaustive, for no sane person would place Dr. Jessopp in either category. He is learned without being dull, enthusiastic

without being credulous. It is scarcely necessary to say that he possesses the happy knack of popularising his subject, and exercises his art with a grace and geniality which few can command. Perhaps the secret of his success is explained by the avowed purpose of his writings.

"I have found," he says, "so much delight in such studies, they have made the common objects by the wayside so full of interest, and brought me into such close and mysterious relations with the generations behind us, that, from very craving for sympathy, I have felt impelled to bring others under the spell of that same fascination which has not only added to the happiness of my life, but has, I believe, added to my usefulness in the duties of my calling."

Be this as it may, Dr. Jessopp has given pleasure to many readers, and awakened an intelligent interest in the past where before it was dormant. The present volume deals with a variety of topics. It begins with a lazy tour through Kent and Sussex and Hants—counties specially rich in historic sites; then Castle Acre, in the author's own county, forms the theme of a paper where the successive influences of Roman, Saxon, and Norman invaders are traced. "Hill-digging and Magic" is gossip about hidden treasures and their discovery; and then follow two pictures of clerical life in Norfolk, separated by centuries but united by a church which abridges the gap. What we may call the economics of antiquity are discussed in two papers—one on Village Almshouses and the other on Clergy Pensions. In the latter Dr. Jessopp shows himself characteristically not "up to date." He is evidently unaware of the existence of the Clergy Pensions Institution, and the success it has achieved. He is, indeed, outside its scope; and we trust he may long remain rector of Scarning, and with no worse fate awaiting him than that of becoming, as he grows aged, somewhat garrulous and discursive.

THE third volume of Mr. Gemme's topographical selections in the "*Gentleman's Magazine*" Library (Elliot Stock) displays all the best qualities, and most of the defects, of its predecessors. It relates to three counties—Durham, Essex, and Gloucester; but the first of them, which is by far the most important of the three to an enthusiast in antiquities, was very shabbily treated by the correspondents of this venerable periodical. The whole county is dismissed in 44 pages, while Essex occupies 156 pages, and Gloucester 105. During the last century proximity to London counted in literary matters for a great deal. Many of these articles on Essex are of great value; but especial interest attaches to the series by Mr. Sperling on "Coats of Arms in Essex Churches," which deals exhaustively with a subject that has been unduly neglected. The epitaphs and tablets in its churches and churchyards are reproduced in full, and are often of exceptional curiosity. Many sepulchral monuments, especially those in Leigh churchyard, have been wantonly destroyed; but that in High Laver, to the memory of John Locke, which was described in 1791 as in a ruinous condition, is now kept in good order, and attracts to that remote hamlet many an ardent pilgrim. A very curious hunting lodge at Woodford, which was demolished just sixty years since, is described on pages 198-9; it was reported by tradition to have been a resort of the Earl of Essex, Queen Elizabeth's unfortunate favourite. The most attractive article in connexion with Gloucestershire gives particulars of its mediaeval houses, many of which run back to the twelfth century. While there is much to gratify a literary or antiquarian student in this volume, as in those which have preceded it, many of the subjects are, it must be confessed, discussed in an inadequate manner.

*Peeps at the Past: or, Rambles among Norfolk Antiquities.* By Mark Knights. (Jarrold.) This is a handsome book to look at, and it is illustrated with some tolerable architectural plates. But we regret that we have nothing else to say in its favour. The author appears to be fairly well read in historical literature, and to have visited the scenes which he undertakes to describe. He possesses, however, absolutely no qualification to instruct others, or to add one more to the pile of popular disquisitions that only cumber the field of antiquarian research. The county of Norfolk has produced so many genuine students that the offence is specially great in this case; for, if *Peeps at the Past* should find its maximum number of two hundred purchasers at one guinea, the result must inevitably be to discourage the publication of more valuable work. If we have written strongly, it is because we feel strongly on the subject. We took up the volume with no prejudice, being rather attracted by its solid appearance, and by the fact that the edition was limited. We have found nothing in it except what is commonplace, secondhand, or conjectural. In the columns of a country newspaper, this would not call for censure; but the case is otherwise with a volume that simulates the dignity of a local history, and demands no small share of shelf-room. We must decline to give it that accommodation, even as a gift.

*Penshurst Castle in the Days of Sir Philip Sidney.* By Emma Marshall. (Seeley.) Mrs. Marshall is continuing her series of historical tales, which emphasise the associations of interesting places with great names. She has already given us pictures of Winchester in the days of Bishop Ken, and of Salisbury in connexion with George Herbert, where she was at home in dealing with two lives both marked by peacefulness and piety. It was a bolder task to attempt the more stirring days of Elizabeth, and the more varied character of Sir Philip Sidney—a subject adapted to the wider sympathies and stronger pen of Miss Charlotte Yonge. As regards Penshurst itself, there can be no doubt that the Place, here dubbed Castle, has no rival in its combination of ancient domestic architecture and historic association. Of these features the illustrator has taken full advantage in a set of admirable full-page plates. The story seems to us to suffer somewhat from the weakness of the subordinate episodes, which are concerned with the love of two brothers for two sisters. We are also introduced to wily Jesuits and perverse Puritans, as a foil to the *via media* of the Anglican Church. But any story would be redeemed from commonplace which gave us for its central figures Sir Philip Sidney himself—poet, statesman, and hero—and his sister, the Countess of Pembroke, whose beautiful example is made to influence all the other personages in the book.

*The Wooing of Osyth.* By K. E. Sizer. (Jarrold.) The author of the book pleads guilty to false chronology; but the dates of the Saxons are not entirely free from reproach, even in history books, and no one will blame her for any slight alteration which enabled her to weave the interesting story of the wooing of Osyth by King Sighere. He was bold, but did not win the fair maiden, who became abbess of a convent which stood almost on the same site as the Priory of St. Osyth in the quaint old-world village of Essex bearing that name. The story is extremely well told, lights and shades are pleasantly mingled; and the contrast between the fierce, heathen Dane with the brave, but forgiving, Saxon is effective. The attempt, too, to give life-like pictures of old times is successful. There are pleasing illustrations by M. M. Blake.

## NOTES AND NEWS.

UNDER the title of *The Early Public Life of the Right Hon. W. E. Gladstone, Four Times Prime Minister*, Mr. Alfred F. Robbins has written a detailed account of the career of the late Premier up to the time of his joining the Peel Administration in 1841 as Vice-President of the Board of Trade. Introductory to this will be a biographical sketch of Sir John Gladstone, in which special attention is given to those aspects of his career, both as merchant and politician, which exercised an influence upon the mental development of his youngest and most illustrious son, and particularly in regard to the question of slavery, about which much previously unsifted information has been obtained. The book will be published by Messrs. Methuen & Co.

At the time of his death, the late Sir Gerald Portal was engaged upon a narrative of his mission to Uganda, and had completed a considerable portion of the work when it was interrupted by his fatal illness. His diary of the expedition and other materials relating to it have been placed in the hands of Mr. Rennell Rodd, who has consented to prepare them for publication in a volume which will also contain the finished chapters already mentioned. The book, which will be published by Mr. Edward Arnold, is expected to be ready by the end of May.

THE new illustrated magazine, the *Yellow Book*—about which there has been so much talk in certain circles—is announced to appear on Monday, April 16. The prospectus, which does not err on the side of modesty, must be left to speak for itself. The mode of publication is in quarterly parts—or rather volumes, for they are to be bound in limp cloth—each of which will contain at least 256 pages. It is also interesting to know that no advertisements will be admitted other than publishers' lists. We understand that Mr. William Watson (who, by the way, has a fine poem in last week's *Spectator*) will contribute two sonnets to the first number. The publishers, of course, are Messrs. Elkin Mathews & John Lane, of the Bodley Head, Vigo-street.

MR. DAVID NUTT will publish shortly: *Lectures and Addresses (Biological and Zoological)*, by the late Prof. Arthur Milnes Marshall, of Owens College, Manchester; *The Loves of Laili and Majnun*, a reprint of the translation issued in 1836 by the late J. Atkinson, edited by his son, the Rev. J. A. Atkinson; *Welsh Folk-tales and Other Stories*, collected and edited by Dr. P. H. Emerson; a second edition of Dr. Joyce's *Old Celtic Romances*; and in the course of the year, in the "Bibliothèque de Carabas," *A Philosophical Essay concerning the Pygmies of the Ancients*, by Edward Tyson, M.D. (1699), edited with notes and preliminary dissertation on pygmy races, ancient and modern, and their connexion with tradition and myth, by Dr. B. C. A. Windle, professor of anatomy in Mason College, Birmingham.

MESSRS. GAY & BIRD will publish immediately *The Jewish Question and the Mission to the Jews*, by a scholar who wishes his anonymity to be preserved. The volume is the result of much reading, and of a careful study of the Jew as a type, an influence, and a problem of increasing importance in the history of civilisation.

MR. ELLIOT STOCK announces for immediate publication a *History of Haddesley*, by Rev. J. N. Worsfold. At Haddesley was one of the most important Templar Preceptories; subsequently the Darcy and Stapleton families resided there, and Cromwell and his ancestors were connected with the parish. The work is compiled largely from local documents, and will be illustrated with sketches.

THE author of "A King's Daughter," a novel which met with considerable success a year or two ago, is about to publish with Messrs. Swan Sonnenschein & Co. a new novel entitled *The Perfect Way of Honour*. The scene is laid in Perthshire and the Isle of Wight; and the work is an attempt to show that there is nothing which a high-minded woman will shrink from atone for an injury committed by one who is near and dear to her.

MESSRS. DIGBY, LONG & Co. have in the press two new novels—*A Hidden Chain*, by Dora Russell, and *The Mystery of Clement Dunraven*, by Jean Middlemass—both of which will be published in three volumes, about the end of April.

MESSRS. OLIPHANT, ANDERSON & FERRIER announce a British (*sic*) edition of a volume by an American doctor, entitled *Confidential Talks with Young Men*. Prof. A. S. Simpson, of Edinburgh, has written a commendatory note.

THE *World* of this week contains a birthday "Ode to Swinburne," by Mr. Eric Mackay.

WE are informed that the *National Observer*, under its new management, proposes to publish a series of facsimiles of literary autographs of the early part of the century. The first of the series, to appear this week, will be a hitherto unknown letter of Sir Walter Scott.

THE old-established foreign circulating library and import book business of the late J. W. Kolckmann, of Langham-place, Regent-street, has been acquired by Mr. C. O. Haas, for many years in the house of David Nutt, in the Strand, in conjunction with the working partners of that firm. It will be carried on by him under the style of Kolckmann's Foreign Library (Haas & Nutt).

At the meeting of the Philological Association, to be held at University College on Friday next at 8 p.m., Dr. J. A. H. Murray will read a report on the progress of the New English Dictionary.

At the monthly meeting of the Library Association, to be held at 20, Hanover-square on Wednesday next, at 8 p.m., Mr. F. Madan, of the Bodleian Library, will read a paper entitled "An Early Printing Press, as described by Thomas Hearne, with Notes."

ON April 23 the German Shakspeare Society at Weimar will have been in existence thirty years, as it was founded on the three hundredth anniversary of the birthday of the poet. The event is to be celebrated by a special meeting, at which Prof. Dr. Löning, of Jena, will deliver a lecture on "The Physiological Basis of the Shakspearean Psychology."

MESSRS. SAMPSON LOW have issued this week *The English Catalogue of Books* for 1893, which is arranged on the same principle as for the two preceding years: that is to say, the names of authors and of subjects are included in one alphabet, though with differences of type and cross-references. We observe that the size of the work is steadily growing, the total number of pages having increased from 120 in 1890 to 147 now.

## UNIVERSITY JOTTINGS.

FULL term will begin at Cambridge on Friday, April 20, and at Oxford on Monday, April 23.

THE Hibbert Lecturer for this year is the Rev. Dr. James Drummond, principal of Manchester College, Oxford, who has chosen for his subject "Christianity in its Most Simple and Intelligible Form." The lectures, consisting of a course of eight, will be delivered at the Portman Rooms, Baker-street, on Mondays

and Thursdays at 5 p.m., beginning on April 16. Admission is by ticket (without payment), to be obtained from Messrs. Williams & Norgate. The lectures will also be given at Oxford, on Tuesdays and Fridays, beginning on April 24.

THE university accounts for 1893 are published in a special number of the *Cambridge University Reporter*, filling just 96 pages. The receipts of the university chest amount to just £39,000, towards which the rent of property contributes only about £2000. By far the largest items are: fees on matriculation, £4623; fees for examinations, £9201 (the payments to examiners, on the other side of the account, are only £7240); fees for degrees, £11,578; and capitation tax, £10,884. Apart from trust funds and assessments upon colleges, it would seem that Cambridge is hardly better endowed than London University. The effect of agricultural depression may be learned from two examples. The university is possessed of a tithe rent charge, of which the apportioned value is £1659; and possibly, in the good old times, this amount may have been exceeded. But, in 1893, after deducting depreciation of corn averages, rates and taxes, cost of collection, &c., the net receipt was only £1015. Similarly, a farm and public-house are put down at a rental of £216; but the actual income was only £70. We are surprised to find the fees of candidates for local examinations amounting to no less than £13,722, of which £9905 went to the examiners; and the payments from towns for local lectures amounting to £9163, of which £7783 went to the lecturers.

THE professors of the several theological colleges in and near London, which it is proposed to include in the new Teaching University of London, have unanimously adopted a resolution expressing their general acceptance of the recommendations of the Commission.

A PROVISIONAL programme has been issued of the second Summer School of Theology, which it is proposed to hold at Mansfield College, Oxford, during the latter fortnight of July. There will be six courses, of three lectures each, on philosophical and systematic theology; three courses on Old Testament and three on New Testament theology, and others on apologetic and pastoral theology, and on Church history. Among those who have promised to give lectures are: Profs. Cheyne and Sanday, of Oxford; Profs. Ryle and Macalister, of Cambridge; Prof. Seth, of Edinburgh; Profs. G. A. Smith, James Robertson, A. B. Bruce, and McKendrick, of Glasgow.

MR. JAMES BRYCE has consented to deliver the inaugural lecture at the summer meeting of university extension students at Oxford this year, and has chosen for his subject, "The Worth of the Study of Ancient Literature to our Time."

THE Council of the Society for the Extension of University Teaching has decided to hold a representative conference in London towards the end of June.

FROM the thirty-sixth annual report of the Cambridge syndicate, it appears that the total of candidates at the local examinations has decreased from 9993 and 9564 in the two preceding years to 9416 last year. The number of centres is now 177 for boys and 159 for girls. The percentage of passes varies from 79 for junior girls under sixteen to 43 for senior girls above nineteen.

MR. JUNIUS S. MORGAN, of New York, has recently presented to the library of Princeton College a number of rare books, including several of the early Aldine classics.

## ORIGINAL VERSE.

## WINTER SONNETS FROM MY GARDEN.

## THE FIRST FIRE.

No housemaid lights the year's first fire for me,  
But I myself with reverential hand  
Kindle upon my hearth the sacred brand,  
That shall illumine and warm us gratefully;  
Lo, gathered brushwood from the garden, see!—  
Dead bough of sage and lavender—a strand  
Of knotted clematis—laurelwood bland—  
And light blue smokedrift curls up fragrantly.  
Then, as the sweet bright flame darts upwards  
high,  
And glowing sparks are scattered all around:  
"Ah, would that each sad hearth"—[runs my poor  
sigh!]  
"I thus might cheer through winter's dreary  
round;  
Myself would gather sticks and fuel dry,  
And bring the logs in from the frozen ground."

## LATE SUNRISE.

I now get up before the laggard sun,  
That hides as yet in yonder cloudbank low;  
On this side Night is still departing slow,  
Trailing behind her veils of sable dun;  
But, eastward, see! where swiftly quiv'ring run  
Arrows of light, that flush and smite aglow  
Yon cloudlets, tier on tier and row on row,  
Till all have taken fire one by one:  
Then is the sombre cloudbank rent in twain,  
And through the rift the red sun disc doth rise,  
Until, full-orbed, it stands revealed again  
An ever new and glorious surprise:—  
Say not that early rising is in vain  
When on such marvels you may feast your eyes!

## MY FANCY WORK.

This is the time when ladies' fingers deft  
Revel in rainbow tints of silk and gold,  
In oriental patterns manifold,  
And cunning broiery of woof and weft.  
Of all such skill am I, alas, bereft,  
And to acquire it am I all too old;  
But, on the background of my garden's mould  
Let me embroider also, right and left:  
First, flaming bands of yellow crocus, see,  
With tufts of tender snowdrops, pure and white,  
Pale primrose and young-eyed anemone,  
And sweet narcissus, tulips streaked with light;  
But oh, my daffodils, most fair are ye  
Springing from grassy sward—mine eye's delight!

KATE FREILIORATH KROEKER.

## OBITUARY.

## PROF. ROBERTSON SMITH.

It is with much regret that we record the death of Prof. W. Robertson Smith, which took place last Saturday (March 31), in his rooms at Christ's College, Cambridge. Though his constitution had shown signs of breaking down for some years past, he had only been seriously ill for little more than a week. One of his oldest Scotch friends was with him at the last; and his remains have been taken to Scotland, to be buried in his native village.

William Robertson Smith was the son of the Free Church minister of Keig, in the upper valley of the Don, in Aberdeenshire. He was born on November 8, 1846; and at a very early age won a bursary at the University of Aberdeen, where he graduated in 1865 with the highest distinction in more than one subject. His keenest rival in the examinations was William Minto, who came from the same Highland strath, and who died, just a year ago, under very similar circumstances. On leaving Aberdeen, Robertson Smith continued his studies in Germany at Bonn and Göttingen, where he acquired the principles of scientific research to which he remained ever afterwards devoted. For about two years (1868-70) he acted as assistant to the professor of physics at Edinburgh. In 1870, on the foundation of the Free Church College at Aberdeen, he was appointed the first occupant of the chair of Hebrew and Old

Testament exegesis. From this chair he was finally driven in 1880, after a prolonged struggle in the ecclesiastical courts, on a charge of heresy, based upon his Biblical articles in the *Encyclopædia Britannica*. It is almost impossible now to realise the excitement which his case then aroused throughout Scotland. His profound learning, the boldness and eloquence of his defence, and his manifest personal integrity gained for him a host of friends. Two courses of lectures that he delivered about this time, on the history of the Jews, were attended by enthusiastic audiences at Edinburgh and at Glasgow. He had now become assistant editor of the *Encyclopædia Britannica* and lived at Edinburgh, until he was invited to Cambridge in 1883, to succeed Palmer as the Lord Almoner's reader in Arabic. At Cambridge he spent the remainder of his life (except for a visit for health's sake to Egypt and Arabia, where he met with some strange experiences), becoming ultimately a fellow of Christ's, the college of Dr. Peile and Prof. Skeat. On the death of Henry Bradshaw in 1886, he was elected University Librarian. But the work of this post was never congenial, and became too heavy for his physical powers; so that in 1889 he was glad to accept the chair of Arabic, vacant by the death of Dr. William Wright, whose lectures he afterwards edited. Meanwhile, he had become sole editor of the *Encyclopædia*, the ninth edition of which owes more to him throughout than it does even to its first editor, Prof. Spencer Baynes. The banquet given in the hall of Christ's College, on December 11, 1888, to celebrate the completion of the work, worthily crowned his career. Henceforth, his enfeebled health permitted him to accomplish nothing else on a scale equal to his intellectual powers. But he continued to take an active part in academical business, and to show occasional flashes of the old spirit. In September, 1892, he presided over the Semitic section of the International Congress of Orientalists held in London. He delivered no address on that occasion; but he prominently advocated the organisation of a group of scholars to undertake the compilation of an Oriental *Encyclopædia*. Almost the last piece of work that he did was to prepare a report on the unique stone weight from Samaria, with a disputed inscription in ancient Semitic characters, which was printed in the *ACADEMY* of November 18, 1893. This report is a model of patient ingenuity and impartial exposition. We believe also that this very year he was able to revise for a new edition at least one of his early works.

Robertson Smith's abilities were greater than the books he has left behind. When the echoes of the famous "heresy hunt" are buried in kindly oblivion, he will long be remembered as the editor of the ninth edition of the *Encyclopædia Britannica*. For it was mainly his example and his influence which brought that work up to the German standard of exact scholarship. It is sad to think that the conscientious labour he expended upon those editorial duties undoubtedly shortened his own life. We must also mention his *Kinship and Marriage in Early Arabia* (1885), which is an admirable example of philological research applied to obscure historical problems.

Robertson Smith led a public and a stormy life, the effects of which certainly left an impress upon his character. He was an ardent controversialist, and could be brusque in his manner and harsh in his judgments. But such defects of temperament were more than atoned for by grand qualities of head and heart, and served to show off his rugged independence. Cambridge—where oriental studies have suffered so grievously by the loss within ten years of Palmer and Keith Falconer, Wright and Bensly—will find it hard to fill his place.

J. S. C.



## MAGAZINES AND REVIEWS.

MR. JOHN WARD contributes to the *Antiquary* an excellent paper on "The Museum at Caerleon." The Roman remains which have been discovered from time to time in the neighbourhood are of a high degree of interest. A villa in the castle grounds furnishes a curious memorial of the Roman occupation. The Roman settlers, like ourselves, were in the habit of what is now called restoration. Here we have two, if not three, structures superimposed on one another. Mr. Ward's paper is confined entirely to Roman objects. He promises a continuation, in which, we trust, matters medieval will be treated of. The proposed restoration of Stainburn Church, Yorkshire, is dealt with in an able report to the Society for the Preservation of Ancient Buildings by Mr. Thackeray Turner. We are glad that it is reprinted here, as it will come under the notice of many who otherwise would never have seen it. Mr. Edmund Spedding has a good paper on "Christian Symbolism." We need not say that the subject is one of such vast extent and overmastering influence that any short article such as must appear in a magazine can only give the very meagrest outline. The cross alone would require several volumes to deal with efficiently. "Symbolism is warranted by the Parables, and our very lives commence with the symbolic accompaniment to the rite of baptism." Mr. Spedding tells his readers this is true to the letter; but it may not be amiss to remark that those who only know the baptismal rite from witnessing it as performed by those bodies which are the children of the Reformation, do not know how rich the old services were in symbolic material. The east and west heretics and orthodox alike vied with each other in surrounding the initiatory rite by which infants are admitted within the church's pale with symbolic acts and words. That much symbolism as such among Christians can be traced to non-Christian sources is a fact that no one who has studied the subject can call in question. We are far in advance now of the standpoint of Dr. Conyers Middleton. Andromeda and the Sea Monster and Orpheus charming rocks and stones are to be seen in the Catacombs. In the "Notes for the Month" there is an account by the Rev. P. J. O. Minos of a recumbent wooden effigy in the church of St. Bartholomew, Much Marel, Herefordshire. Effigies in wood are very rare in this country. We trust that this example will be tenderly cared for.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- BISMARCK'S Leben u. Wirken. Nach ihm selbst erzählt. Leipzig: Benger. 8 M.  
BOENIGK, O. Frhr. v. Grundzüge zur Judenfrage. Leipzig: Friedrich. 8 M.  
GESCHICHTE, politische, der Gegenwart. XXVII. Das J. 1893. Berlin: Springer. 4 M.  
IMBERT, Hugues. Portraits et Études. Paris: Fischbacher. 8 fr.  
JOINVILLE, Prince de. Vieux souvenirs (1818—1848). Paris: Calmann Lévy. 8 fr. 50 c.  
SCHWARTZ, E. Eather im deutschen u. neulateinischen Drama des Reformationszeitalters. Oldenburg: Schulze. 4 M.

## THEOLOGY, ETC.

- FRIEDLÄNDER, M. Zur Entstehungsgeschichte d. Christenthums. Wien: Hölder. 2 M. 80 Pf.

## HISTORY, ETC.

- AYROLES, J. B. J. La Vraie Jeanne d'Arc. II. La paysanne et l'inspire. Paris: Gaume. 15 fr.  
HORN, P. Das Heer- u. Kriegswesen der Grossmoghuls. Leiden: Brill. 8 M.  
PAIBRAM, A. F. Franz Paul Freiherr v. Lisola, 1813—1874, u. die Politik seiner Zeit. Leipzig: Veit. 18 M.  
RICHLI, H. Die Bronzezeit in Bäumen. Wien: Hölder. 40 M.  
SCHRAUP, K. Registrum bursae Hungarorum Cracoviensis (1493—1558). Wien: Hölder. 2 M. 80 Pf.  
SCRIPTORUM rerum sillesiacearum. 14. Bd. Politische Correspondenz Breslaus im Zeitalter d. Königs Matthias Corvinus. 2. Abth. 1479—1490. Hreg. v. B. Kronthal u. H. Wendt. Breslau: Max. 6 M.

WALISZEWSKI, K. Autour d'un trône (Catherine II. de Russie): ses collaborateurs, ses amis, ses favoris. Paris: Pion. 8 fr.

## PHYSICAL SCIENCE AND PHILOSOPHY, ETC.

- BERTHOOLD, G. Der Magister Johann Fabricius u. die Sonnenflecken. Leipzig: Veit. 1 M. 80 Pf.  
BOIS, H. du. Magnétique Kreise, deren Theorie u. Anwendung. Berlin: Springer. 10 M.  
FELDRÖG, F. Ritter v. Das Verhältnis der Philosophie zur empirischen Wissenschaft v. der Natur. Wien: Holder. 1 M. 21 Pf.  
MOSSO, A. Die Temperatur d. Gehirns. Leipzig: Veit. 10 M.

## CORRESPONDENCE.

## THE LOGIE ELPHINSTONE OGAMS.

London: March 31, 1894.

In his remarks on the Logie Elphinstone Stone, in the current number of the ACADEMY, Mr. Nicholson states—so far quite accurately—that I have read its circular Ogam inscription as *Athai Bhoto*. Allow me to point out that I have since published a revised version. The first, which appears in *The Ogams of Scotland* (Proc. S. A. Scot., xviii. 188), was framed, some twelve years ago, after an examination of the original; but study, last year, of a paper cast (taken by Mr. W. R. Paton) together with a photograph of large size, has changed my views in several particulars (see *Origins of Pictish Symbolism*, p. 53).

Special difficulties attach to this inscription, partly arising from its unique circular form. These, with your permission, I will enumerate, briefly stating at the same time the conclusions I have been led to adopt. (1) The relation of the scores to the stem-line. I assume that all the outer scores are above the line, and all the inner below it. (2) The direction of the scores. The stone probably stood within, or formed part of, a circle of pillar-stones, and faced south; the top of its incised circle must, I think, represent the north, and the scores would, so to speak, march with the sun from left to right, as a procession would have moved round a circular temple. (3) The starting-point. Three spaces divide the groups into as many sections, each, no doubt, representing a separate word. Counting the top of the circle as north, the spaces stand (roughly) at east, south, and west. I assume that the movement would be made from sunrise-point, viz., at the east, thence would pass by south to west, and would finish in the north; in other words, the legend would begin at the spectator's right and would continue towards his left. (4) The angle-junctions of the vowels. These are ill-defined, thus the relations between the inner and outer scores are sometimes hard to determine—this cannot be explained without a diagram. (5) Doubtful markings. There are two marks within the circle, perhaps mere injuries, perhaps portions of angled vowel-scores. Their slants and positions might favour the latter view; but Mr. Paton, who is well acquainted with the original, inclines to the former. His cast, I may mention, being on thin paper gives much help, by showing on its under side the true courses of lines not so evident on its surface, nor in the photograph, nor perhaps in the original.

The transliteration I have suggested is as follows:—*At Thaho Dho*. This is subject to the omission of the two doubtful inner marks. Including both (but each must stand on its own merits) the second and third words would become *Dahaho* and *Du*. The translation would seem to be "The [burial-] place" of *Taogh* (Thaddeus) the Black." As an illustrative example, compare the Irish epitaph "Or do Bran Du b, Pray for Bran the Black" (Petrie and M. Stokes, *Chr. Ir. Ins.* ii. 2), an

\* At = Ait, a place, in old Aberdonian Dec-side speech pronounced At, with the vowel broad and long (*Pict. Sym.*, p. 53).

ancient inscription, though more modern than the Ogam at Logie Elphinstone, which is probably of the sixth century; for, from the style and nature of its symbolism and the absence of Christian signs, it cannot be much later than the period of St. Columba's mission, while the vowel-forms of the Ogams and the curious superimposition of the Crescent symbol (Sun Axe) upon a half-erased Double-Disc symbol (Sun and Moon) seem to indicate no relatively early date among the Pagan monuments. SOUTHESK.

## WHAT WAS A LOCK ON THE THAMES?

London: March 29, 1894.

Thomas Pennant's *Voyage from Chester to London* (1583), concludes with the statement that there was then no lock between Boulter's, above Maidenhead, and London. This surprised me, as there are now eleven locks; and I set to work to find out the dates of their making. But as no book in the British Museum that I came across gave these, I had to apply to the secretary of the Thames Conservancy, Mr. James H. Gough, and he courteously sent them me. Romney or Windsor was the first built, in 1797. Then came Teddington (1811), Sunbury and Shepperton (1813), Molesey and Penton Hook (1815), Bell Weir at Egham (1817), Old Windsor (1821), Boveney above Eton (1836), Bray (1845). The reports, however, of the river engineers from 1791 to 1811 show that in those days a Lock was not what it is to us, and that there was a distinction between a Lock and a Pound Lock or Turnpike Lock, which latter terms I suppose to be different names for the same thing, what we call a Lock now. Brindley, in 1770, calls it a "Cistern-Lock." I suggested to Mr. Gough that the old Lock was a kind of movable weir, or part of one; and so it proves to have been.

A Description of the River Thames, &c. (1758), says at p. 158:

"The principal Obstruction to the Navigation of most Rivers, being the Want of Water, especially in the Summer Time, when the Springs are low; in order to remedy this Inconvenience in the River Thames, which is now navigable 138 Miles above London Bridge, the Use of Locks was happily invented, which are a kind of wooden Machines, placed quite across the River, and so contrived, as totally to obstruct the Current of the Stream, and dam up the Water, as long as it shall be thought convenient. By this Artifice the River is obliged to rise to a proper Height, that is, till there is Depth enough for the Barge to pass over the Shallows; which done, the confined Waters are set at Liberty, and the loaded Vessel continues its Voyage, till another Shoal requires the same Contrivance, and again retards its Course."

This process, of course, wasted a quantity of water, and led to the use of Pound-Locks or Turnpike-Locks, which only lose a lockfull at a time; though in dry seasons the old plan of flashing, to give a loaded barge water enough to float, was secured by pulling up several paddles in the weir by the pound-lock, and sometimes even by opening the valve in the upper or sluice-gates.

Can any reader of the ACADEMY refer me to a drawing or description of how an old openable lock was worked? I find none in the Thames Views of Ireland, Boydel, Cooke, Westall, Tomblason. It seems hardly possible that a whole Lock across a moderately broad part of the Thames could be moved, as was the "Flash common Lock, with a Swing Bar and Tackle, to put down and take up, like that at Marlow," mentioned by R. Mylne in 1793. I can only suppose that the complete Lock or Weir had this up-and-down structure in its middle, and that it was lifted above a barge passing through the lock, or swung at right angles to it.

In 1758, Chambers, *Cyclop.* iii., says: "Lock, or Weir, in Inland Navigation, the general name for all those works of wood and stone, made to confine and raise the water of a river: the banks also which are made to divert the course of a river, were called by these names in some places. But the term *lock* is more particularly appropriate to express a kind of canal included between two gates; the upper called by workmen the sluice-gate, and the lower called the flood-gate."

F. J. FURNIVALL.

DANTE'S INTERPRETATION OF "GALILEA" AS "BLANCHEZZA" (*Conv.* iv. 22).

Stanhoe Grange, Norfolk.

In commenting on *Mark* xvi. 7 in the *Convito* (iv. 22) Dante says: "Ite e dite alli discepoli suoi e a Pietro, che Ello li precederà in Galilea . . . cioè che la Beatitudine precederà loro in Galilea, cioè nella speculazione. Galilea è tanto a dire quanto bianchezza."

Whence did Dante, who is supposed to have known "small Greek and less Hebrew"—to paraphrase a familiar phrase of Ben Jonson's—get this interpretation of Galilee as "whiteness"? By the Fathers the Hebrew word is variously interpreted. St. Augustine says: "Galilæa interpretatur vel transmigratio vel revelatio." St. Jerome says: "Galilæa volubilitas dicitur." St. Gaudensius: "Galilæa vel volubilis, vel rota nuncupatur, ex Hebræo interpretata sermone." Bede says: "Galilæa interpretatur transmigratio perpetrata"; so Anselm and Hugh of St. Victor. Aleuin says: "Galilæa transmigratio facta, vel revelatio interpretatur." Rabanus Maurus says: "Mystice Galilæa sublimis rota interpretatur"; elsewhere: "Bene Galilæa perpetrata transmigratio interpretatur." St. Thomas Aquinas: "Galilæa ut interpretatur transmigratio, significat gentilitatem; sed ut interpretatur revelatio, significat patriam coelestem."

Dante's interpretation appears to have been due to some fanciful connexion of the word with the Greek γάλα, and was perhaps borrowed from Isidore of Seville, who says: "Galilæa regio Palaestinae vocata, quod gignat candiores homines quam Palaestina" (*Etym.* Lib. xiv. Cap. iii. § 23). Isidore doubtless connected *Galilæa* with the Greek word γάλα, for he elsewhere directly refers *Gallia* to that source: "Gallia a candore populi nuncupata est, γάλα enim Græce lac dicitur" (*Ibid.* Cap. iv. § 25). A gloss on the former passage says: "Etymon Græcum cum vox sit Hebræa." It may be added that Isidore's account of Galilee is copied verbatim by Vincent of Beauvais in his *Speculum Historiale* (Lib. i. Cap. 67).

PAGET TOYNBEE.

DR. JOHNSON AND SIR THOMAS BROWNE.

London: March 21, 1894.

In Boswell's Johnson occurs this saying of the Doctor:

"Society is held together by communication and information; and I remember this remark of Sir Thomas Brown's, 'Do the devils lie? No; for then Hell could not subsist.'"

Upon this, Dr. Birkbeck Hill has the following note:

"In *The Adventurer*, No. 50, Johnson writes: 'The devils,' says Sir Thomas Brown, 'do not tell lies to one another; for truth is necessary to all societies; nor can the society of hell subsist without it.' Mr. Wilkin, the editor of Brown's *Works* (ed. 1836, i. lv.) says: 'I should be glad to know the authority of this assertion.' I infer from this that the passage is not in Brown's *Works*."

For once, the wonderful learning and industry of Dr. Birkbeck Hill have left unsolved a question, that admits of easy solution. In the eleventh chapter of the first book of the

*Enquiries into Common and Vulgar Errors*, is a characteristic passage, from which I quote the opening and closing words:

"But of such a diffused nature, and so large is the Empire of Truth, that it hath place within the walls of Hell, and the Devils themselves are daily forced to practise it. . . . And so also in Moral verities, although they deceive us, they lie not unto each other; as well understanding that all community is continued by Truth, and that of Hell cannot consist without it."

Dr. Johnson, after his manner, quoted the passage in its general sense, without verbal accuracy. I may add, that in the folio of 1686, from which I quote, *not* is omitted after *they lie*: an evident printer's error, or slip of the pen.

LIONEL JOHNSON.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, April 8, 7.30 p.m. Ethical: "The Juvenile Offender and the Conditions which produce him," by the Rev. W. D. Morrison.

MONDAY, April 9, 5 p.m. Hellenic: Prof. Furtschinger's Views as to the Temples on the Acropolis at Athens," by Miss Jane Harrison.

8 p.m. Society of Arts: Cantar Lecture, "Photometry," II, by Capt. W. de W. Abney.

8.30 p.m. Geographical: "A Journey across Central Asia," by Mr. St. George B. Littledale.

TUESDAY, April 10, 8 p.m. Royal Institution: "Electric Illumination," II, by Prof. J. A. Fleming.

8 p.m. Civil Engineers: Discussion, "The Construction of Gas Works," by Mr. C. Hunt.

8 p.m. Colonial Institute: "Recent Economic Developments of Australian Enterprise," by the Hon. James Inglis.

8 p.m. Society of Arts: "The Evolution of Decorative Art," by Mr. Henry Balfour.

8.50 p.m. Anthropological: "The Head of a Microcephalic Hindu," by Prof. R. W. Reid; "Ethnographical Studies in the West of Ireland," by Prof. A. C. Haddon.

WEDNESDAY, April 11, 4.30 p.m. National Indian Association: "London—What a Visitor may Learn of its History in a Walkthrough its Streets," by Mr. Arthur E. Quekett.

8 p.m. Society of Arts: "London Coal Gas and its Enrichment," by Prof. Vivian Lewes.

8 p.m. Geological: "Mesozoic Rocks and Crystalline Schists in the Lepontine Alps," by Prof. T. O. Bonney; "Some Trachytes, Metamorphosed Puffs, and other Rocks of Igneous Origin, on the Western Flank of Dartmoor," by Lieut-General C. A. McMahon.

8 p.m. Library Association: "An Early Printing Press as described by Thomas Hearne," by Mr. F. Madan.

THURSDAY, April 12, 3 p.m. Royal Institution: "The Etching Revival," II, by Mr. F. Seymour Haden.

8 p.m. Mathematical: "Regular Difference Terms," by the President; "Theorems Concerning Spheres," by Mr. S. Roberts; "The Expansion of Certain Infinite Products," II, Prof. L. J. Rogers; and "A Property of the Circum-Circle," by Mr. R. Tucker.

8 p.m. Electrical Engineers: Discussion, "The Best Resistance for the Receiving Instrument with a Leaky Telegraph Line," by Prof. W. E. Ayrton, and Mr. C. S. Whitehead; "Transparent Conducting Screens for Electric and other Apparatus," and "An Astatic Station Voltmeter," by Prof. W. E. Ayrton and Mr. T. Mather; "Cost of Electrical Energy," by Mr. R. E. Crompton.

8.30 p.m. Antiquaries.

FRIDAY, April 13, 5 p.m. Physical: Discussion, "The Calculating Machines," by Prof. Henrici; "The Minimum Temperature of Visibility," by Mr. P. L. Gray; "The Mechanism of Electrical Conduction," by Dr. C. V. Burton.

7.30 p.m. Ruskin: "Ruskin's Teaching on Interest of Money," by the Rev. J. P. Fauntleroy.

8 p.m. Philological: "Report on the Progress of the New English Dictionary," by Dr. J. A. H. Murray.

9 p.m. Royal Institution: "Some Properties of the Electric Discharge through Gases," by Prof. J. J. Thomson.

SATURDAY, April 14, 3 p.m. Royal Institution: "Life among the Afghans," II, by Mr. J. A. Gray.

3.45 p.m. Botanic: General Fortnightly Meeting.

#### SCIENCE.

##### SOME BOTANICAL BOOKS.

*Letters of Asa Gray.* Edited by Jane Loring Gray. In 2 vols. (Macmillans.) Those to whom Asa Gray is a living memory, will welcome with pleasure this collection of his letters, edited by his widow. With the exception of a few pages of autobiography, relating only to his early life, and a journal, the two volumes consist almost wholly of letters; among the most frequent of his correspondents on this side of the water being Sir William Hooker, Sir J. D. Hooker, Darwin, Dean Church, and Lord

Justice Fry. The interest is of course chiefly scientific, but by no means exclusively so. The letters written at the time of the great War of secession are especially interesting, exhibiting, as they do, the prevalent feelings of the cultured classes in the Northern States, their enthusiasm for the war, their detestation of the avowed policy of the Southern leaders, their unwavering confidence in the restoration of the Union, and the appreciation which many of them felt of the causes which misled public opinion in this country. But Gray's work in life was the culture and teaching of natural science. The son of a small farmer and tanner in Massachusetts, he gradually rose to the position of professor of botany at Harvard University, and to a place rivalled only by a very few men on this side of the Atlantic, as a leader of scientific thought. The interest of these volumes centres on his reception from the first of the main principles of Darwin's *Origin of Species*; and his letters display admirably the stages through which he was compelled to give in his adhesion to the hypothesis of the evolution of species by natural selection. It is not too much to say that it is largely to the support given to Darwin's views by Hooker, Lyell, and Gray, that their rapid acceptance by the scientific world was due. Gray's adhesion was especially valuable, as the pupil and friend of Agassiz, one of the staunchest upholders of the old views, as one whose work was almost entirely in systematic rather than in physiological botany, and as a man of deep and orthodox religious convictions. To the personal qualities which endeared Asa Gray to a very large circle of friends, both in America and in this country, where he was a frequent visitor, these volumes bear ample testimony.

*Chapters in Modern Botany.* By Patrick Geddes. (John Murray.) This is a little book to be highly recommended to any one desirous of interesting young people in the more romantic and fascinating departments of botanical science. Prof. Geddes discourses pleasantly, and with a competent scientific knowledge, on such subjects as pitcher plants, insectivorous plants, the movements of plants, and the relations between animals and plants. The mode of treatment contrasts very favourably with that of many popularisers of science. It is a pity that the author did not furnish, or was not allowed, a larger number of illustrations. There are only seven or eight in the whole volume, and of these about one-half are devoted to pitcher plants.

*Handbook of British Hepaticæ.* By M. C. Cooke. (W. H. Allen.) Although simply a compilation of the writings of others, this is a useful monograph of the British species of liverworts, and will be a valuable manual for reference. The numerous woodcuts give the distinguishing characters of all the genera, and of nearly all the species. A useful bibliography is appended.

WE have received No. 2 of Contributions from the Botanical Laboratory of the University of Pennsylvania, which consists of a Botanical and Economic Study of Maize, by Dr. J. W. Harshberger, extending over nearly 130 pages and illustrated with four plates. The subject is treated under every possible aspect. First, there is a botanical chapter, dealing briefly with descriptive anatomy, together with a full bibliography and list of synonyms—the names recorded for the plant in the East Indies might have been largely extended. Then follows what may be considered the main object of the treatise: an elaborate examination of the evidence—botanical, climatic, archaeological, philological, and historical—with regard to the original home of maize. The author claims to have established that all

the ascertained facts point in the same direction—namely, that this was in Central and Southern Mexico; and that the Mayas of Yucatan deserve the credit of having invented American agriculture. A map shows the several stages by which, in the author's opinion, the cultivation gradually extended over both North and South America in pre-Columbian times. Finally, we have some account of the conditions favourable to the growth of maize, of its chemical constituents, of its economic value, and of its commercial future. Incidentally, we may notice that the American usage of "corn" *simpliciter* for maize has been sanctioned by a judicial ruling in Pennsylvania.

WE have also received the third volume of Massee's *British Fungus Flora*. A fourth is still wanted to complete the work.

### SCIENCE NOTES.

THE first annual soirée of the Royal Society will be held at Burlington House on Wednesday, May 2.

THE evening discourse at the Royal Institution next Friday will be delivered by Prof. J. J. Thomson, on "Some Properties of the Electric Discharge through Gases."

At the meeting of the Anthropological Institute, to be held at 3, Hanover-square on Tuesday next at 8.30 p.m., Prof. A. C. Haddon, of Dublin, will read a paper, entitled "Ethnographical Studies in the West of Ireland," with illustrations by means of the optical lantern.

At the last monthly meeting of the Royal Institution, donations of £50 each were acknowledged from Prof. Dewar and Mr. Hugh Leonard, towards the fund for the promotion of experimental research at low temperatures.

MESSRS. BLACKIE & SON will publish on May 1 the first part of a translation, by Prof. Oliver, of Prof. Kerner von Marilaun's *Pflanzenleben*, with abundant illustrations. The work will be completed in sixteen monthly parts.

MESSRS. GEORGE PHILIP & SON announce *A Handbook for Beginners in the Study of Natural Science*: a series of articles by various writers, with an introduction by Sir Mountstuart Grant Duff, edited by the Lady Isabel Margesson. The contents and list of contributors will be as follows: Birds, by W. Warde Fowler; Fossils, by F. A. Bather; Minerals, by G. T. Prior; The Study of Mosses, by E. M. Tindall; Fungi, by A. Lorrain Smith; Seaweeds, by E. M. Holmes; The Study of Flowers, by Prof. Patrick Geddes; Zoology, by J. Arthur Thomson; Shells, by E. R. Sykes; Teaching Natural Science, by M. L. Hodgson; How to Observe Without Destroying, by Edith Carrington; The Microscope, and How to Mount Microscopic Objects, by the Rev. Theodore Wood; Home Museums, by Mrs. Brightwen; Bands of Mercy, by Mrs. Sackling.

### REPORTS OF SOCIETIES.

ELIZABETHAN.—(Wednesday, March 21.)

FREDERICK ROGERS, Esq., in the chair.—Mr. James Ernest Baker read a paper on "The Elizabethan Sonneteers." Mr. Baker commenced his paper with a full and concise explanation of the origin of the sonnet, and then proceeded to describe how the form was handled by Guittone d'Arezzo, Petrarch, Dante, Camocens, Bellay, and other poets. The sonnet was introduced into English literature by Sir Thomas Wyatt and the Earl of Surrey. Both Surrey and Wyatt were considerably influenced by Italian poetry. Like the majority of the young noblemen of the day, they had in their youth travelled in Italy; and, on returning to England, had brought back with them an eager

desire to infuse the inspiration they had gained into the poetry of their native land. The new "courtly makers," as that quaint Elizabethan critic, Puttenham, calls them, "travelled into Italy and there tasted the sweet and stately measures and style of the Italian poesy," and came home filled with the zeal of "novices newly crept out of the schools of Dante, Ariosto, and Petrarch." Their poems were published for the first time in a collection of verse generally known as "Tottell's Miscellany." The full title is "Songs and Sonettes written by the ryght honourable Heury Howard, late earle of Surrey, and others." The publication of this volume of poetry was an important event in the literature of this country. It was a powerful stimulus inciting men to take a fresh interest in both the reading and writing of poetry. The influence of Chaucer had almost died away, or was evaporating in the wearisome verses of Lydgate and Hawes, or becoming an "instrument of reform" in the more energetic work of Skelton and Lyndsay. But it cannot be said that Surrey and Wyatt were particularly successful with the sonnet. They evidently recognised the almost insuperable difficulties of using the Italian form in the English language, but did not labour much to overcome them. Wyatt closely follows the Petrarchan arrangement; while Surrey, after continued experiments, finally arrived at the conclusion that the form best suited for the English language should consist of three quatrains and a couplet, a form afterwards used by Daniel for his "Sonnets to Delia," and by Shakspeare. The publication of the numerous miscellanies of love songs and sonnets may be said to commence with Sir Philip Sidney's sonnets to Stella in 1591. In 1592 came Daniel's sonnets to Delia, and Constable's sonnets to Diana; in 1593 Lodge's sonnets to Phillis, and Watson's "Tears of Fancy, or Love Disdained"; in 1594 Drayton's "Idea's Mirror, Amours in Quatorzain"; and in 1596 Spenser's "Amoretti or Sonnets." This list is by no means a complete one, but it contains the most notable names. After reading these numerous collections of Elizabethan sonnets, "stuck full of amorous fancies," it is an extremely difficult question to answer whether the passions they express were real or imaginary. Possibly in some cases they were the genuine articles of faith of an enraptured lover, but more frequently they were purely fictitious. We only know we possess a very charming collection of love sonnets, full of graceful and delicate conceits; and we should be singularly obtuse, nay, wickedly ungrateful, as lovers of poetry, if we evaded them solely because we could not satisfy our curiosity whether the beautiful ladies to whom they are addressed ever existed. Of course it must be understood that all sonnets produced at this time were not only "dallings with the innocence of love." On the contrary, we find many excellent sonnets on life and death and their inseparable joys and sorrows. Even your most amorous sonneteer was fain to dwell on other things occasionally. He couldn't always be asking his lady "to live with him and be his love." Like you and I, they heard the beating of the wings of the angels of Death; like St. Basil, they found that it was only in Paradise that roses ever grew without thorns. Still, most of the Elizabethan sonneteers took love and youth for their themes, and who will deny that a youthful poetry could occupy itself with more delightful subjects?

"The God of Love, ah! benedicite—  
How mighty and how great a lord is he."

As might naturally be expected, one of the sweetest and noblest of the Elizabethan poets—Edmund Spenser—was not slow to perceive the beauty and value of the new form of verse. He introduced several variations; but they cannot be considered, even as experiments, completely satisfactory. They rank among his least successful work. The earliest poems that the author of "The Faerie Queen" published under the name of sonnets were written in blank verse, which clearly proves that Spenser entertained, at that period of his career, a very loose idea of the actual nature and scope of the form. Eventually, after repeated experiments, he discarded the fourteen-line blank verse form, and produced one consisting of three quatrains and a couplet. This modification of the Italian and existing English moulds

seems to have given him special gratification, for he adopted it for his ambitious "Amoretti," a series of sonnets recording his progress in love for the lady to whom he was afterwards married. Yet the reading of them fails to convey any genuine and abiding pleasure. The handling is too intricate, the conceits so manifestly frigid and far-fetched, the prevalent tone so palpably artificial, the human interest curiously tame. The "well-languaged Daniel," when publishing his "Sonnets to Delia" in 1592, justly complained that "a greedy printer had published some of his sonnets along with those of Sir Philip Sidney." Daniel alluded to the volume of sonnets surreptitiously published under the general editorship of Thomas Nash in 1591, which contained Sidney's "Astrophel and Stella" and twenty-eight sonnets by Daniel, in addition to other poems by "Divers Noblemen and Gentlemen." A corrected and authentic edition of Sidney's sonnets appeared later in the same year. Nash's eulogy of Sidney is rather extravagant and not a little humorous. He apologises for commending a poet "the least syllable of whose name sounded in the ears of judgment is able to give the meanest line he writes a dowry of immortality. And he is unnecessarily rude to some of his contemporaries. 'Put out your rush candles, you poets and rhymers,' he peremptorily cries, 'and bequeath your crazed quatorzains to the chandlers, for, lo! here he cometh that hath broken your legs.' Sidney's sonnets are always interesting reading. They are distinguished by their beautiful thoughts and exquisite tenderness of language, and stand out prominently from much of the love versifying of the day by their striking originality. Sidney was no mere imitator, no 'pick-purse of another's wit.' Though the sonnets of Daniel do not possess the originality and sparkling grace that belong to the sonnets of Sidney, they are characterised by vigorous thought and a commanding and harmonious flow of language. The publication in 1592 of his 'Sonnets to Delia' helped considerably to the development of the English form. Samuel Daniel and Michael Drayton were the two men who actually prepared and made ready the splendid instrument on which, in a very short time, the greatest of all the Elizabethan poets, William Shakspeare, was to play such transcendently beautiful music. The first edition of Daniel's 'Sonnets to Delia' was prefaced by a prose dedication to the Countess of Pembroke, 'Sidney's sister, Pembroke's mother,' Daniel wishing 'to be graced by the countenance of your protection, whom the fortune of our time hath made the happy and judicial patroness of the muses (a glory hereditary to your house).' Daniel also wrote a dedicatory sonnet to the Countess in the second issue, calling her 'the wonder of these, glory of other times,' and asserting that the sonnets were 'her own, begotten by her hand.' Truly, 'Sidney's sister, Pembroke's mother' must have been a beautiful and gracious woman. Little is known of Henry Constable. He came of a Roman Catholic family, was educated at St. John's, Cambridge, and took his degree of B.A. in 1579. Owing to his activity in the interests of his religion, he was banished from England in 1595, and on returning, probably in 1602, was imprisoned in the Tower, and not released until 1604. In the 'Return from Parnassus' (1606), he is spoken of as if he were still alive, and in Bolton's 'Hypercritica' (1616), as if he had lately died. Constable was not a great poet, but his verse will always find a place in the hearts of those who are willing to be charmed by sweet ideas expressed in language 'aglow with the rapture of beauty.' For warmth of colour, power of imagination, and ardour of expression, Constable was greatly superior to Daniel. The sound of the verse rings out clearer, the imagery is not so ruthlessly forced, there is not 'a thinking too precisely,' a grave charge to bring against any poet. It is scarcely necessary to say that the love sonnets of Constable were written in 'the very hey-day of his blood.' The extravagance of youthful passion bubbles merrily and spontaneously in every line. Like most of us, Constable as he grew older became more sober and reasonable. Alas! it is a heavy price we have to pay for the somewhat doubtful privilege of being sober and reasonable. Mme. de Lafayette wrote to Menage, 'It costs dear to become reasonable, it costs us our youth.' Thomas



Lodge was born in London about the year of Elizabeth's accession to the throne. He was the son of a prosperous grocer, who became Lord Mayor in 1563. In 1573 Lodge was at Trinity College, Oxford. He was intended for the law, but soon drifted into literature. His parents seem to have regarded him as a wild and reckless youth, and never forgave him for his persistent love of poetry. His name is not mentioned in his father's will, and in his mother's will Lodge has his share left him on remaining what "a good student ought to be." Lodge's nature was too impetuous to permit him to spend much time in elaborating and polishing to the desired state of perfection such an intricate form of verse as the sonnet. Occasionally he opens well, but the conclusion is often lamentably disappointing. He is far more successful in his lyrical pieces, which are "full of young blood and tuneful impulse." They spring as naturally and as genuinely from the heart as the impulsive and perfectly melodious notes from the throat of blackbird or nightingale. Mr. Baker then proceeded to deal with Thomas Watson, the author of "The Passionate Century of Love" (1582), and of "The Tears of Fancy or Love Disdained" (1593), and concluded his paper with a criticism of Drayton, whom he regarded as the author of one of the finest sonnets in our language. Drayton was a year older than Shakspeare, and born in Warwickshire, which he celebrates in his "Polyolbion" as "that shire which we the heart of England well may call." Drayton was "noted for the respectability of his life, and distinguished by the ardour of his orthodox and patriotic sentiments." But he was no mean poet. His verse frequently lacks imaginative power, enthusiasm, and spontaneity, but several of his poems we could never allow ourselves to forget. Shall we ever tire of reading his "Nymphidia," that delightful and amusing story of the trials of Fairyland, the dainty and exquisite "Quest of Cynthia," the stirring and patriotic ode on "The Battle of Agincourt," which Mr. Swinburne fitly ranks with Campbell's "Battle of the Baltic." Drayton's first volume of verse, "The Harmonie of the Church," was published in his twenty-eighth year, and was dedicated to Lady Jane Devereux, of Merivale. He first made his appearance as a pastoral poet in 1593 with his "Idea: Shepherd's Garland; fashioned in Nine Eclogues." In 1594 he issued a collection of sonnets entitled "Idea's Mirror, Amours in Quatorzain," and the mythological tale of "Endymion and Phoebe." There are many points of resemblance between the sonnets of Drayton and Shakspeare; but apart from this, they are worth our appreciation for their inherent merits, their virile freshness, their chastened and appropriate language. One is inclined to believe that Drayton entertained a real passion for the lady whose graces he commemorates for the benefit of posterity. But he certainly never married her, for he died a bachelor at the age of sixty-eight.—An interesting discussion followed, which was opened by the chairman and continued by Mr. Arthur Dillon, Mr. Chambers, Mr. J. A. Jenkinson, Mr. W. H. Cowham, Mr. R. C. Hayward, and Mr. James Ernest Baker.

## FINE ART.

### ART BOOKS.

*The Little Passion of Albert Dürer.* With an Introduction by Austin Dobson. (Bell.) The "Little Passion" of Dürer is probably better known than any of his series of engravings on wood or copper. The original blocks (with the exception of two) found their way to the British Museum in 1839, and in 1844 the late Sir Henry Cole got permission to take electro-types of them. These have been used already in more than one edition of the "Little Passion," in this country, and a facsimile of the first Nuremberg edition without the text was published by George Hirth, of Munich, in 1884. A full but succinct account of the history of the work is contained in Mr. Dobson's Introduction, in which he fairly claims for the present issue the merit of corresponding more exactly with the second Nuremberg issue of 1511, i.e., the first edition with the text, than

any which has yet appeared in this country. The series is too well-known to need description. Though by no means the finest of Dürer's works of the class, it is characteristic and vigorous, and contains some noble designs, like The Entry of Christ into Jerusalem, the Cleansing of the Temple, Christ taken down from the Cross, and the impressive vignette of Christ as the Man of Sorrows (here printed—like Christ parting from his Mother—from a block engraved by C. T. Thompson in 1844, to replace the lost original). It is not to be expected that, after so much wear, these stereotypes from old and worm-eaten wood blocks of the sixteenth century can be recommended as worthy examples of Dürer or of the woodcutter he employed, but they are interesting and curious; while the introduction by Mr. Dobson is an excellent and trustworthy summary of the history of the "Little Passion," and the portrait of Dürer by himself, after the celebrated picture at Munich (or rather after a very excellent lithograph of that picture), add a special value to the book.

*Lead Work, Old and Ornamental, and for the most part English.* By W. R. Lethaby. With Illustrations. (Macmillans.) Mr. Lethaby has written a very interesting little book about an art which is extinct, we fear, beyond recovery. We employ lead still for coffins; but these coffins are plain and hidden from sight by polished oak cases. We have ceased to employ the metal for statues and fountains; and there is never a plumber who will ornament his pipes and gutters with rosettes and coats of arms. Here and there, in the garden of some old country house, we come across a Belvedere Apollo, or a Dying Gladiator, much bruised and out of shape, which tells of a time when the glories of Versailles and Marly were imitated in small by the English nobility. We have still Queen Anne's statue at Queen's Gate, and the sundial which has been transferred from Clement's Inn to the Temple; but it is only in imagination that we can restore the ranks of gilded statues that once adorned the gardens of Canons, the sumptuous, but, alas, ephemeral, palace of the Duke of Chandos at Edgware. Those who remember the equestrian statue of George I. that once occupied the centre of Leicester-square (which came from Canons) will not, perhaps, much regret that most if not all its old companions have gone to the melting-pot. In these days, when all old arts are being revived, it would be rash to prophesy that there is no future for lead as an artistic material; and in any case we may welcome this book by Mr. Lethaby, which gives us so many interesting facts so clearly and in so small a space.

*A Text-book of Elementary Designs.* By Richard G. Hatton. (Chapman & Hall.) As Mr. Hatton begins his book by saying that no one has a right to dictate principles of art or taste, we wonder that he has had the courage to publish it. As a text-book of elementary design, it necessarily consists of dictations of such principles. Nor do we agree with him that such principles are liable to be upset by the succeeding generation—at least, not if they are founded on ideas so elementary and generally received as those he has adopted. For the most part, at all events, we have no hesitation in subscribing to his articles of faith, and can recommend his volume as not only sound, but in no ordinary degree original and interesting. We can also commend his illustrations as generally apt and well chosen; but we fear that his Lion design (p. 104) is not a success, notwithstanding it expresses "the crouch, his mobile strength, and the vigour" of the animal. It is irritating and spotty; and in this case, as well as in others, it is clear that he loves his Ruskin "not wisely but too well."

*Drawing and Design: a Class Text-book for Beginners.* By Edward R. Taylor. (Macmillans.) The object of this little book is to stimulate the sense of design, by giving a course of lessons in which the ornament to be copied is based on the elementary lines of the letters of the alphabet as written in round-hand. There is much to be said in favour of this method, which makes use of the knowledge already acquired by the child. Calligraphy is the basis of Chinese and Japanese art; and though the formation of English letters does not demand so free a play of the hand and arm as is required by the Oriental scribe, there is a natural affinity between writing and drawing which may be cultivated with advantage to both arts in all countries.

### EGYPT EXPLORATION FUND.

THE TEMPLE OF HATASU AT DEIR EL BAHARI.

Luxor: March 16, 1891.

RAMADÂN and the hot weather have begun simultaneously; so the last wages were paid yesterday, the railway was taken up and stored, and all made safe for the summer season.

My forecast, published in a former letter, has proved fairly accurate: we have not been able to clear away entirely the huge mounds on the central terrace, but we have reduced their height everywhere by twenty feet, and on the western and northern side of the terrace have cut them away to the level of the pavement and rock. In the process of removing the upper slice, some hundreds of ostraka, demotic and Coptic, were found, besides more Gnostic (?) mummies similar to one mentioned in my former letter. Among the ostraka there appears to be parts of a library catalogue; but the great majority are letters and legal documents. Only one Greek potsherd has turned up, inscribed with moral reflections, headed *Ἀμενωντου ὑποθηκαι*. On the northern side of the terrace we have laid open in its entirety a fine colonnade, formerly buried under fallen mountain debris, and it now presents a very fine appearance. It has fifteen sixteen-sided columns, each fourteen feet eight inches high to the top of the abaci. A sandstone architrave rests only on the eight westernmost, and it appears certain that the eastern part of the structure was never finished. A wall of brilliantly white limestone is built against the mountain behind, and four vaulted chapels, uninscribed and perhaps unfinished, open out of it. Between and inside the columns exist at present a number of mud-brick chambers, which, when excavated, yielded Ramesside pottery and fragments of hieratic papyri, besides scarabs, beads, amulets, and bits of bronze. No ostraka nor any Coptic remains were found in them. These chambers are evidently of an early period, and possibly were dwellings of workmen of Ramesses II. engaged on a restoration of the Temple, and were never destroyed because the completion of this colonnade was not carried through. We have cleared also the hypostyle hall at the western end, which was entered by Mariette, but left full of rubbish. It is one of the best-preserved remains of antiquity in Egypt. The star-spangled ceiling rests on twelve sixteen-sided columns, over fifteen feet high: right and left are brightly-painted funerary niches, and the main walls show scenes still brilliant in colouring, the Queen and Thothmes III. offering to gods of the dead. A short staircase ascends at the back of the hall to a three-roomed chapel, on whose walls the Queen offers to Amen Ra and Anubis. As this hall is completely covered in, there is good hope that its paintings may be long preserved with their freshness little if at all impaired.

South of this hypostyle, and west of the main court of the central terrace, is a portico corre-

sponding in everything but excellence of workmanship, to the famous Pant portico on the south side of the central causeway. It is very much ruined; the square pillars are only complete at the broken end, and very few of the architrave blocks or roofing slates are in position. The number of these fallen masses of stone proved a great impediment to us, and we have been able this season only to clear the space between the western rank of pillars and the wall. By so doing we have laid bare a very interesting series of representations, concerning the preliminaries and circumstances of the birth of the Queen. Her mother, Ahmes, appears, conducted by several divinities to the presence of Amen, and the god appears to her in the guise of her husband, Thothmes I., as in those well-known scenes in the Luxor Temple, relating to the birth of Amenhotep III. Much restoration has been done on this wall by Rameses II.; but the fine portraits of Ahmes herself have escaped his hand, and remain admirable examples of XVIIIth Dynasty art, both in moulding and colouring. The inscriptions, though defaced, are fairly legible. Among the debris, which has lain since an early period on the court bounded by this portico, the hypostyle, and the colonnade, we have found most of our small objects of art in stone, ware, or paste. Not much statuary has been discovered; the best piece is the lower half of a kneeling statue of Sennmt, the architect of the temple; and a very fine portrait head in sycamore wood, on a part of a mummy case, is worthy of special mention. Amulets, figurines, rings, and scarabs, inscribed and uninscribed, have been discovered in considerable numbers; and in addition to countless separate beads, some fine necklaces of blue ware, still strung, with pendants attached, were found in the lowest layer of deposit. Papyrus has been unearthed, only in innumerable small fragments; the largest pieces have formed part of copies of the Book of the Dead.

The Temple at Deir el Bahari, as has been often remarked, is not built on a general plan, comparable to that of any other Egyptian temple. Several parts of it, however, taken by themselves, recall the conventional arrangement of peristyle court, hypostyle, and sanctuary. In fact, Deir el Bahari may be regarded as an aggregate of small temple-units. So on the central terrace we have the northern colonnade, answering to the usual peristyle, which leads to a hypostyle, out of which opens a sanctuary. As Thothmes I. and II. do not appear in any part of it, but only Hatasu and Thothmes III. associated, we may assume that it was built after the death of Thothmes II. and before the Queen-regent's rupture with her nephew, and was intended to be more particularly the funerary shrine of Hatasu herself and Thothmes III. It is apparent, however, that the original construction has been altered in this region, and we must wait until the whole terrace has been excavated before we can draw conclusions as to the architectural history of this part of the temple.

The reconstruction of the high altar of Harmachis on the upper terrace has been carried out successfully by Mr. John E. Newberry, nearly all the missing parts of the inscription having been found among the debris close at hand. The funerary chapel of Thothmes I. has been restored; and in digging out the space between the broken north wall of the altar chamber and the rock face we have found all the missing blocks belonging to a brilliantly-painted niche in the vestibule, and from them reconstructed it. Here (for once) Queen Hatasu appears in her male guise, unerased. The broken northern and western main walls have been built up again in part, to be completed if possible next season; and the crumbling cliff above has been shored up strongly with rough masonry. The northern end of the

terrace is therefore nearly finished, and the main work of next season must be the reconstruction of the niches in the west wall of the main hall of the upper terrace. The major part of the existing wall about them is of Coptic construction, and must be pulled down, in order that numerous sculptures, belonging to other walls in the temple, may be recovered; but in order that this may be done and the safety of the niches assured, the sliding cliff on the west must be shored up not less strongly than on the north, at great expense of money, time, and labour.

The artists have completed their plates of the Altar Chamber, the Hall of Offerings, and the Chapel of Thothmes I.; and these, together with drawings of the altar and the doors of the ebony shrine, discovered last season, will constitute the first fascicule of the complete publication of Deir el Bahari, proposed by the committee of the Fund. It is hoped also that, when the excavation is complete, it will be possible to deduce results bearing generally on Egyptian art. The quantity of relief-work of admirable quality, the variety and freshness of colouring, and the comprehensive find of objects in blue ware ought to afford material for valuable chapters on plastic, pictorial, and ceramic art in the period of the XVIIIth Dynasty.

D. G. HOGARTH.

#### NOTES ON ART AND ARCHAEOLOGY.

THE spring season of exhibitions is now at its height. Among those to open next week are the following: (1) the New English Art Club, at the Dudley Gallery, Piccadilly; (2) a series of drawings by Mr. F. Goodall, entitled "Life in the Valley of the Nile," at the Fine Art Society's, New Bond-street; (3) a collection of modern Dutch paintings, at the Goupil Gallery, Regent-street; (4) drawings in water-colour of Italian towns—Ferrara, Ravenna, Rimini, and San Marino—by Mr. Charles J. Watson, at Dunthorne's, Vigo-street; (5) pictures and sketches of "Life on the Dogger Bank," by Mr. Thomas M. Hemy, at the St. James's Gallery, King-street; (6) the thirtieth annual exhibition of cabinet pictures by British and foreign artists at McLean's Gallery, Haymarket; and (7) Prince Pierre Troubetzkoy's picture of "Mr. Gladstone in his Study in Downing-street, July, 1893," at Mr. Henry Graves's Gallery, Pall Mall.

MR. W. BISCOMBE GARDNER has engraved on wood the portrait of George Meredith after the painting just completed by Mr. G. F. Watts. This is the first time Mr. Meredith has given sittings to a painter; and no portrait of him, not even a photograph, is at present purchasable. The engraving will be published as a fine art plate, of which 600 impressions, signed by painter and engraver, will be issued in England. They will be ready for delivery on April 16, and Messrs. Elkin Mathews & John Lane are to publish them.

The third general meeting of the Society for the Promotion of Hellenic Studies will be held at 22, Albemarle-street, on Monday next, at 5 p.m., when Miss Jane Harrison will read a summary of Prof. Furtwängler's recently published views as to the Temples on the Acropolis at Athens, and a discussion will follow.

THE Marianne North Gallery at Kew was reopened this week. Under the advice of Sir Frederic Leighton it has been found necessary to give the pictures, after careful cleaning, a thin coat of varnish and to glaze them. Opportunity has been taken at the same time to repair and renovate the decoration of the gallery. A bust of Miss North, by Mr. Conrad Dressler, the gift of her sister, Mrs. Addington Symonds, has been placed in the inner room immediately facing the entrance.

THE March number of the *Illustrated Archaeologist* (Charles J. Clark) completes the first annual volume, and—we are glad to say—includes the index, which is but too commonly postponed until the first part of a new volume. Mr. Edward Lovett gives an account of neolithic implements, discovered in great abundance in a cave in Jersey; and he also describes a sort of stone bowl that is used to this day for playing on the roads in Lancashire. There is a good account, with numerous illustrations, of the Saxon church at Escomb, in Durham, which has recently been restored; and papers on the corporation plate of Wiltshire, pilgrims' signs or rather badges, and the carved bench-ends that used to be so common in West-country churches. Incidentally, we may mention that Prof. George Stephens gives his approval to the decipherment of the Yenisei inscriptions by Prof. Thomsen.

#### MUSIC.

##### MASSENET'S "THAÏS."

M. MASSENET is not only a most prolific composer, writing, on an average, a new opera every year, but no one knows better how to trim his sails to the changeful winds of popular favour. The success of MM. Gallet and Bruneau's rhythmical setting of M. Zola's "Le Rêve" and *L'Attaque du Moulin* has not been lost on M. Massenet, who, with the assistance of M. Gallet, has made a lyrical comedy, in three acts and seven tableaux, out of one of M. Anatole France's most charming *nouvelles*.

M. Gallet has discarded the conventional libretto form, and written what the erudite Belgian, M. Gevaert, calls a "poème mélodique," in rhythmical prose, something akin to our blank verse. There is nothing new in this, for Berlioz had the same idea forty years ago. To add to the scenic and other attractions of the new opera, Miss Sibyl Sanderson, the American singer, and M. Massenet's favourite prima-donna, has been specially engaged for the title part.

The first scene takes place in the Thebaid. Twelve anchorites are partaking of a frugal evening repast when their hymn of thanksgiving is interrupted by the arrival of Brother Athanaël (Paphnuc in the original story), who has just returned from Alexandria. He relates the incidents of his journey to his brethren, and tells how scandalised he was at the immorality of the inhabitants of the city, utterly given over to the worship of Venus in the person of Thaïs, the dancer. He then lies down to sleep, and in a dream (tableau ii.) sees Thaïs dancing before an enraptured audience. On awakening, he feels more than ever convinced that it is his duty to return to Alexandria and convert this new Magdalen. So, regardless of the warnings of older and wiser brethren, he departs. The music of these first two tableaux offers a combination of the sacred and profane, such as the composer of "Marie Madeleine" and "Manon" delights in; but originality of inspiration is utterly wanting.

Between the second and third tableaux the orchestra plays a symphony descriptive of the excitement of the city of Alexandria: a very spirited piece of programme-music, through which runs a chromatic theme played by the string instruments, interrupted at times by the sharp call of trumpets, which is very suggestive of the opening scene of the third act of the "Valkyrie." The curtain then rises on a beautiful piece of scenic art—a terrace overlooking the Mediterranean, where Athanaël meets a friend of former days, Nicias, an amiable Sybarite, who promises to assist him in his mission. The holy man, greatly against his will, is attired in festive robes by two beautiful attendants, and introduced to Thaïs,

who has come to sup with Nicias. The scene is charming; and when Miss Sibyl Sanderson makes her appearance most splendidly, though lightly, attired, accompanied by a merry troop of dancers and fair slaves to the strains of festive music, the audience easily realise the seductive charm that Thais exercises over the inhabitants of Alexandria. But Athanaël, regardless of the mocking laughter of Nicias and his guests, urges Thais to repent, and calls upon her to abandon her career of sin, whereupon she only laughs at him and bids him come and convert her in her own palace. The music of this tableau, though containing reminiscences of previous works by the composer, is so cleverly arranged, familiar *motifs* being cunningly blended with novel conceits, that the critic is silenced. The charming nocturne, "Nous nous sommes aimés toute une semaine," and the appeal that Thais, whose life-dream is love, addresses to Athanaël when he upbraids her for her sinful life, "Qui te fait si sévère," with its exquisitely modulated violin and flute accompaniment, are equal to the best passages in "Manon."

Another symphony descriptive of the loves of Aphrodite and the young Syrian god Adonis precedes the second act, which takes place in the boudoir of Thais, whose delivery of the voluptuous aria, "Vénus enchantement de l'ombre, dis-moi que je suis belle et que je serai belle éternellement," is exquisite. Athanaël makes his appearance, and is on the point of yielding to the fascination of the enchantress when the Spirit comes to his rescue; and, in an outburst of holy indignation, he anathematises carnal love and threatens Thais with fearful retribution if she does not repent, abandon all, and follow him to a monastery. He then leaves, saying he will wait for her until daybreak.

The next scene, outside Thais's palace, is preceded by a meditation which depicts the transfiguration which has come over Thais at the recollection of Athanaël's words. The leading *motif* is an effective andante religioso for the violin solo, accompanied by harps. Athanaël, being asleep, is on the steps outside, when the now penitent Thais bids him conduct her to the convent, where she will end her days in prayer. After narrowly escaping death by stoning at the hands of the populace, indignant at the loss of their favourite, Athanaël and Thais depart. We next find the anchorite once more among his brethren, but the recollection of the beauty of his fair proselyte haunts him day and night. In a dream (the ballet) he is visited by the Seven Spirits of Temptation led by Perdition (represented by the charming, fleet-footed Mlle. Rosita Mauri); he becomes the centre of a wild bacchanal dance, in the midst of which suddenly appears the image of Thais on her death-bed. Athanaël awakes and rushes off to the convent, in the garden of which, in the next and last tableau, we see Thais surrounded by nuns praying for her. Athanaël's passionate avowal of his love and Thais' pious exhortations in reply remind one, as regards both the dramatic situation and the music, of the last act of "Manon." Thais dies in peace, while Athanaël, with a wild cry of disappointed passion, falls to the ground.

"Thais," taken altogether, will not add to M. Massenet's reputation as a composer. The score contains many charming pages; but reminiscences of previous works are far too frequent, notwithstanding the ability shown by the composer in transposing and modifying the original ideas. We have the right to expect more originality and freshness of inspiration from the composer of "Le Roi de Lahore" and "Werther." The ballet, generally a strong point at the Grand Opera, is sadly deficient in taste and melody; the gnomes, evil spirits, dryads, and fauns are badly got up, their dances

are wanting in grace; the music is noisy; and the general effect is far from pleasing, either to the eye or the ear. Miss Sibyl Sanderson is in every respect a most attractive Thais, and her delivery of the music of the third, fourth, and last tableaux is perfect. M. Delmas, in the difficult part of Athanaël, maintained the reputation he has acquired by his masterly rendering of Wagner's King Wotan, while M. Vaguet's tenor voice did full justice to the light and pretty music written for the part of Nicias. CECIL NICHOLSON.

#### OBITUARY.

SIR ROBERT PRESCOTT STEWART.

THE sudden death of Sir Robert Prescott Stewart on Easter Eve has left a blank in the musical profession of the Irish metropolis that will be very difficult to fill. Whether as professor in the University, as undisputed head of cultured musicians in Dublin, or as one of the most accomplished organists in the three kingdoms, his loss will be severely felt; but independently of his professional life and work, there is the sudden extinction of an almost unique personality in the man, which in the hearts of a multitude of devoted friends can never be replaced.

His father was librarian to the King's Inns; and from him Robert Stewart inherited his musical capacity, and with that no small share of literary talent, which he turned to good account in his lectures at Dublin University. Some of these had a large circulation when published, the proceeds being devoted to the erection of memorial windows in the cathedral to his gifted predecessors, Sir John Stevenson and Michael Balfe.

Stewart's musical endowment was of a still higher order, and his precocity was very remarkable. From being a chorister at Christ Church Cathedral, he became deputy-organist at the age of sixteen, and two years later was appointed organist in chief, at the same time being chosen by the Provost and Fellows of Trinity to fill a similar post in the college chapel. This was in 1843; and he retained his offices and fulfilled their duties with increasing distinction and success to the very end of his life. Besides these, he was chief organist at St. Patrick's cathedral for some twenty years; and only so lately as Good Friday he for the last time conducted the choral services in these places of worship, where for half a century devout congregations had listened to the strains of soul-stirring sacred music, drawn by his skilful hands from the pealing organ with a power and pathos rarely equalled. Sir R. Stewart's talent as an organist became more widely known after his first visit to England in 1851, when he performed some of Bach's great Fugues at the Hyde Park Exhibition. He afterwards visited Manchester, and in later years became acquainted with the leading organ-players in France and Germany.

His strongest point was his improvisation, an almost perished art. The writer remembers the splendid treatment of Handel's "See the conquering hero" on the Christ Church organ, played with wonderful originality and brilliant variations by Stewart, on being informed that Lord Gough was in the cathedral, at the time of that great general's first visit to Ireland. And only a few Sundays ago some friends of the writer heard from "the vanished hand" a most masterly development of the "Ein feste Burg," which one of these around the organist had suggested at the moment for the concluding voluntary. Sir John Stainer (in a recent communication) congratulates himself on having heard Stewart improvise, and records that he had listened to him with great delight. His musical memory was prodigious, of which the writer has

known many remarkable proofs. His capacity in this respect may be likened to that of the elephant's trunk—nothing was too great or too small to be laid hold of, an old song, a forgotten ballad, some new ditty of the day, or an obscure quartet out of opera or oratorio. He was at home in all, and that not merely to play or accompany them, but he would sit down there and then, and write the piece out, and in full score, too, if the orchestration was required.

As a composer, Stewart cannot be put in the first rank, except in his cathedral services, which occupy a high place in musical estimation. Some of his glees and part songs, moreover, are admirable. His last Cantata, written to an Ode by Prof. Armstrong, of Cork, for the tercentenary of the University of Dublin in 1892, is an excellent work, and its orchestration and fine choral effects were much admired by Dr. C. Hubert Parry, who, with Sir John Stainer and other eminent musicians, was present on that memorable occasion. The writer first knew the lamented composer in 1847, when he succeeded Mr. Joseph Robinson as conductor of the University Choral Society, which, under Stewart's hands, grew from an infant's to a giant's stature. It is impossible to describe the magical power exercised on that body by the personal charm of their conductor—his *bonhomie*, his brightness, patience, and unfailing courtesy. Some of us older ones can recall (*non siccis oculis*) the fervour of our early love for music, and for that musician who then found a place in our hearts from which neither time nor distance nor new friends and occupations have ever dethroned him. Many of us, I dare say (the writer, certainly), may have been drawn aside too often from more serious studies by the siren charms of Melpomene and Polyhymnia; but yet, in the storm and stress of life, those chords have never ceased "to vibrate sweetest pleasures," even as the memory of one who has now passed away must in our hearts "thrill with deepest notes of woe."

O. J. VIGNOLES.

#### MUSIC NOTES.

THE performance of "Faust" at Drury Lane last week attracted an immense audience. Miss Pauline Jeran, who took the part of Marguerite at very short notice, achieved a legitimate success. Mr. O'Mara, as Faust, sang and acted fairly well. Mr. Harrison Brockbank was the Valentine; he has a sympathetic voice, and his acting was dignified. He certainly gives promise of good things. Mr. Hugh Chilvers, a new Mephistopheles, has a fine voice, but, possibly through nervousness, he exaggerated his part. Signor Seppilli conducted carefully, but the band was unpolished. The theatre was again crowded on Saturday evening when "Carmen" was given. Mlle. Olitzka acquitted herself well, on the whole, in the title-rôle; and Mr. R. Green, the Escamillo, sang well, and acted with spirit.

MISS BEATRICE FROST, the daughter of Mr. H. F. Frost, the well-known musical critic, made her first public appearance at the concert given on Wednesday at St. James's Hall for the benefit of the Metropolitan and City Police Orphanage. She sang "Selva Opaca" from "William Tell," and a light ballad, "Our Hearts are Together," by Lester Carew. Miss Frost's voice, though not fully developed, is of clear and essentially pleasing quality. She was favourably received. She is young, has studied with Mr. H. Klein, and with further study bids fair to become a successful vocalist and refined artist. The programme, in which Miss Ella Russell, Miss Alice Gomez, Messrs. Lloyd, Grover, Black, and Norman Salmond took part, was highly enjoyed. The excellent singing of the "Dilettante" Vocal Quartett deserves mention.



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April 7th, 1894.

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## LITERATURE.

## FRAGMENTS OF ITALIAN HISTORY.

*Guelphs and Ghibellines.* By Oscar Brown-ing. (Methuen.)

*The Dawn of Italian Independence.* By William Roscoe Thayer. (Boston and New York: Houghton, Mifflin & Co.)

*Venice.* By Horatio F. Brown. (Rivington & Percival.)

*Charles III. of Naples and Urban VI.* By St. Clair Baddeley. (Heinemann.)

UNDER the picturesque title of *Guelphs and Ghibellines*, Mr. Oscar Browning has published a short history of Italy from 1250 to 1409. The former date is that of the death of Frederick II., the beginning of the end of the Imperial supremacy in Italy; the latter is that of the judgment of the Council of Pisa, when the Reformation was almost in sight. The period that lies between these historic landmarks is thronged with incidents of high historical significance. It includes the last agony of the house of Hohenstauffen; the founding, indeed almost the whole history, of the Angevin dynasty of Naples; the coming and passing of Henry of Luxembourg; the rise and fall of the Scaligers; the all but royal predominance of the Visconti; the ruin of Genoa; the enslavement of Florence; the rising of Rienzi; the plague of the Black Death, and that worse plague of the Condottieri. Dante and Petrarch and Boccaccio; Giotto and his revelation; the new art and the new learning; the new language and the new warfare; all belong to this same period, which saw, besides, the beginning and almost the end of the Great Schism, the Papal Captivity and the return from Babylon. Adequately to chronicle a century and a half of such vast and various human effort, in a volume of one hundred and eighty pages, was obviously impossible. Mr. Browning has, of course, no space to show the various sides of doubtful guilt or innocence, to discuss the sufficiency of motive, to weigh the exact proportions of chance and design. He has often to deliver judgment without stating his grounds, to acquit or condemn without hinting at the evidence. Nevertheless, though his sketch is unquestionably faulty in details, in mass and outline, in broad lights and shadows, it is an admirable presentment. Neither is there much to complain of as regards accuracy, particularly if we bear in mind how curiously difficult it is to be quite sure of details, such as the exact day on which an epoch-making event has happened. Mr. Browning, for instance, states that the Sicilian Vespers occurred on Easter Monday, March 30, 1282. In this

he follows Sismondi; but Milman, following Villani, gives the day as Easter Tuesday; while Hallam accepts the vigil of Easter, apparently from Giannone. It is, however, only right to mention that there are a few errors in dates (the printers are probably responsible) which ought to be set right in a second edition. Thus, Lewis of Hungary, who died in 1382, is described as having descended into Italy with his army in 1390. Charles of Durazzo, the nephew of the man executed by Lewis, is made to accede to the Hungarian throne in 1396, and his death is given as happening in February, 1296, when the dates should be 1385 and 1386. There are also a few slips in the text. The statement, for instance, that, on the night of Andrew's murder, he and Catherine—meaning Catherine of Valois—were sleeping together at the convent of Murrano, is a libel on that elderly lady. It was from the young Queen Joanna's side that the prince was called by his murderers or their accomplice—a fact much insisted on as proof of her guilt. We own that we think that Mr. Browning takes a wrong view of Joanna's conduct; and it is scarcely fair to quote Lewis of Hungary's letter about her "inordinata vita praeferita," without adding that all the evidence goes to show that the charge of immorality was without foundation. This lady threatens to become a sort of Mary Queen of Scots for Italy, where she has been of late years much discussed. Nothing, however, has been produced to throw a doubt on Hallam's luminous judgment of her case, which amounts to a verdict of not proven as to the murder, and not guilty on the other counts. So, too, Mr. Browning's assertion that there is no reason to suppose that Charles of Durazzo (whom the victim's brother subsequently hanged for the murder) was privy to it, is at least open to question. A still more unaccountable statement is that King John of Bohemia, the son of the Emperor Henry VII., was taken prisoner at Crécy. A King John (of France) was taken prisoner by the Black Prince at Maupertuis; but that the author has confused the two is not credible. The story of John of Bohemia is familiar. He was almost blind, and, desiring to strike a blow for his French friends, asked two of his knights to lead him against the English. This they did, interlacing their horses' bridles, and galloping together into the thick of the fight, all three were slain.

One question we must allow ourselves to ask before quitting Mr. Browning's book. In it condensation has necessarily been carried to the utmost limits of the bearable. It has been skilfully done; but the result is a sort of historical pemmican, painfully nutritious, though we admit good in flavour. Unless the mental digestion of the average historical student has had in these latter days a great accession of assimilative force, it is difficult to believe that such products can be a wholesome educational diet.

Though Mr. Roscoe Thayer calls his book *The Dawn of Italian Independence*, it really deals with the dark hour that comes before the dawn. It is the history of the interval between the Congress of Vienna in

1814 and the surrender of Venice after the shortlived dictatorship of Daniel Manin. It was outwardly a period of gloom and silence, broken only by futile and disastrous explosions. Yet, in Italy, as well as in other parts of Europe, during this distressful time, the soil was being prepared and the seed was being sown, and the harvest is Modern Europe. Monarchical France has brought forth the Republic, oligarchic England has become a democracy, Germany and Italy have become nations. But while, in other countries, change has been the result of more or less regular development, in Italy it came with a suddenness that took away men's breath. After Solferino the old order simply collapsed. And this was the case not only in Lombardy, where the Austrian Government (though for an alien government not an unjust or cruel one) had, just because it was irremediably alien, no root in the esteem or confidence of the governed, but in Tuscany and Modena, and most of all in the two Sicilies and the Romagna, where the rulers were Italians. The history of the thirty-five years following the Congress of Vienna provides the explanation of this remarkable phenomenon. Perhaps it is a pity that it should have been written by so bitter a partisan of the cause which we believe to be right, but perhaps the convincing character of his narrative is partly due to this very fact. The belief in the hopelessness of constitutional reform, which, in 1859, prevailed among all intelligent Italians not bound to the old régime by ties of self-interest, did not grow up in an hour. Nothing but reiteration, repeated treacheries of princes, numberless cruelties of the executive, oppression in many forms, continued day by day and year after year, could have brought home the fact to the average Italian. Mr. Thayer has set forth this process, at least in its salient details. His work is so good that one feels indignant that it is not better. He certainly tells a story brilliantly, and, in the main, his views on crucial events are sound. With his sketch of 1820, and the events before and after Laibach, of the troubles that arose ten years later, and those which led up to Novara, we have no quarrel. His portraits of Charles Albert, the Italian Hamlet, of Metternich, the lay Hildebrand, of Pius IX., "the peerless benefactor, from whom all good gifts were possible," even of de Lesseps, with his comical outbursts of passion, are extraordinarily graphic. Where he fails is in his habit of treating state policy as if it were a very simple business, in which any man of good sense and right feeling must necessarily succeed. Hence come all kinds of divagations: attacks on England and France for not intervening to save Venice from bombardment; comparisons of le père Radetzky and of Oudinot with Genseric and Attila; tirades against diplomacy as "the art of ruling by chicanery"; and similar disfiguring puerilities. Again, the preliminary sketch of the ten centuries or so that precede the period chronicled, though excellently put together, is marred by a good many errors. Nor are they, we fear, mere slips in the ordinary sense of the



word. They seem to arise from the writer's overmastering passion for picturesque effect. When we speak of errors, we do not mean misprints, such as *barroccio* for "Carroccio," or *guacho* for "gaucho." Who does not suffer from "was uns alle bündigt," the bondage of the printer? It is the sacrifice of truth to picturesqueness that we complain of. Mirabeau did not "fling down defiance to the king's messenger in the Tennis Court," but in the Salle des Menus. Nor did Odoacer "unite the Peninsula of Italy in his Ostrogothic kingdom," for he united nothing, and his was a Skyrrian or Herulian kingdom. Nor did France in the fifteenth century "defeat her most dangerous vassal," the Duke of Burgundy. It was to the Swiss republicans, not to the French king, that he lost "Gut und Muth und Blut." A word, too, must be said about Mr. Thayer's literary style. He is very eloquent, and can spin a phrase with the best. When, for instance, he says that Dante in choosing to write the *Divina Commedia* in Italian "gave a patent of nobility to every modern language," the thought is true, and the expression is suggestive. Again, in his description of the slow ferment of liberty, which between 1830 and 1848 kept the autocrats anxious, his phrase, "Not a few turbulent men but a great thought was their adversary," is worthy of his countryman, Emerson. At times, however, the desire to be striking makes him write very strangely. His reference to Metternich as having "at Cracow frontlessly violated the treaty of Vienna" is an example of this strangeness; while his comparison of de Sauget liberating the Sicilian convicts to "a cuttlefish covering his retreat in a murk of sepia" is so infelicitous as to excite a smile. But we hardly know what to do when we read that "the perjured Neapolitan king tarried in Florence while the Austrians went down and *squelched* the patriotic army." The flavour of modern slang certainly goes very ill with the old-fashioned sobriety of the rest of the sentence.

Mr. Horatio Brown's *Venice* is conceived in the spirit of the annalists of fifty years ago, but he makes abundant use of the modern authorities, particularly Romanin's *Storia documentata di Venezia*. He briefly sets forth the doings of the Republic, almost decade by decade, from the first election of Tribunes by the fourteen island townships, down to the time when the last Doge, at the bidding of General Bonaparte, bade his servant take away the ducal bonnet, "Tole questo, no la dopero piu." Perhaps he is most happy in depicting the first developments of her corporate life, and he brings out with excellent emphasis that singular note of early Venetian character, the instinct which checked every attempt to make the Dogeship hereditary. But the irony of fate doomed the people who declared that "they did not come to the lagoon to live under a Lord," to sink into the submissive subjects of all the grandi whose names were in the Libro d'Oro. Of course the Venice that the world knows best is the Venice of the decadence, what Mr. Brown calls "the Venice of Francesco Foscari, the Venice of the Ambassadors,

the Venice of Paoli Sarpi." But the Venice that is most wonderful is the Venice that repelled the Frank invaders, the subject of the Eastern Caesar, and later his conqueror, the Venice of Enrico Dandolo, and of the Zenos. Mr. Brown writes with the immense advantage of one who knows the material Venice *au fond*; and his knowledge is of unique importance in regard to a place which alone of the great cities of Europe can boast that she has never been stormed, or burnt, or ruined by an invader, not a stone of whose palaces, not a brick of whose quays has been overturned by the hand of the alien. This made her final decay all the more sad to look on, though it helped to hide the malignant disease of which she was dying. Mr. Brown's picture of the moribund Venice of the eighteenth century is as excellent as any part of his useful and unpretentious book.

*Charles III. of Naples and Urban VI.* is a sequel to the volume on Queen Joanna published last year. Both are scholarly monographs, showing considerable research, beautifully printed, and containing interesting architectural illustrations. In his later book, Mr. St. Clair Baddeley is, we are glad to note, crisper and less rhetorical in style than formerly, though he still has hardly taken sufficiently to heart the truth of Flaubert's paradox, that the adjective is the natural enemy of the noun. Charles Duke of Durazzo, King Charles III. of Naples, the conqueror of his benefactress Joanna, and who, like her, fell by the hand of the assassin, is not a particularly sympathetic character. But though he was himself suspected of a useful murder, his character, unlike hers, has neither been bitterly assailed nor has it found passionate defenders. His career, however, abounds with knotty points, which give full scope to Mr. St. Clair Baddeley's passion for elucidation; and in nearly every case we find his reasoning just, though he acquits King Charles III. of the murder of Joanna and Joanna of the murder of Andrew. Even in his dealing with Urban VI., one of the most odious tyrants that ever dishonoured the throne of St. Peter, one must applaud the author's fairness in insisting on his savage hero's total freedom from small vices.

The appended essay on Cecco d'Ascoli, the friend of Dante, poet, physician, astrologer, and professor of philosophy, is a study of one of those complex characters in which Italy was so fertile. He belongs to an earlier period than Charles and Urban, his career ending in 1327, when he was burnt in Tuscany as an astrologer or wizard, which he seems to have believed himself to be. The populace certainly shared this belief; for it is recorded that on the day of his execution Florence turned out *en masse* to see if so famous a stregone would burn, or whether the evil spirits would come and rescue him. His contributions to philosophy and medicine were unimportant; and as to his poetry, though it was taken seriously by his contemporaries, probably the verdict of the biographer of Petrarch is just, "S'il n'ôtait pas plus sorcier que poète, on lui fit une grande injustice en le brûlant."

REGINALD HUGHES.

*Poems.* By Francis Thompson. (Elkin Mathews & John Lane.)

ONE of the main differences, it may be, between a poet and a postaster, the singer born and the singer manufactured, lies in the proportion of topical influence shown forth in their respective productions. The essentially and rightfully "minor" poet seems ever more or less (but generally more) the mere mirror of certain contemporary waves of thought or emotion, the sport of fashion and the glass of form. You could date his verses to a year, nay to a month even, by their tendencies no less than by their mannerisms; and, to be sure, it is better so, for when he strives to be individual and untrammelled the result is not often agreeable. The poet, on the other hand, bears no season's stamp, carries no company's banner, however dainty; his work has nothing in common with that of the modiste and the milliner; it is neither for to-day nor to-morrow, but for all time. Verse-making is a pleasant enough hobby, given sufficient facility and an adequate lack of humour: it pleases him that makes, and (sometimes) him that reads, while it should not be forgotten that verse is simply invaluable for "lightening up" the pages of periodicals, where it is often an excellent and inexpensive substitute for a tail-piece.

Minor poetry has perhaps been too much and too harshly decried of late. In the first place, it is a deep delight to its author while the singing-fit lasts; secondly, you are not compelled to peruse it when bad, while, when good, you may pick out the purple patches with complacency, if not rapture; and, lastly, what is excellent will surely live, what is worthless as indubitably die. "Time will show and the end declare," with the admirable sanity of natural forces, which is to perish and which shall survive, so that in reality all is for the best. The real poet, one must suppose, has some reward in the very quality of his work, the rhymester in the gratification of his harmless vanity; each should be moderately happy in his own way, for each may believe, as he will, that his odd unreasonable yearning after posthumous popularity will be fulfilled, and in this very immaterial issue neither can know disappointment. Which is yet another beneficent law of nature, and just as it should be. The ultimate destiny of their works is scarce likely to trouble the slumbers of either Shakspeare or Mr. Samuel Rogers; and in all probability both were equally blessed, from the practical point of view, while they lived and wrote.

However that may be, one is fain to believe that, even in the false perspective of the present time, a time necessarily of green judgments and hasty enthusiasms, it is possible, clearly if rarely, to discern some who stand, as it were, like the offspring of the gods lang syne, a head and shoulders above their fellows. To this delectable company Mr. Francis Thompson has been already, and with reason, declared to belong; and, indeed, there seems but little likelihood, unmomentous though the matter be, that posterity (if posterity read poetry at all) will not endorse this

verdict. Despite the blemishes on his work (and they are obvious enough in all conscience), it stands plainly confessed for him who runs to recognise as the output of a genius. Mr. Thompson is no "poet of fashion"; the fifteenth century might claim him almost as easily as this; the alternate perfection and clumsiness of his technic are entirely out of touch with the mild charms and mild defects of average contemporary verse. When he errs he errs so boldly, so badly, with such a perverse sincerity, so fine a show of wholeheartedness, as to extort (just as a high-spirited child, who deliberately chooses now and again to be recklessly perverse, may win) some measure of indulgence. Even at his ungainliest and his most wilful, Mr. Thompson sins still in the grand manner: with all his faults of rhythm and mistakes of metaphor he is never undignified; his sublime may now and then incline a little towards topheaviness, but cannot sink to the ridiculous. To misquote a commonplace of criticism, he has a few of the defects of some of his qualities. And his qualities are rare indeed. For sheer beauty of thought, phrase, and imagery, a great many of these poems could scarce be bettered: subtle with the fine subtlety of strength, remote yet intimate, austere and still sumptuous, fair with an unfamiliar excellence and sweet with an unearthly sweetness, this book is, as it were, the mystic rose of modern poetry—if you can call that modern which bears about it no sign or superscription of the times, and is even, here and there, tinged with medieval colour, like a sun-ray gleaming through an old stained-glass casement.

Several of the lyrics, and, most notably, "The Making of Viola," bring to mind some of those pictures painted on golden backgrounds by early Italian masters; "The Poppy," again, has something not all un-Swinburnian in its metrical effects; while the lines, "To my Godchild," beginning thus—

"This labouring, vast, Tellurian galleon,  
Riding at anchor off the orient sun,  
Had broken its cable, and stood out to space  
Down some froze Arctic of the aerial ways:  
And now, back warping from the inclement  
main,  
Its vaporous shroudage drenched with icy rain,  
It swung into its azure roads again;  
When, floated on the prosperous sun-gale, you  
Lit, a white halcyon auspice, mid our frozen  
crew"

are invested throughout with a classic splendour of language and metaphor, joined with an almost superhuman tenderness, that are perhaps the most prominent characteristics of Mr. Thompson's poetry.

Marvellously simple and suggestive is the poem called "Daisy"; it has, moreover, both light and atmosphere, no less than music and human sentiment, as this short excerpt shows:

"A berry red, a guileless look,  
A still word—strings of sand!  
And yet they made my wild, wild heart  
Fly down to her little hand.

"For standing artless as the air,  
And candid as the skies,  
She took the berries with her hand,  
And the love with her sweet eyes.

"The fairest things have fleetest end:  
Their scent survives their close,  
But the rose's scent is bitterness  
To him that loved the rose!

"She looked a little wistfully,  
Then went her sunshine way—  
The sea's eye had a mist on it,  
And the leaves fell from the day.

"She went her unremembering way,  
She went and left in me  
The pang of all the partings gone,  
And partings yet to be."

Of greater complexity, but none the less lovely, are "Before Her Portrait in Youth" and "Her Portrait." Few things in the book are more lyrically delightful than "A Carrier-Song"; but perhaps the most entirely perfect is "Dream-Tryst," which it were impossible to refrain from giving in its entirety:

"The breaths of kissing night and day  
Were mingled in the eastern Heaven:  
Throbbing with unheard melody  
Shook Lyra all its star-chord seven!  
When dusk shrank cold, and light trod shy,  
And dawn's grey eyes were troubled grey;  
And souls went palely up the sky,  
And mine to Lucidè.

"There was no change in her sweet eyes  
Since last I saw those sweet eyes shine;  
There was no change in her deep heart  
Since last that deep heart knocked at mine.  
Her eyes were clear, her eyes were Hope's,  
Wherein did ever come and go  
The sparkle of the fountain-drops  
From her sweet soul below.

"The chambers in the house of dreams  
Are fed with so divine an air  
That Time's hoar wings grow young therein,  
And they who walk there are most fair.  
I joyed for one, I joyed for her,  
Who with the Past meet girt about:  
Where our last kiss still warms the air,  
Nor can her eyes go out."

What an Aubade might not Mr. Thompson make, an he would! For here (to say nothing of the exquisite vein of sentiment) is the very breath of dawn, the silence, the dew: that illusion, so subtle, so infinitely hard to capture, is realised to the full. It is not too much to say that there are few better lyrics in the English language. Strange that on the very opposite page your eye is caught by such an ill-chosen simile as "an oubliette of God." Surely Mr. Thompson had not pictured to himself the inevitable associations connected with the word. However that may be, "God" and "oubliette" in the usual acceptation of these names should not be linked together. But Mr. Thompson is a poet of contrasts; and when his best is so fine, the rest can be of little importance. His stumbles and slips are hardly so deep, or so disastrous, as Browning's.

GRAHAM R. TOMSON.

*Seventy Years of Irish Life: being Anecdotes and Reminiscences.* By W. B. Le Fanu. (Edward Arnold.)

THE name of Le Fanu has long been associated with Irish fiction and Irish verse in the person of the author best known in England as the writer of *Uncle Silas*; and now his brother has published a first book, as an almost octogenarian author. It is so good a book that it should not be his last; but, at least, it is enough to ensure him a place among Irish authors. It is not an ephemeral collection of anecdotes and mis-

cellaneous reminiscences, such as abound just now; nor does it belong to that other tedious class of fashionable books, minute and unimportant autobiographies. Mr. Le Fanu has for "seventy years" been in many fortunate situations for the observation of Irish life, for meeting with men of note, for studying various matters of interest; and he has no common faculty for discerning just those things worth recording. His book is not a great work of art, but neither has it any affectations or pretences of being one: it is plain and straightforward, written with simplicity and ease. It keeps clear of vexed questions; indeed, so disconnected is the author from the political movements of a long lifetime, that the names of Davis and Mitchel are wrongly spelled—a thing hardly possible to any active follower or opponent of "Young Ireland," or to any student of the *Nation*. Even about matters as much social as political Mr. Le Fanu writes little: the one exception being a lively chapter upon his recollections of the Tithe War in 1831, and even that mainly from a picturesque and dramatic point of view. Son of a well-known Protestant clergyman in Dublin, afterwards Dean of Emly and a Limerick rector, Mr. Le Fanu writes of old Dublin, of days at Trinity, of country people and acquaintances, as of his experiences in later life, when an engineer or Commissioner of Public Works, with a good ear, eye, and memory for things striking and amusing. There is also a pleasant open-air freshness in his records of sport with rod or gun; and the peasant stories happily diversify those of the learned professions and public men.

Writing neither as Irish landlord nor as Irish "patriot," but as an Irish gentleman of an active profession and unpolitical office, Mr. Le Fanu sets before us an aspect of Irish life, common enough of course, but less familiar in books than others. There is plenty of stir and excitement in the book, but it is not passionate and turbulent: we have no typical scenes from "the good old times," of revelling squireens, hard riding and hard drinking: those times which died not so very long since. Nor do we find here the emotions and struggles of the popular movements, with their great poetry and their squalid prose. The book reminds us of an Ireland apart from all extremes: a normal Ireland of the professional upper classes, with no lack of Irish humour and geniality, but more English than other Irelands. A Carlyle would find it natural, that an Irishman busy over railways and other public utilities, in short, "doing work," should be more sober and clear-headed than your idle aristocrat or your starving peasant. That would be an idealising view of things. But certainly Mr. Le Fanu, in telling those scenes and anecdotes, simply and heartily, without political purpose, contrives unconsciously to put his reader into a good humour with Irish things, be he Nationalist or no. "In quietness and in confidence shall be your strength." There is no exaggeration nor condescension. We are sure that its writer would not call the Castle or the League "the curse and canker" of the country; he would attack, or defend, or take a middle

position, but always with strong reason, and without rhetorical excess of language. Remembering all that has happened in Ireland, and in England, and in the United States, since Catholic Emancipation, it is difficult not to wonder at, and to admire, a book upon that long and troubled time, so genial and so sane. It is not political; but the very face of Ireland, the talk in all Irish society, the public and private men of the day, the speech and thought of prominent men, have been steeped in politics; and one is surprised to find so little evidence of it in such a book. And, *experto crede*, a strong partisan may read it, without feeling angry at this passing by of such momentous matters; for what it recalls and records has an importance or an interest of its own. As a treasury of Irish stories, good sayings, and similar delights, this book has hardly a rival of its own kind.

There are many books dealing more minutely with the wit and humour of the country masses; but for the pleasantries and absurdities of other classes, there are few books of recent times so good. It happily embalms the characteristics of many "characters," such as once abounded in all university and cathedral cities, circuits and assize towns, clubs and other haunts of "the world," professional or lounging. "Characters," men say, are becoming rare: lack of leisure, the rush of affairs, make us all much alike, or we are growing ashamed of peculiarity. Dublin, to judge from a hundred books, lives and memoirs and the like, has been not inferior to Edinburgh in its wealth of wits and butts, oddities and eccentrics, humorists and mighty talkers. The perusal of many books abounding in anecdotes often leads to a grave suspicion of much that passes for historical truth. Anecdote, like folk-lore, has its problems of origin and distribution. Stories become attracted to the heroes of great stories, jests to the great jesters, epigrams and *bons mots* to the great masters of those arts. One knows that Sydney Smith and the late Mr. Jowett are renowned for many things said before they were born. But in less obvious cases the problem is complicated. Do strange incidents and witty sayings repeat themselves? Do they ever occur almost simultaneously in two places to two men? A mere difference in the telling of a story may be of no importance, and can cause no surprise. Thus, we are not distressed because Mr. Le Fanu tells the "halfpenny anecdote" about Dr. Barrett, the notorious don of Trinity, Dublin, differently from Lever in *Charles O'Malley*. But take this case. Archbishop Whately, says Mr. Le Fanu, used to tell of a beggar who followed him asking alms, to whom he said, "Go away; I never give anything to a beggar in the streets." The beggar replied, "And where would your reverence wish me to wait on you?" Bishop Wilberforce, in his diary, records that Archbishop Trench, of Dublin, told him the incident as happening to himself. To which Archbishop was the beggar's answer given? Whately coming first, one is inclined to say Whately; but Trench tells the story of himself to a witness, who promptly wrote it in his diary. Did

Mr. Le Fanu confuse Whately and Trench, or did Trench tell it of Whately, and Wilberforce mistake him? Or did it occur to both? It happens to be a matter of infinitesimal importance; but such doubts are far reaching, and go beyond their immediate cases. In another instance, Mr. Le Fanu writes that a story has been told of Sergeant Murphy, which "really happened to quite another man, a resident in Kerry, who dearly loved a lord." That story has certainly been told of "quite another" third man, who dearly loved a lord, but did not live in Kerry, Warron of *Ten Thousand a Year*. But for the most part Mr. Le Fanu's stories are as fresh and indubitable as they are delightful; he has no signs of Mandeville or Munchausen, nor any pardonable tricks of native blarney and extravagance. Among his best are stories of some once well-known Irish Catholic clergy, men of powerful character, and no less humorous than the great Franciscan Father Mathew, or the great Dominican Father Burke. And all are without the least spice of malice, such as often creeps into good stories.

Here and there it may be thought that a practical inexperience in the religion of the Irish majority makes a sort of barrier, which no goodwill on both sides can cross; it is certainly so in the beautiful Irish work of Miss Barlow and of Mr. Yeats. Apart from this, Mr. Le Fanu appears equally at home with Limerick labourers and with the Beef-steak Club, with any peasant humorist, and with Thackeray. Very welcome are the glimpses we have of his distinguished brother, whose works are not yet generally valued at their true worth. What, in spite of his protest, is called, with a depreciatory meaning, the "sensational" element in them, has overshadowed their less obvious features: few writers, except Hawthorne, have so subtly mingled a grotesque humour with a strange and pensive beauty. But Mr. Le Fanu's literary skill is remarkable also, though displayed so unpretentiously: his stories are not only excellent, but excellently told, with the genius of the true *raconteur*; and all his descriptions or reflections are happily and tersely expressed. His book, though delighting the reader, baffles its reviewer, who refrains from unfairly telling its best stories, while it presents no single important point for criticism. It is just a book of pleasant things well remembered and related, a good talk about an active and varied life, well written down. Very Irish, it is not too much so for any reader who has not that advantage. We can but congratulate the veteran novice upon his first book, with the heartiest thanks.

LIONEL JOHNSON.

*The Gelasian Sacramentary, Liber Sacramentorum Romanæ Ecclesiæ.* Edited, with Introduction, Critical Notes, and Appendix, by H. A. Wilson. With Two Facsimiles. (Oxford: Clarendon Press.)

THIS is a very valuable contribution to liturgical research. The work has been executed at the cost of great labour, and with a scholarly thoroughness worthy of

all praise. It may, in brief, be declared to supersede entirely all previous attempts to exhibit the text of the ancient Roman Sacramentary with which the name of Gelasius has been from an early date connected. Even those who have ready access to the works of Tommasi (or Muratori) and Gerbert will find that for the study of the Gelasian Sacramentary Mr. Wilson's work not only supplies a more trustworthy text, but saves an incredible amount of time and labour if an attempt at comparison be instituted.

The Vatican, Rheinau, and St. Gallen MSS., which are our most important sources, have been collated afresh for this edition; and certain other MSS. of less value from their fragmentary character or other reasons, preserved in the Bodleian, together with one in the library of Magdalen College, have in certain places been used as helps in determining the text, or by way of textual illustration. In fact, I think the truth is not overstated when I say that every source of information at present available has been examined, and put under contribution. Indeed, Mr. Wilson has treated the text of the Sacramentary with a scrupulous care that would not be unworthy of the treatment of Biblical texts. The fulness of the textual comment may be exemplified by two instances. The Canon Actionis (excluding post-communions) does not occupy quite three pages; these are illustrated by no less than eighty-nine notes exhibiting textual variations. The *Ordo de Sacris Ordinibus Benedicendis* extends to not quite two pages, while the notes are fifty-two in number.

The Vatican MS. (*Reginæ* 316) is naturally taken as affording the basis for the editor's work; but the text is emended, when necessary, from other sources. As each Missa or other section is supplied with elaborate textual notes, the reader can form his own opinion as to the soundness of the editor's judgment. In the vast majority of instances, there can be little question that the reading adopted is the true one. Here and there we may hesitate, or prefer an alternative; but even in these cases second thoughts will, I believe, often lead the student back to an acceptance of Mr. Wilson's determination.

A very useful feature of this work are the marginal references, which exhibit at a glance the principal texts in which each liturgical formula is to be found. And it is no small advantage to have here included not only what may be properly called "Gelasian" texts, but also references to the Leonine Sacramentary and to the Gallican and other early liturgical forms; while an indication is also given of the presence or absence of the formula in the Gregorian Sacramentary, which can be further seen at once *in situ* by the help of Mr. Wilson's earlier work, the *Classified Index to the Leonine, Gelasian, and Gregorian Sacramentaries according to the text of Muratori's "Liturgia Romana Vetus."* In a word, the comparison of early Western liturgies has been facilitated by the painstaking labour of the editor to an extent which is quite surprising, and the usefulness of the book is extended beyond the circle of those who



are engaged exclusively on the more remote antiquities of the Roman liturgy.

An Introduction of some sixty pages describes very fully the MS. sources, and deals with the problems arising from their comparison. The evidence for the Gelasian origin of the "Gelasian Sacramentary" is again reviewed, the editor, though expressing himself with rather more caution, being in substantial agreement with the results arrived at by M. Duchesne in his *Origines du Culte Chrétien*.

When a man sets before him a laborious task of a particular kind, and accomplishes it with singular success, it may seem unreasonable and ungracious to complain that he has not done more. But we cannot but express the hope that Mr. Wilson, having done so much, may be induced to go further, and give the world an explanatory commentary on the book, which, on the side of textual criticism, is so highly satisfactory. In scores, nay hundreds, of places (more especially in the rubrics), not only younger students, but those who have been long familiar with Muratori, would gladly welcome illustrative comment.

We must not omit to notice that an appendix to the volume exhibits the contents and arrangements of the parts of the Rheinau and St. Gallen Sacramentaries, together with marginal references to the places in Gerbert's *Monumenta Veteris Liturgiae Alemannicae* where the forms may be found. Very complete indices complete the work.

This notice, though inadequate, may serve to call attention to a liturgical work of the first importance.  
J. EDENBURGEN.

#### NEW NOVELS.

*The One Too Many.* By Mrs. Lynn Linton. In 3 vols. (Chatto & Windus.)

*A Grey Romance and other Stories.* By Mrs. Clifford, H. D. Traill, D. S. Meldrum, Gilbert Parker, Frederick Greenwood, Frank R. Stockton, W. Earl Hodgson, and Erskine Gower. (W. H. Allen.)

*The Romance of Shere Mote.* By Percy Hulburd. In 3 vols. (Bentley.)

*In an Orchard.* By Mrs. Macquoid. In 2 vols. (Bliss, Sands & Foster.)

*The Little Widow and other Episodes.* By William Tirebuck. (Osgood, McIlvaine & Co.)

*Mrs. Thorndale's Cousin.* By E. M. Bacot. (Fisher Unwin.)

*Her Angel Friend.* By Monica Tregarthen. (Digby, Long & Co.)

WHATEVER anyone may think about Mrs. Lynn Linton's books as novels, as expositions of manners, as criticisms of life, and so forth, he knows, if he is a critic, that in Mrs. Lynn Linton's hands he is always in the hands of a craftsman, and generally in those of an artist. We must confess that it is a considerable relief, after a course of the go-as-you-please exercises which seem to pass for works of fiction with the majority of writers, both old and new, to come across a book like *The One Too Many*. So far as general merits of writing, construction, and

not a few other things go, the supposititious (of course not real) critic could, as it seems to us, only say, "No; this is not *The One Too Many*; it is *The One-a-deuced-deal-Too-Few* just now." And this merit—which may be further allegorically phrased as the merit of basing a house, not on its chimneys, but on its foundation, and of building it, not with the very newest unbaked brick and the very latest untempered mortar, but with such materials as have been known to build good houses of old—makes us comparatively disinclined to notice anything that may seem a defect of detail. Defects of detail, however, are not exactly wanting. We are not much troubled by something which, as we have observed, has puzzled other reviewers, the fact that the two chief sets of characters—the tyrannical prig, Launcelot Brabazon with his victimised wife Moira, and the group of emancipated Girton girls, of whom one "mashes," as she would herself say, a policeman, another preaches suicide and pessimism generally, and a third permits Brabazon to pay her as much attention as his ancient and fish-like nature permits—draw, as satires, an apparently opposed moral. Fire and water draw an exceedingly opposed moral; and yet both exist, and it is well to impress on mankind the dangers of falling into either. The fault that we find with *The One Too Many* is that almost all its chief characters, after a fashion rather French than English, are pushed to the exaggeration of the type instead of being kept to the truth of the individual. Mrs. Lynn Linton is hardly likely to answer, as some of our novices answer their critics, "But I *knew* just such a priggish and venomous bully as Brabazon, just such a pretty, helpless idiot as Moira," and so forth; for she knows well enough that this is no defence. And she has certainly touched up her Girton group with too much white and red and black paint. Nevertheless, the book is distinctly amusing, and we have heard, among those who have read it, but one desire as to knowing how Effie Chegwin got on with the policeman.

"A Grey Romance" and its companions are, for the most part, written by very eminent hands; and their eminent handiwork is by no means unworthy of them. Mr. Greenwood's "Young Genius" is not so much a story as what somebody else has called a "faded photograph" of the life, or certain things in the life, of Shelley—a parable, in short; and few people, except those whom it hits, will deny that the parable hits hard. Mrs. Clifford's title-tale deals with a situation not new, but newly enough handled—the St. Martin's summer of love between an elderly couple. It has been observed of old by the uncomfortable that St. Martin has a habit of turning you without a moment's notice from summer into another season, wherein not merely the traditional half, but quite the whole, of his cloak would be required to keep you warm; and so it happens here. But Mrs. Clifford has given the better part to her own sex in a pardonable but slightly unfair manner. Her male being is a very poor creature. In enforcement of the irony of life (it will be observed that these stories do not "run cheerful"), Mr. Traill perhaps excels both

the writers we have mentioned in his "Two Proper Prides." The handling (to apply with exactness a phrase which has been ridiculously scattered about of late) is rather like Maupassant's; but it is still more like that of an elder and better balanced French writer, Charles de Bernard, supposing that Bernard had been able, as he too seldom was, to be tragic without being melodramatic. The way in which Maurice Gambier and Clara Mostyn, through "proper pride," evil fate, and the very officious aid of a kind friend, missed the happiness which might have been none the less keen because it would probably have been short, could not have been improved in the telling. Mr. Stockton has contributed a brief legend of a cheerfuller kind, which is not unworthy of the author of *The Schooner Merry Chanter*; Mr. Hodgson, a lively semi-political story, which we should have liked none the less if it had been a little less full of personal reference and allusion; and others, other good things. The literary *eranos* or picnic is sometimes too much of a feast of scraps: but not here.

Mr. Percy Hulburd has done a good deal to make us hold *The Romance of Shere Mote* cheap. He has written it, or a great deal of it, in a strained and pompous style, which does not attain grandeur or beauty. He indulges, without provocation, in the most wildly disputable propositions—as that a person who invested early and sold out in time at the South Sea Bubble period abstracted so much "of the national wealth." How was the nation richer or poorer by the mere transference of a certain sum from several of its foolish pockets to one of its wise ones? And, lastly, he has used for his principal strings the most threadbare cords of romance. The family of the Lusteds, with its ancestral crimes, its curse of madness, its wicked and boding carp in the moat, and all the rest of it, is not merely *archi-commu*, but never was very good stuff, and always required a master hand to make anything of it. Yet Mr. Hulburd's book is by no means a despicable book. His angelic heroine, Ancilla Peralta, who dwells amid, and escapes unharmed, the various weirds of the Lusteds, is really angelic without being at all mawkish; the strangely-crossed loves of Lord and Lady Akehurst (who live for a trifle of twenty years or so as man and wife without discovering that they are passionately fond of each other) are well done; and many of the minor scenes and characters are good. Even John Lusted, despite the fact that he bears the burden of an accumulated heap of trumpery—horse-taming and magnetic powers, vast strength, mysterious antecedents, unnatural enmity with his father, and half the other frippery of all the schools of the Black Veil and the Hand of Glory—has intervals of ease and nature. There is, no doubt, something in Mr. Percy Hulburd; but it has got to be put into shape and measure.

Mrs. Macquoid's equable and pleasing workmanship, and the singular facility with which she takes "French pictures in English chalk," are very well known, and have not often been better illustrated than by *In an*

*Orchard*. Whether the flighty, impulsive, capricious, but perfectly pure and sound-hearted Gabrielle, the heroine, who, in her brief married life, does not make the quite unmixt happiness of her husband, and who has vicissitudes afterwards, would be recognised by Frenchmen as an ideal French girl, we shall not undertake either to say or to deny. Nor shall we even hint affirmation or denial on the subject. But she is certainly human. And the excellence of the local colour in the scenes and characters grouped or sketched around her will escape no one.

We think that Mr. William Tirebuck would have done better if he had pitched his stories in a somewhat lower key. They are by no means destitute of power, either in invention or in execution; but there is rather a sense of strain in them, whether it is a strain of the pathetic, as in the title story, of the horrible, as in "*Hick Drew*," or of social satire, as in "*Tewkins's Two Wives*." It is possible, however, that this may be a mere personal impression, and that others, even if they feel it, may not dislike it. At any rate, Mr. Tirebuck's observation is certainly acute, and his plastic faculty in reproducing it not small.

As an example of the perfectly "quiet" novel of country life, *Mrs. Thorndale's Cousin* is not to be evil spoken of. It is not exciting; and perhaps even to those who recognise the not-exciting as a *genre* in novel writing which possesses quite as much legitimacy as the exciting, it may seem a very little to abuse its privilege. But it is not dull; and it is true.

We have striven in vain to find anything good-natured to say about *Her Angel Friend*, except that "*Monica Tregarthen*" is a very pretty name, and that the owner of it has apparently written with the most excellent intentions. But if the *other* Monica had written a book like this and asked her son's opinion of it, we fear that St. Augustine would have been put in a great strait.

GEORGE SAINTSBURY.

#### SOME AMERICAN BOOKS.

*The Builders of American Literature*. By Francis H. Underwood. (Gay & Bird.) The present volume treats of American authors born before the year 1826, and is to be followed by another which will enumerate and discuss the later writers. Of course the names of what may be termed the fathers of American literature appear here, but the forthcoming volume will deal with some well-known writers concerning whose merits considerable differences of opinion exist. Mr. Underwood's plan is to give, in each instance, a record of facts and a brief critical estimate. He does not aim at exhaustive treatment or even attempt a full bibliography. His purpose is simply to produce a trustworthy popular handbook. His critical estimates are usually judicious, and they indicate (as former works of his have also done) catholic sympathies. It is not everyone who could show such a friendly appreciation as he does of men in many respects so widely asunder as Lowell, Holmes, and Whitman. We are not sure that "melancholy" is the right word to apply to Hawthorne's writings. Hawthorne was a serious rather than a melancholy man, and this characteristic was reflected in his works. To Thoreau, Mr. Underwood does less

than justice, having, as it would seem, failed—as Lowell also failed—to discover his "secret." Persons who knew him intimately do not report that he was the self-absorbed, unsympathetic, and even envious person suggested by Mr. Underwood. Emerson, one of his nearest friends, found him very different from this. It was Emerson—not Hawthorne, as Mr. Underwood says—who described Thoreau as a person of "rare, tender, and absolute religion," a remark which, coming from Emerson, means that his nature was beneficent. Dr. Emerson, in his biographical sketch of his father, affirms that Thoreau "stood the severest test of friendship, having been once an inmate of Mr. Emerson's house for two years," and describes him as "a kindly and affectionate person especially to children," while with grown persons he had "tact and high courtesy, though with reserve." That, in the case of Lowell, Mr. Underwood should err somewhat in the other direction is not surprising. The author of "*The Biglow Papers*" was, we are told, "the best friend, the most charming companion, and one of the ablest and wisest of his generation"—a use of the perilous superlative which at once weakens the force of the judgment and lays it open to question. Among the best estimates in the book are those of Washington Irving and George William Curtis. Mr. Underwood does not undertake to discuss, or even to mention, all American writers born before 1826. He admits that often no clear line of division is possible between the authors chosen for his work and the authors who have been omitted. His line, such as it is, is undoubtedly zig-zag. He apologises—not without reason—for omitting, among others, Jones Very, John Weiss, and David A. Wasson. Others there are who certainly should not have been omitted—for example Charles Brockden Brown (whose novels may be, as Mr. Underwood incidentally remarks, "intensely disagreeable," but are undoubtedly, as he admits, "powerful"), Amos Bronson Alcott, George Ripley, and Horace Greeley. He would hardly have erred if he had included Dr. Lyman Beecher, Henry Ware, Jun., and Elizabeth Peabody, for his book contains names of less worth and fame than any of these. We think, too, the once popular Mrs. Sarah Payson Parton (Fanny Fern) was entitled to a place; and has Rufus Griswold—whose verdict, once upon a time, could make or mar a literary reputation—so fallen that he must have no place in a book which affords two pages to the worthy, but unimportant and practically forgotten, William Wirt?

*A New England Boyhood*. By Edward E. Hale. (Cassells.) While telling, in his pleasant way, of his own boyhood, Mr. Hale contrives to tell much about boyhood in general, in and around Boston, sixty or seventy years ago, and much also about the ways and customs of the period. His father was a civil engineer and editor of the *Boston Daily Advertiser*, and was reputed to be a fanatic on the subject of railways. "When it was thought crazy to talk about such things, he talked about the possibilities of a railroad westward." Mr. Hale cannot remember the time when there was not a little model railway in the house, which was shown to visitors that they might understand what was meant by a car running upon rails. "I can still," writes Mr. Hale, "see the sad incredulous look . . . with which some intelligent person listened kindly, and only in manner implied it was a pity that so intelligent a man should go crazy." The result of the elder Mr. Hale's "craziness" was that, immediately after the Liverpool and Manchester railway was opened, an engine called the "*Meteor*" was ordered from George Stephenson, for the Boston and Worcester Railroad, founded in 1831. Of course, we are

all so much wiser now that we can afford to laugh at our grandfathers, who doubted the possibility of rapid travelling by the aid of steam. In these days, a scheme needs only to be wild and fantastic enough to win a crowd of adherents. We will admit no limits to the power of machinery: it shall even serve to make mankind virtuous and happy when worked by politicians. In respect to scientific inventions, it must be admitted, the new wonders follow one another so rapidly that there is no time, even if there be the desire, to doubt. Machinery, however, does not make as good furniture as our grandfathers made without it. Mr. Hale uses chairs, tables, and sideboard in his house to-day, which are as good now as they were seventy years ago. Seventy years hence, collectors will surely look in vain for any perfect specimens of the furniture of our day. Referring to Old Boston, Mr. Hale mentions that it was paved with the round "cobble" stones still used in country towns; and he offers the suggestion, on the authority of an "accomplished friend," that the term "cobble" is derived from the lapstone used by the cobbler to stretch his leather—that, in short, it means cobbler's-stone! In the course of his narrative, Mr. Hale throws an interesting light on some of the Puritan survivals in New England. One such survival is a distaste for public worship on Sunday evening. The Puritan theory was that the family was the Church, and the father of each family a priest, qualified to conduct worship. Accordingly, he did conduct family worship each morning and evening; and "any proposal for an evening service anywhere else" than at home was regarded with mistrust, because it tended to break up that family worship "which was so essential to their plan." Evening public worship is, of course, common enough now in Boston; but, says Mr. Hale, "at this moment you will find, in old Boston families, the habit of going to visit one another on Sunday evening, but not of going to church. Where people go to church steadily on Sunday evening, you may generally guess they are not of old Boston blood." Puritanism is so often held responsible for the dreary Sabbatarianism which still finds champions, that it is worth while to note that in some parts of New England, in Puritan days, custom was more lax than now. The Sabbath ceased at sunset. Mr. Hale records that, at the house of his grandfather, "a stiff Calvinistic minister," the children watched for the sun to go down on a Sunday afternoon, and then brought out their "little cannons and fired a *feu de joie* in honour of its departure." Then, for the remainder of the evening, they played "*Blind Man's Buff*." Even in Boston, Sunday evening "sacred" concerts came into vogue a good many years ago. The theatres there were, however, closed on Saturday evening as well as on Sunday, until enterprising managers defied the city and the State, and the law was altered to admit of Saturday evening performances. After gaining the right, Mr. Hale says, suggestively, "they generally found it more convenient to have the performances of Saturday in the afternoon"—one more instance that the surest way of preventing a thing is not always to forbid it. We must conclude with an anecdote of Mr. James Russell Lowell, having reference to the lecturing system. Some one asked Mr. Lowell whether he supposed the average audience of an interior town cared much for Beaumont and Fletcher. Mr. Lowell answered frankly, "I do not suppose they care for Beaumont and Fletcher at all. But I suppose they have heard of me and want to see me, and a good way to see me is to pay for my lecture, sit in front of me, and see and hear me for the hour in which I am reading something which interests me." Mr. Hale does not tell us—but it is true—that the boyhood here chronicled

was followed by a noble manhood. Will he not continue his story into those later years?

*Comic Tragedies.* Written by "Jo" and "Meg," and acted by "The Little Women." (Sampson Low.) Almost anything which relates to the Alcotts, especially to the author of *Little Women*, is interesting; and it was a happy thought on the part of "Meg"—the last survivor of that famous family—to reproduce these "Comic Tragedies." To the original writers and actors of them, they were far from being comic; but still, to them, they were tragedies only in a dramatic sense. They were sources of real enjoyment to the lonely children, thrown back so much on themselves for their pleasures. "After a long day of teaching, sewing, and 'helping mother,' the greatest delight of the girls was to transform themselves into queens, knights, and cavaliers of high degree, and ascend into a world of fancy and romance." Jo's "tragedy-loving soul delighted in the lurid parts"—villains, bandits, ghosts, while Meg preferred to be the tender maiden or the cavalier. "Amy was the fairy sprite, while Beth enacted the page or messenger when the scene required their aid." The character of the dramas is suggested in their titles: "Norna, or the Witch's Curse"; "The Captive of Castile, or the Moorish Maiden's Vow"; and so on. Jo and Meg were the authors, and also the principal actors, taking sometimes four or five parts each in a play. For the fact that there were only four actors available did not influence the authors to limit the number of characters represented. In the extravagance of language and the exaggerated situations these youthful dramas are funny enough. Yet they are not without tokens of genius also. But when we read them, knowing well the occasion and surroundings under which they were produced, there is too much pathos to make them seem comic. Perhaps it was all a good lesson in self-reliance for those young souls. Making "coloured cotton" into "Greek tunics," and "stars of tin sewed upon dark cambric" into "shining armour," by the aid of a fine imagination, gave the workers more benefit than any which ready prepared and handsome "properties" give to more fortune-favoured amateur actors. Yet surely childhood should not be all discipline, and the spirit of those Alcott girls was not necessarily the more noble, but only more visibly noble, because it was so severely exercised. And there is no sufficient reason why the joy of young lives—or, for the matter of that, the joy of any lives—should be sacrificed, just to convince the world of their worth.

*Customs and Fashions in Old New England.* By Alice Morse Earle. (David Nutt.) What child-life was in New England, long before the days of the Alcotts, is told in the first chapter of Mrs. Earle's pleasant book. It was not wholesome or in anyway enviable, and the children of to-day may well feel thankful for their happier condition. Among the Puritans, religion, or what passed as such, did its utmost to crush out the brightness which, in these days, is regarded as one of the charms of childhood. It was even careless of life, for infants were carried to church to be baptised, no matter how inclement the weather; so that, as Mrs. Earle says, a verdict of "Died of being Baptised" might have been often recorded with perfect truthfulness. Not much later in the children's lives, everything gloomy in the gloomy Puritan creed was set forth for their edification. We read how Phoebe Bartlett was "converted" before she was four years old, while poor little Jane Turell at the same age "could say the greater part of the Assembly's Catechism," and many of the Psalms. Cotton Mather took his daughter Katy into his study, when she was four years old, told her he was

to die shortly (which, indeed, he did not, but lived for thirty years afterwards), and "sett before her the sinful condition of her nature"; while Judge Sewell completely broke the spirit of his child Betty, by early and continually terrifying her about death and the judgment to come. That those who thus scarred the children's souls also whipped their bodies goes without the saying, and certain ingenious schoolmasters invented other modes of torture. We try to think well of those old Puritans by picturing them as sturdy champions of religion and of liberty; but, truth to tell, they were nothing of the kind. Hard and unsympathetic even to cruelty, their religion was too often a cloak for sensuality and greed. They left England to escape from tyranny and persecution; but so soon as they reached New England they began to tyrannise and persecute one another, and, after having robbed and dispossessed the rightful inhabitants, they enslaved and massacred them. They were inveterate busybodies and as infatuated as latter-day Socialists with the power of government, so that not only the children, but persons of every age and rank, were subjected to meddling and harsh regulations of their lives and habits. In the present work, as in a former one which was favourably reviewed in these columns, Mrs. Earle has given some fruits of her industrious investigation of Puritan records. The result is a clear picture of the kind of people these Puritans really were. Her narrative is made eminently readable by the bright humour with which she invests it, but it is good history, nevertheless.

*Noah Porter: A Memorial by Friends.* Edited by George S. Merriam. (Sampson Low.) Whatever may have been the character of the New England Puritans themselves, it is certain they have had some descendants remarkable for their excellence. Time and again the purified Puritans of New England have been the conscience of their country in times of peril: the upholders of the liberty, the justice, and the culture their forefathers understood so imperfectly. In Dr. Noah Porter we have a good example of this kind. He was not by any means a latitudinarian in his opinions; on the contrary, he was clearly and definitely a believer in the Christian faith. Yet he was a man whose just mind was capable of the broadest sympathy. When more dogmatic Christians—or shall we say persons less sure of the religion they professed than Porter was?—were insulting Theodore Parker and, having murder in their hearts, were praying he might die, Dr. Porter's criticism of his teaching, being inspired by a generous spirit, led to a warm friendship between the two men. Again, when Prof. Tyndall's famous Belfast address evoked an angry protest from outraged orthodoxy, Dr. Porter criticised it in the *New Englander* in such a way that Prof. Tyndall was constrained to write to the author:

"It is, as it could not fail to be, the production of a gentleman—very different in this respect from other utterances directed to a similar end nearer home. It is severe, but its severity does not lessen the respect or, if you will allow me to say it, the affection I have felt for you ever since I had the pleasure of meeting you at Yale."

Such affection seems to have been felt by others who came in contact with Dr. Porter, whether as pupils or as private friends. Forbearing, just, and with a perfect sweetness of disposition he not only made no enemies (a person of mere negative characteristics might achieve this), but he made all men and women who knew him friends. Thoreau somewhere notes how, in the world of matter, the water-lily—the "emblem of purity"—growing in stagnant

and muddy water, "bursts up so pure and fair to the eye, and so sweet to the scent, as if to show us what sweetness and purity reside in and can be extracted from the slime and muck of earth." As in the world of matter so in the world of man, it is marvellous to see how from Puritanism, with its spirit of hate, its modes of tyranny, and its taint of hypocrisy, such men as Noah Porter and Emerson (to name no others) have been evolved. It would seem as if, after all, evil really is "good in the making," and the contradictions which so puzzle us are apparent only and not real.

WALTER LEWIN.

#### NOTES AND NEWS.

THE Philosophical Remains of Prof. Croom Robertson, which Messrs. Williams & Norgate announce for early publication, have been edited by his old friend and teacher, Dr. Bain, of Aberdeen, who also contributes a memoir of the author. A feature of interest will be the narrative of Prof. Robertson's connexion with J. S. Mill and the women's suffrage movement, based principally on letters written by Mill.

FOR the volume of poems and verses by Helen, Lady Dufferin, which Mr. Murray will shortly issue, the Marquess of Dufferin and Ava has written a memoir, not only of his mother, but also of several other distinguished members of the Sheridan family.

MESSRS. LONGMANS & Co. will publish the Lectures on the Vedānta Philosophy which Prof. Max Müller lately delivered at the Royal Institution.

AN English translation of M. Jusserand's "L'Épopée de William Langland" will shortly be published by Mr. T. Fisher Unwin, under the title of *Piers Plowman*. The work will gain in interest by sundry additions in text and illustration, among the latter being Blake's quaint designs for the Book of Job.

MR. JOHN MURRAY will publish more than half a dozen biographies during the coming season. Besides the Life of Prof. Owen and the Autobiography of Sir William Gregory (which have already been announced), he has in the press: the Life and Correspondence of Sir Bartle Frere, by Mr. John Martineau; the Life and Correspondence of Dean Buckland, by his daughter, Mrs. Gordon; a Memoir of Bishop Harold Browne, by Dean Kitchin; and The Diaries and Correspondence of Sir Victor Brooke, with a chapter on his researches in natural history by Sir W. H. Flower, and a memoir by Mr. O. Leslie Stephen.

MESSRS. GEORGE PHILIP & SONS announce for publication this spring *Korea and the Sacred White Mountain*, being a brief account of a journey in Korea in 1891 by Capt. A. E. J. Cavendish, of the First Argyll and Sutherland Highlanders, together with a description of an ascent of the White Mountain by Capt. H. E. Gould Adams, R.A.

A WORK entitled *Muhammadan Dominion, Past and Present*, upon which Prof. Salmoné has been engaged for some time past, will, it is hoped, appear in the coming season. It will contain a critical study of the literature, history, character, and customs of the Arabic-speaking subjects of Turkey, and also treat of the government and condition of the country.

AN interesting experiment will shortly be made by Messrs. George Bell & Sons, with a blank verse play, entitled *The Cross of Sorrow*, by a new author, Mr. William Akerman. It may not be generally known that stage plays under the American Copyright Act are in the same position as musical compositions: that is to say it is considered probable they need



not be printed from plant manufactured in America. Should the test action now before the American courts—Novello, Ewer & Co. (representing the London music trade) v. Oliver Litson, of Boston—be decided in favour of the London house, the point may be looked upon as practically established. Messrs. Bell & Sons propose meanwhile to enter English-made copies of Mr. Akerman's play at Washington.

MESSRS. SWAN SONNENSCHNEIN & Co. have in the press a work on social evolution, by the anonymous author who is content to be known as "A Free Lance." It is mainly occupied with an attempt to trace the various economic and moral factors through which a natural evolution of society to a semi-Utopian state may be brought about. The author, while expressly repudiating Socialism, deals severely with all forms of selfish luxury and frivolity, and devotes much attention to typical illustrations drawn from the phenomena of everyday life.

MR. T. FISHER UNWIN will publish next week Mr. W. B. Yeats's idyl, in dramatic form, "The Land of Heart's Desire," which is being play at the Avenue Theatre. The *affiche* designed by Mr. Aubrey Beardsley will be reproduced as a frontispiece.

THE following works will shortly be published by the S. P. C. K.:—A second edition of Prof. Sayce's *The Higher Criticism and the Verdict of the Monuments*; *The Celtic Church in Scotland*, by Bishop Dowden, of Edinburgh; *Religion in Japan*—Shintoism, Buddhism, and Christianity, by the Rev. G. A. Cobbold; *The Story of a Melanesian Deacon*, translated by the Rev. D. R. H. Codrington; and, in the series of "Manuals of Health," *Notes on the Ventilation and Warming of Houses, Churches, and Schools*, by the late Dr. Ernest H. Jacob, of the Yorkshire College.

MESSRS. GAY & BIRD announce:—*Fallen Angels: a Disquisition upon Human Existence: an Attempt to Elucidate some of its Mysteries, especially those of Evil and Suffering, described as being by "One of Them"; Aldrich's Complete Poems*, with engraved portrait and illustrations; and *The Rulers of the Mediterranean*, by Mr. Richard Harding Davis, illustrated.

THE lecture on "The Law and Lawyers of Pickwick," recently delivered by Mr. Frank Lockwood, will shortly be published by the Roxburghe Press. Mr. Lockwood has sketched an original "Buzfuz" for the frontispiece.

MESSRS. MORISON BROTHERS, of Glasgow, will shortly publish, in their series of "Entertaining Literature," *Romantic Stories of our Scottish Towns*, by Mr. W. H. Davenport Adams, with illustrated cover by Mr. W. Ralston.

MESSRS. BLISS, SANDS & FOSTER announce a cheap edition of Mrs. Alec Tweedie's *A Winter Jaunt to Norway*, with a new preface.

MR. H. R. ALLENANCE announces a second edition of *Aunt Janet's Legacy to her Neices*, by Mrs. Bathgate, of Selkirk.

THE unpublished letter of Sir Walter Scott's that appeared in last Saturday's *National Observer* will be followed this week by an interesting one of Mary Russell Mitford, which also sees light for the first time.

AT the annual general meeting of the Royal Literary Fund, held last Wednesday, Lord Houghton was elected to the office of president, vacant by the death of the Earl of Derby. It was announced that the investments amount to £49,000, and that the grants last year were £3335. Seven historical and biographical authors received £505, five science and art authors £155, nine authors under the heading of classical and educational literature £1055; and the other grants were to four

authors of periodical literature, three writers on topography and travels, five essayists and tale writers, eight novelists, three poets, and ten miscellaneous writers. The anniversary dinner is to be held on Wednesday, April 25, at the Hôtel Métropole, with General Lord Roberts in the chair.

#### UNIVERSITY JOTTINGS.

AT an extraordinary meeting of Convocation of the University of London, held at Burlington House last Tuesday, to consider the report of the Royal Commission in favour of a teaching university, the following resolution was ultimately adopted, after a prolonged and somewhat heated discussion:

"That, with a view to the speedy and satisfactory reconstitution of the University, it is desirable to secure, if possible, the co-operation of the Senate and Convocation of the University; and that, with this object, Convocation refers the whole question of the reconstitution of the University to the Annual Committee, with power to nominate members to the Joint Consultative Committee of the Senate and Convocation."

DR. CARL BEZOLD, who has been for some years employed in the Assyrian department of the British Museum, has been appointed to the chair of oriental philology at Heidelberg, vacant by the resignation of Dr. R. E. Brinnow. Dr. Bezold has already left to take up his new duties; but we understand that he intends to spend some three months of every year in London, in order to finish his edition of certain cuneiform texts.

WE hear that Prof. H. A. Salmoné, of University and King's Colleges, is a candidate for the chair of Arabic at Cambridge, vacant by the death of Prof. Robertson Smith.

PROF. MACALISTER, of Cambridge, will deliver the third Robert Boyle Lecture before the Oxford Junior Scientific Club next term, his subject being "Some Morphological Lessons taught by Human Variations."

THE following has been added as an optional special subject in the school of modern history at Oxford: mediaeval Latin palaeography and diplomatic, to be studied with special reference to MSS. of English origin. For two or three years past, the university has had, in Mr. F. Madan, of the Bodleian, a reader in mediaeval palaeography.

PROF. SULLY is introducing a new feature into the philosophical teaching at University College, by giving a course of eight lectures on "Aesthetics." The lectures will be given on Mondays at 5 p.m., beginning on April 23. It may be remembered that Prof. Sully's first publication, *Sensation and Intuition*, was made up in part of essays on the aesthetic aspects of music and literature.

THE Catalogue of Books printed at or relating to the university, town, and county of Cambridge, begun by Messrs. Macmillan & Bowes in 1891, will be completed during the present month by the issue of Part C, 1801-1893, and Part D, Appendices—additions, MSS., maps, views, caricatures, &c.—and ninety-eight illustrations of printers' marks, initial letters, &c.

THE second portion of the late Mr. Buckley's library, which Messrs. Sotheby will be occupied during the whole of the next fortnight in selling, includes, as might have been expected, a large collection of Oxonianiana. Among these, perhaps the most valuable is the series of engraved plates to the *Oxford Almanac*, which goes back to 1696, and is continuous from 1723. As usual, Mr. Buckley had accumulated a number of duplicates. Next, we may mention the original MS. of Robert Burton's play, "Philosophaster," acted in the hall of Christ

Church in 1817, and unpublished except for the edition printed for the Roxburghe Club by Mr. Buckley himself. There is also a MS. collection of papers connected with the historical attempt of James II. to force a president upon Magdalen, which was formed at the time by a fellow of the college. Latin verses, sermons, and pamphlets of the seventeenth and eighteenth century are numerous, though not very interesting. One of them (lot 2787) contains the earliest engravings of the arms of the colleges. Coming down nearer to our own time, we notice the poem on "Pompeii," with which R. S. Hawker (of Morwenstow) won the Newdigate in 1827; and a set of the *Oxford and Cambridge Magazine* (1856), which was edited by Mr. William Morris, and contains several of his earliest pieces.

#### TRANSLATION.

EL-ASKRI.

(From the Arabic.)

SOLDIER, when I beheld you go,  
In conscious and apparent pride,  
Thro' crowded streets, 'mid women's woe,  
Glory your mistress, death your bride;—

Soldier, as I beheld you pass,  
You raised the trumpet, toss'd your head,  
And with wild fervour, thro' the brass,  
The rally from your lips was sped.

Oh! then such rapture shook my blood,  
Of pride and anguish, love and fear,  
As never maiden understood  
Except she held a soldier dear!

And from that hour I live bereft  
Of all in life that once was mine;  
For by that blast my heart was cleft,  
But, soldier, both the halves are thine!

GEORGE DOUGLAS.

#### MAGAZINES AND REVIEWS.

THE *Nineteenth Century* for April contains a sequel, by Prof. Cheyne, to Prof. Driver's article on Prof. Sayce and the Higher Criticism in last month's number. The writer points out that there is no theoretical distinction between moderate and advanced critics of the Old Testament, and that the monuments rightly used support all the best criticism of the present day. Prof. Sayce's book, therefore, need not be claimed as a valuable support of any one set of Biblical critics. It is also urged that Prof. Sayce's message is in the main only an imperfectly expounded truth—viz., that Old Testament critics, in spite of their abundant use of Assyriological and Egyptological material, have yet to become thoroughly at home in Assyrian and Egyptian antiquity. Prof. Sayce's treatment of the primitive traditions of the Israelites is criticised at some length as timid and hesitating. Due recognition is given to his outspokenness on the Book of Daniel, and regret expressed that he has not equally utilised his cuneiform lore on the subject of Jonah and his "whale." Critics have yet to become more archaeological, and archaeologists more archæal.

THE *Expositor* for April opens with a long and thoughtful article, by Prof. Harper, of Melbourne, on the Prophets and Sacrifice, moving in the direction of a new and more refined theory of the unity of Scripture, and criticising the "latest critical school." Mr. Rendall briefly discusses the name and character of the Galatians of St. Paul, and the date of the Epistle addressed to them. Dr. Bruce, in treating Rom. viii. 3, applies vigorous criticism to the theory of redemption by sacramental grace, which he does not regard as Pauline.

Prof. Ramsay concludes his elaborate and learned reply to Mr. Chase on points connected with the Acts of the Apostles, and increases our desire that he could restrain his perverid temper and broaden his historical criticism. He calls the present article an Epilogue; would that Sir J. W. Dawson could reach the epilogue to his own scarcely tolerable papers on the Mosaic books! Mr. Chase notices a significant piece of evidence as to an important reading of Codex Bezae in Acts i. 2.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- BERTHELET, G. Muss der Papst e. Italiener sein? Das Italienertum der Päpste, seine Ursachen u. seine Wirkgn. Leipzig: Renger. 2 M. 50 Pf.  
 CARL, V. OESTERREICH, Erzherzog, ausgewählte Schriften. Hrg. im Auftrage seiner Söhne. Wien: Braumüller. 12 M.  
 DUBOIS, Félix. Le péril anarchiste. Paris: Flammarion. 3 fr. 50 c.  
 FROMM, E. Immanuel Kant u. die preussische Censur. Nebst kleineren Beiträgen zur Lebensgeschichte Kants. Hamburg: Voss. 2 M.  
 HÖBES, E. Eichendorffs Jugenddichtungen. Berlin: Vogt. 1 M. 50 Pf.  
 HOFMANN, E. François Tristan l'Hermite, sein Leben u. seine Werke. 1. Th. Leipzig: Fock. 1 M. 50 Pf.  
 HOFFMANN-KRAUSE, E. Walther v. der Vogelweide. Basel: Georg. 1 M.  
 KREUTZER, P. Brutus in Shakespeares Julius Caesar. Leipzig: Fock. 80 Pf.  
 LITZMANN, B. Das deutsche Drama in den litterarischen Bewegungen der Gegenwart. Hamburg: Voss. 4 M.  
 MERCKEL, K. Das Denkmal König Friedrichs des Grossen in Berlin. Berlin: Besser. 5 M.  
 OHORN, A. Herzog Ernst II. v. Sachsen-Koburg-Gotha. Leipzig: Renger. 5 M.  
 POSTHO, G. Schiller in seinem Verhältnis zur Freundschaft u. Liebe, sowie in seinem inneren Verhältnis zu Goethe. Hamburg: Voss. 18 M.  
 SCHULTZE, S. Der junge Goethe (1749–1775). 6. Hft. Goethe in Frankfurt (1772–1778). Halle: Kaemmerer. 1 M. 20 Pf.  
 SOIXANTE-NEUF Ans à l'Opéra Comique, 1825–1894. Paris: Fischbacher. 6 fr.  
 TONNDRAFF, M. The Vaill of Rinf Collyear. Mit litterarhistor., drammat. u. metr. Einleitg. hrg. Berlin: Vogt. 1 M. 50 Pf.

## THEOLOGY, ETC.

- KOHN, T. Die Sabbatharier in Sibenbürgen. Ihre Geschichte, Literatur u. Dogmatik. Budapest: Singer. 7 M.

## HISTORY, ETC.

- AMITAL, L. K. Romains et Juifs: étude critique sur les rapports publics et privés existant entre les Romains et les Juifs jusqu'à la prise de Jérusalem par Titus. Paris: Fischbacher. 4 fr.  
 FRANKLIN, A. La Vie privée d'autrefois: Variétés chirurgicales; les Magasins de nouveautés. Paris: Plon. 7 fr.  
 FUCHS, G. Der 2. punische Krieg u. seine Quellen. Wiener-Neustadt: Blumrich. 2 M.  
 MAYER, E. Zoll, Kaufmannschaft u. Markt zwischen Rhein u. Loire bis in das 13. Jahrh. Göttingen: Dieterich. 4 M.  
 MICHEL, H. La révolution oligarchique des quatre-cents à Athènes et ses causes. Basel: Georg. 3 M.  
 WITTICH, K. Pappenheim u. Falkenberg. Ein Beitrag zur Kennzeichnung der lokalpatriot. Geschichtsschreibg. Magdeburgs. Berlin: Baensch. 4 M.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- ABHANDLUNGEN der k.k. geologischen Reichsanstalt. 6. Bd. 2. Hälfte. Wien: Lechner. 200 M.  
 BEHRENS, H. Das mikroskopische Gefüge der Metalle u. Legierungen. Hamburg: Voss. 14 M.  
 ENGEL, G. Entwurf e. entologischen Begründung des Seinsollenden. Berlin: Besser. 4 M. 60 Pf.  
 GAFF, E. Die Theorie der Akustik im griechischen Altertum. Leipzig: Fock. 1 M.  
 RAIMOND, Aug. Dien et l'Homme: étude philosophique. Paris: Breston. 5 fr.  
 ROUTE, L. L'Embryologie comparée. Paris: Reinwald. 3 fr.  
 SCHMIDT, W. Schopenhauer in seinem Verhältnis zu den Grundideen d. Christentums. Erlangen: Blaesing. 1 M.

## PHILOLOGY, ETC.

- BIEBER, J. Ueb. die Echtheit der Lucianischen Schrift De Saltatione. Leipzig: Fock. 80 Pf.  
 EICHLEB, G. Die Redebilder in den Schriften Xenophons. Leipzig: Fock. 1 M. 20 Pf.  
 KELLER, A. Historische Formenlehre der spanischen Sprache. Murrhardt: Keller. 2 M.  
 LEVY, E. Provenzalisches Supplement-Wörterbuch. Bearbeitungen u. Ergänzgn. zu Raynouards Lexique roman. 8. Hft. Leipzig: Reiland. 4 M.  
 REINHOLD, H. Griechische Örtlichkeiten bei Pindaros. Leipzig: Fock. 1 M. 20 Pf.  
 WINTER, J. u. A. WUNDERLICH. Die jüdische Litteratur seit Abschluss des Kanons. 1. Bd. Geschichte der jüdischen Litteratur. Trier: Mayer. 11 M.

## CORRESPONDENCE.

## THE HEBREW AND SEPTUAGINT TEXTS OF EXODUS, CHAPS. XXXV.—XL.

Harvard University, U.S.A.

Sir H. H. Howorth's articles on the Septuagint, now in course of publication in the ACADEMY, have interested me deeply. My own opinion as to the critical value of this version has long been high, and, in common with numerous other workers in the field, it has been steadily growing higher with wider study. In fact, it has been recently very much increased through a study of the Tabernacle sections of Exodus, by which several conclusions were forced on me.

An analysis of the two recensions of these chapters shows that twenty-three distinct subjects are described. Marking corresponding sections in the Hebrew and LXX. with the same Roman numerals, and using the Hebrew as the basis, it is seen that the order which the LXX. takes is i., ii., iii., iv., v., xix., vi., vii., xvi., xvii., ix., x., xi. (xii. wanting), vii., xiv., xiii., xv., xviii., xx., xxi., xxii., xxiii.

Of these twenty-three items, the following are in corresponding order with the Hebrew: i.—v., xvi.—xvii., ix.—xi., xx.—xxiii. Of the others, some are simply interchanged—as xiv., xiii., xv.; while, of the remainder, several—as xix., vii., xvii.—are entirely out of place.

The opening, xxxv. 1—xxxvi. 7, and the close, xxxix. 22—lx. 38 (LXX.)—if we exclude verbal differences—are practically identical in the Hebrew and LXX.

The most unexplainable difference is where the LXX. takes xvii. and xviii., which are really one section, and divides them, so that xvii. comes in the position occupied in the Hebrew text by x., and xviii. in that occupied by xx.!

The omission of xii.—the altar of incense—is very strange, especially as the LXX. gives the account of the making of the incense in almost the *ipsissima verba* of the Hebrew xiii. In the LXX. this section (xiii.) comes immediately after xiv.—the description of the altar of burnt-offering.

The other accounts are characterised by repeated abbreviations and condensations.

If I should attempt to collate thoroughly the LXX. with the Hebrew of Ex. xxxv.—xl., I should have to practically transcribe the whole. The LXX. does not contain a translation of the Massoretic text of xxxv.—xl. in the same sense that it does of xxv.—xxxii. What it does contain is a representation of the general sense, given in a very free translation, which frequently changes entirely the Hebrew text, and supplies and omits statements in the most striking manner. Certainly I feel, on comparing the two documents, that one can hardly be the original of the other; or, if it is, then extraordinary liberties have been taken with it in the rendition.

What may be the explanation? One of two I think are possible:

(1) The LXX. translation of this section was not made by the same hand as that of the rest of the book, but by another and less accurate scholar.

(2) The translator did not have before him the Hebrew text of the Massoretic Bible.

Examining the second explanation first, it is to be noticed: (a) this assumes that there was a time when a text different from ours was received by Jewish scholars in Alexandria as the "true text." It suggests that then the text was not "fixed," at least in the sense in which it now is; (b) or, on the other hand, if they did have our text, it shows that they certainly did not have the same reverence for it as for the other parts of the O. T.—notably, of Exodus itself.

The translator considered himself at liberty to pick and choose at will, to modify, curtail, or amplify, when he thought it advisable. In a word, his treatment of Ex. xxxv.—xl. is fundamentally different from that of Ex. xxv.—xxxii.

Now, to go back to (1), few will admit its cogency; it does not explain why this particular translator should have handled the Hebrew so cavalierly. It only relieves the translator of the other sections from the odium of having put forth such an unreliable piece of work. But still, it has been suggested (Popper) that the difficulty is really met if we suppose two translators. This is supported by the fact that the same Hebrew terms are translated by different words in the two sections, e.g., *כִּי* by *ἀναφορῆς* (*phorêis*) in one section, *διωσθήρες*, *μοχλοῖ* in the other; *בָּרוּךְ* by *θῆκαι* in one section, and by *εἰσὶν*, *ὥστε αἰεῖν* in the other. Many other instances might be adduced. And, in fact, it is impossible to explain why the same translator should have been so "uncertain" in his renderings.

But, specifically in answer to this, Dr. Kuenen has pointed out that it is arbitrary and inadmissible to suppose that the translator of xxv.—xxxii. would have left xxxv.—xl. untranslated, if he had found these latter chapters in his text. It is only possible to predicate different workers, on the assumption that the earlier translator was interrupted in his work, and another took it up here. But this would explain only verbal variants, not the changed tone of method and treatment.

Popper also infers from the LXX. that Ex. xxxix.—xl. + Lev. viii. is earlier, from its form, than Ex. xxxvi.—xxxviii. Now in the LXX., ch. xxxix. (or the priestly garments) follows immediately on xxxvi., 8. Why is this? Popper answers: because the translator, when he had completed his work thus far, found xxxix.—xl. + Lev. viii. already written, and immediately translated them, and added them to the end of the section at xxxvi. 8. Then the "second stratum of description" xxxvi. (8)—xxxviii., was written and inserted by scraps into the Greek text.

This is ingenious, and at first sight satisfactory; but it requires too much elasticity in the Greek text. And, further, two fatal objections have been proposed:

(a) It makes us suppose that the enumeration of the objects which the people made and gave to Moses for the Tabernacle was written before the account of their fabrication—i.e., the writer first tabulated the things that were made and given to Moses, and then began and described how they were made! This is obviously the reverse order to that in which the account would naturally have been produced.

(b) We find in the LXX. itself the proof that the priestly garments following the sequence in xxv.—xxviii. should occupy a place near the end of the whole.

"In the enumeration of xxxv. 9; sqq. in the LXX. the garments of Aaron and his sons come near the end, being followed only by the sacred oil and the incense. So, too, in the list of the articles delivered, xxxix. 14, sqq., first, the *σκηνή* and its utensils, then the sacred garments of the priests, and, finally, other portions of the tent, and forecourt, which, in harmony with the natural order, preceded the priestly garments in the Hebrew text. It is true that he mentions the garments before the *σκηνή*, in the last section; but, in so doing, he betrays himself, for in his own text, as we have seen, the *στολαί* appear later on" (Kuenen).

It is thus evident that, if the translator felt himself at liberty to transpose the text as he willed, there is no longer necessity to accept Popper's inference from the LXX. order as to the relative date of the composition of Ex. xxxix. 4 + Lev. viii. and xxxvi.—xxxviii.

Now while this second argument refutes Popper's conception of xxxix.—xl. + Lev. viii.

—yet I think that no adequate explanation of the LXX. translation can be obtained, if we assume that it was made from our Hebrew text. Allowing the translator all the "liberties of transposition," I do not see that we can get a sufficient explanation of the changed method of translation. The whole tone of the work is strikingly different from that which precedes and follows it. I suggest the following explanation.

The original P<sup>1</sup> document which we have in xxv. sqq., stopped with the end of ch. xxix. Chaps. xxx. and xxxi. were added later, in accordance with a later phase of ceremonial praxis. But still up to this time the LXX. had not been made.

At this point various additions are attached to the now compacted xxv.—xxx., which narrate in a comprehensive and general way how the commands given to Moses were executed. In this narration the first section is not slavishly followed; its contents are used in the new section as seem most advantageous and edifying to the writer. But this must not be taken to exclude the possibility—nay, the probability—that before xxx.—xxx. were added there was an account of the execution of the commands contained in xxv.—xxix. All that one insists on is, that chaps. xxxv.—xl. in the form in which they reached the LXX. translators must have been later than xxx.—xxx., because they contain those chapters in their proper order.

At this point the LXX. was made. (This does not explain why the altar of incense is omitted in the LXX., because it would naturally be in the Hebrew text; though, of course, not necessarily, for this particular section might have been added after the original of the LXX., xxv.—xl., had been compiled; thus it would be missing from that version.)

Under manifold redactions and manipulations the Hebrew text gradually assumed its present shape—a simple repetition of xxv.—xxx.; but the LXX. was left with its translation of the old text still preserved.

This explains the difference between the two texts; but it requires that the Hebrew remained in a state of flux as late as the first half of the third century.

Indeed, various considerations lead us to suppose that it did. The *terminus ad quem* of this current, unstereotyped text must be the work of the Chronicler, because in him, all through, we find the Hebrew in its present form presupposed. Of course, his date cannot be determined absolutely; but a general collation of the LXX. with the Massoretic text shows that supplements and amplifications continued down to and within the third century, which gives a point for the Chronicler's date.

It is impossible, of course, to arrange these additions definitely in a chronological order. It is reasonable to suppose, however, that additions that affected the matter are earlier than those which affected the form.

Here, then, is a suggestion as to xxxv.—xl. While the freedom which the scribes allowed themselves in expanding and adding to the Book of the Law gradually fell into abeyance, and the multiplication of copies spontaneously omitted the alterations—yet mere formal completions—attempts to round out and unify verbally, like Ex. xxxv.—xl. to xxv.—xxx., would be open to less objection, and would be carried on in a spirit of reverently perfecting the older documents from all sides.

Thus, there is no difficulty in supposing that the Massoretic text received its present unique fulness of detail after the LXX. and Samaritan Pentateuch had been made from the earlier and less pleonastic version. As the purity and vigour of literary activity subsided, this desire for literal reduplications would gradually gain force, until we find in xxxv.—xl. the commands

of Yahwe in xxv.—xxx. executed with a literalness which affected even the words in which the order was couched. This would represent the extreme development of that priestly literalism so markedly condemned in the New Testament, afterwards the inspiration of those vast stores of Rabbinical learning—collected in the centuries immediately following the Incarnation—which are at once the surprise and despair of the Aryan mind.

The Book of Chronicles, the Samaritan Pentateuch, and the LXX. prove that our Massoretic Hextateuch existed in the third century B.C. But a comparison of these three also prove that the Hebrew texts of that period do not agree together.

"They manifested divergencies of far greater extent and significance [than mere textual variants], which can only be understood as the results of deliberate recension, conducted with a relatively high degree of freedom, and in accordance with certain fixed principles" (Kuenen).

In former times the Greek translators and the Samaritans, or their copyists, were held responsible for these variations, because it was thought they used a text identical with ours. But we have no *a priori* ground for this assumption. All the evidence points to the fact that the Hexateuchal Hebrew texts, even as late as the third century, were handled with a hitherto unsuspected amount of freedom. This subjected them to manifold scribal recensions and amendments, significant notes of which are preserved to us in various parts of the versions, particularly that now under examination.

This is perfectly natural, if we look on the redaction not as an affair accomplished once for all, but as a long-continued process in which efforts were made by a body of diaskeuastae to produce such recensions of the sacred text as seemed to them needful and apt to complete its unification and perfection. The redaction is thus a "continuous diaskeue or diorthosis," and the "redactor" is a self-perpetuating body of scribes embracing a long series of independent workers.

Concerning the witness of the LXX. and the Samaritan Pentateuch to the Massoretic text, it has been said above that we have no right to assume that the variations between them were due to conscious corruption of the *textus receptus*. There is no ground, it is manifest, for such an accusation: for surely the Alexandrian Jews were as much "believers" as their contemporaries, the Palestinian scribes; and the Samaritan Pentateuch, which was essentially Judaean in origin, was as much revered in its new home as it could have been among the Jews themselves. In other words, the authors of these two versions cannot be separated by any *a priori* reasoning from their brethren in Judaea, and their writings must have an evidential value as to the character of the Hexateuchal texts, second not even to that of the Massoretic text itself.

Besides, if these translators had wilfully manipulated the text of the Hexateuch so as to bring it into conformity with opposing ideas, we should have heard of it from the Jews themselves. But we find no such protests. And it is to be noted that the significance of this silence is greatly emphasised by the well-known fact that Josephus uses the LXX. version, though it has been proved beyond cavil that he was acquainted with the Massoretic recension. And it is also interesting that the chronology of the Book of Jubilees, which is undoubtedly of Palestinian origin, is based on the Samaritan text of Gen. v. and xi. (cf. P. H. Wicksteed's translation of Kuenen's *De Stamboom van den Masorteket des O. T.*, and Dillmann, *Beitr. aus dem B. d. J. zur Kritik des Penta-Textes*).

It thus seems that we are led by the witness of the LXX. version to the opinion that

the Hebrew text of the Massorites of Ex. xxxv. to xl. is at least contemporary with, if not later than, that of the Alexandrians. Its important evidence for the careful study of the Tabernacle sections becomes at once clear, and any critical examination thereof which ignores it may be judged accordingly.

In conclusion, it may be interesting to add that the data thus obtained seem singularly well confirmed by entirely distinct lines of evidence drawn from the Hebrew text itself.

WILLIS HATFIELD HAZARD.

SPENSER, "FAERIE QUEENE," I, ii. 18.

Baroda College, India: Feb., 1894.

"Thereat upon his crest

With rigor so outrageous he smitt,  
That a large share it hewd out of the rest,  
And glaucing down his shield from blame him fairly blest."

The last line seems to have been misunderstood by the commentators. Mr. Kitchin (Clarendon Press edition, p. 172) writes:—

"Church says: 'Acquitted him of having given but an indifferent blow.' But surely Spenser connects this 'him' with the following 'who,' so that it is the Red Cross Knight who is 'blest from blame,' whatever it may mean. Perhaps it means that the Paynim's sword fairly delivered the Red Cross Knight from blame, blemish, harm—did not wound him at all. This sense of the verb 'to bless' occurs also in such phrases as 'God from him me bless.'"

Mr. Grosart's edition reads:

"And glaucing down his shield, from blame him fairly blest."

About twenty years ago I hit on what I believe to be the true reading of this passage. The comma should be placed after "glauncing down," and the passage should be interpreted: He smote so rigorous a blow on his crest that his sword hewed a large share out of it, and glancing down, his shield fairly blest him from blame, i.e., saved him from further injury. This makes sense of the passage, and simplifies the construction. I do not know whether this explanation has been given by anyone hitherto.

H. LITTLEDALE.

#### THE HIBBERT LECTURES.

Oxford: April 9, 1894.

Though it is a matter of minor importance, will you allow me to correct a slight error in your reference to the Hibbert Lectures? I did not choose the subject, but was invited by the Trustees to lecture upon it. The words in which it is expressed are borrowed from the trust-deed; and I suppose it was considered to be, on this account, a fitting topic for the closing lectures of the present series.

JAMES DRUMMOND.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, April 15, 7.30 p.m. Ethical: "A Standard for English Working Homes," by Miss Mason.  
MONDAY, April 16, 4.30 p.m. Victoria Institute: "The Religion of the Assyrians and Babylonians," by Mr. Theo. G. Pinches.  
8 p.m. Society of Arts: Cantor Lecture, "Photometry," III, by Capt. W. de W. Abney.  
8 p.m. Aristotelian: "Mr. F. H. Bradley's View of the Self," by Mr. J. S. Mackenzie.  
TUESDAY, April 17, 8 p.m. Royal Institution: "Electric Illumination," III, by Prof. J. A. Fleming.  
7.30 p.m. Statistical: "The Conditions and Prospects of Popular Education in India," by Mr. J. A. Baines.  
8 p.m. Civil Engineers: "The Training of Rivers," by Mr. L. F. Vernon-Harcourt; "Estuaries," by M. Henri Léon Partiot.  
8.30 p.m. Zoological: "The Bones and Muscles of the Mammalian Hand and Foot," by Prof. Karl von Bardeleben; "Two New Species of Sea-Pens of the Family *Verticillidae* from the Madras Museum," by Dr. G. Herbert Fowler; "Two New Genera comprising Three New Species of Earthworms from Western Tropical Africa," by Mr. F. E. Beddard.



WEDNESDAY, April 18, 8 p.m. Society of Arts: "Design Applied to Carpets," by Mr. Alexander Millar.  
 8 p.m. Meteorological: "Some Phenomena of the Upper Air," by Mr. Richard Inwards; Exhibition of Instruments, Drawings, and Photographs relating to the Representation and Measurement of Clouds.  
 8 p.m. Folk-Lore: "The Western Folk of Ireland and their Lore," by Prof. A. C. Haddon; "Folk-Lore Gleanings from County Leitrim," by Mr. Leland L. Duncan.  
 8 p.m. Elizabethan: "Elizabethan Faery Lore," by Mr. W. H. Cowham.  
 8 p.m. Microscopical: "An Eocene Deposit of Diatomacea—Origin of a Fossil Lake in New Jersey, and the Identification of it by the Diatoms found in the Deposits," by Dr. A. M. Edwards.  
 THURSDAY, April 19, 3 p.m. Royal Institution: "Musical Gestures," by Prof. G. F. Bridge.  
 8 p.m. Chemical: "Action of Metals on Strong Acids," by Messrs. G. J. Burch and J. W. Dodgson; "Action of Light on Oxalic Acid," by Dr. A. Richardson; "English Jute Fibre," II., by Mr. A. Pease, jun.; "Natural Oxycelluloses," by Mr. C. Smith.  
 8 p.m. Society of Arts: "Tasmania and the Forthcoming Hobart International Exhibition, 1894-95," by Mr. G. Collins Levey.  
 8 p.m. Linnean: "A Monograph of the Acetabulariaceae," by Prof. Graf zu Solms-Laubach.  
 8.30 p.m. Historical: "The Earldoms under Edward I.," by Prof. T. F. Tont.  
 8.30 p.m. Antiquaries.  
 FRIDAY, April 20, 7.30 p.m. Civil Engineers' Students' Meeting, "The Sinking by Compressed Air of the Cylinder Foundations of the Trent Viaduct," by Mr. H. T. White.  
 9 p.m. Royal Institution: "Early British Races," by Dr. J. G. Garson.  
 SATURDAY, April 21, 3 p.m. Royal Institution: "Literature and Journalism," I., by Mr. H. D. Traill.

## SCIENCE.

### RECENT WORKS OF PHYSICAL SCIENCE.

#### II.

*Electrical Papers.* By Oliver Heaviside. Vol. I. and Vol. II. (Macmillans.) Of all the good books, and they are many, on our table for review at the present time, there are none which represent more genuine hard work and research of the highest value than these volumes of collected papers by Mr. Heaviside. Few men have done so much during recent years in a quiet and unobtrusive way for the development of electrical theories as this author. He has had to fight against "official views," and the somewhat truculent and, in our opinion, quite unjustified attacks of the Northern "quaternionic experts." There has always been a danger of the development of a scientific hierarchy in this country. Of recent years this danger has much increased, owing to the large element of "official science" which has come into existence. More than one scientific journal is practically in the hands of official science, and, consciously or unconsciously, is run in the interests of officialdom. The papers which are belauded and the papers which are published by such journals are only too characteristic of a decadence of scientific judgment in this country; while the fact that five journals appear to have refused really important papers by Mr. Heaviside (now first published in these volumes) is suggestive of the evil effects of this decadence. As to the "quaternionic experts," they are blind to facts already accomplished: for each student who studies quaternions *à la Tait*, there are a score or more, in the technical schools of this country, who are acquainted with one or another of the various types of modified vector analysis, who probably never heard the word quaternion mentioned, and who have attacked the subject along the line of minimum resistance on account of its practical value. To such students Mr. Heaviside's reprints of the *Electrician* series of papers will be of special interest. On the other hand, much of Mr. Heaviside's work involves mathematics of the most severe character, which must perforce pass over the head of the ordinary student. We might have wished that he had expanded and simplified his analysis at certain points, developing his papers rather in the text-book direction, so as to render them easier reading for the electrical technologist. Occasionally also

he does not give a sufficiently clear and ample statement of the problem he is dealing with, but leaves the reader to draw the conditions of the problem from the analysis. Possibly he supposes all his readers to have the same knowledge of practical telegraphy as himself. Take, for example, the problem on p. 85 of condenser working in cables; we have failed to verify the analysis here, because the exact mode of working the cable is only tacitly described. We cannot in the ACADEMY enter into much specialistic criticism, but one or two suggestions may possibly be of service with a view to a second edition. So far we have only tested the analysis of the first half of the first volume—a task of two months' study with senior students. Result 1 on p. 4 is stated as if it were generally true; it is, of course, only true if there be a balance. There are confusing misprints on pp. 5, 10, and 45; on the latter page the capacities are given twice their correct values. In the paper on telegraphic signalling with condensers, a reference to the relation between Mr. Heaviside's and Sir William Thomson's symbols would have materially helped the reader at more than one point. In the paper on the extra current, Mr. Heaviside's division of the current into two parts, one of which depends entirely on the momentum of the original current, and the other entirely on the original charge on the wire, is incorrect. The constants of the latter part of the solution involve the constants of the former. On p. 61, in the expression for the integral current, read for the initial charge,  $Q_0$ , the quantity of electricity  $Q'$  conveyed in the first current. In the paper on signalling through heterogeneous circuits, the expressions 1, 3, and 4 for the percentages of received current are, we think, incorrect. If the arrival curves have been drawn from these formulæ, then they will also require modification. In the paper on faults in cables, we have been unable to obtain the result on p. 75, owing, most probably, to the extreme length of algebra; some of the intermediate stages might well have been indicated. Our more general result for battery-condenser signalling with a fault does not appear to agree in the special case of small capacity with Mr. Heaviside's conclusions on p. 85; we hold this, however, to be due to our not clearly grasping how he intends the signals to be made. Taken as covering the most important difficulties we have encountered in the first half of Mr. Heaviside's volume, these criticisms do not show a large amount of error or obscurity. Vol. II. contains some hard thinking and some rather hard hitting, notably at Prof. Hughes and Mr. Preece. The exhaustive discussion of self-induction and the lengthy treatment of electromagnetic waves are even more instructive and, in the latter case, more exciting than the earlier results.

QUITE a different type of electrical research is presented to us in the *Scientific and Technical Papers of Werner von Siemens*. Vol. I. Scientific Papers and Addresses. (John Murray.) Von Siemens was a mathematical infant as compared with Mr. Heaviside, and approaches problems very much from the commercial side. The work is translated from the second German edition; and from the purely scientific standpoint, we should have preferred a translation of, say, Helmholtz's or Kirchhoff's papers. A good deal of the present volume, being of an industrial character, has historical rather than scientific value; for progress in this direction is rapid, and modern science is more occupied with theories than with the exact distribution of inventors' claims. Still, much of the volume may be read with interest. The papers on duplex telegraphy, written in 1856, may be compared with Heaviside's of 1873-6, those on submarine cables with Sir William Thomson's,

while the researches on the properties of selenium are still fresh. In the paper on physical considerations suggested by an eruption of Vesuvius, some not very conclusive criticisms of Sir William Thomson's views on the structure of the earth, and some very obscure remarks on crushing and tensile strength, are given; while in the papers on the physical constitution of the sun and on the earth's atmosphere there is much very disputable matter. The electro-magnetic theory of these papers does not, of course, know anything of the wonderful developments of Maxwell and Hertz. It is simple in the extreme, and produces a somewhat archaic impression on the modern reader. The translation is passable: that is all. We must confess that it gives us a shivering fit to read of "Mr. Virchow," of the "Germo-Austrian Telegraph Society," and of "vis inertia"; while the extraordinary tall talk of Du Bois Reymond's address when Von Siemens was admitted a member of the Berlin Academy should have been put into intelligible English or omitted altogether. How are we to scan such a sentence as the following: "But that from such a height, as prince of technists, holding in your hands the threads of numerous combinations, revolving hundreds of plans in your brain, you exist in the very soul of German learning, in the noblest sense of the word born to what you were not brought up"? Whether "my dear Siemens" was really "the James Watt of electro-magnetism," whether his labours "for electricity were what Fraunhofer's were for light" is for posterity to settle; it is only in France, as a rule, that such things are said to a man's face, but there it is done with a grace hopelessly lacking in this remarkable address of the secretary of the Berlin Academy.

We have two other books on our list, translations from the German, both dealing with mechanics and both of American production.

The first of these is Prof. Mach's *Science of Mechanics: a Critical and Historical Exposition of its Principles*, translated from the Second German Edition. By T. J. McCormack. (Watts.) It is remarkable that this book should have had to wait ten years for a translator. But now that we have it in English at last, let us hope that it will reach the young gentlemen who promptly follow the attainment of a degree by writing a textbook for the pupils they have yet to meet with. If they would only study what Prof. Mach has to say about the laws of motion, then, perhaps, fewer glib reproductions of traditional and illogical views as to matter, mass, and motion would pass as text-books of dynamics into the hands of the unlucky reviewer and the still more hapless student. Prof. Mach is trenchant in his criticism, and is philosophical in his conclusions in the highest sense of the word. His little book, written in clear and popular language, elementary in analysis and yet never superficial, ought to have a wide circulation in this country. Its keynote may be summed up in the words:—

"The majority of natural inquirers ascribe to the intellectual implements of physics, to the concepts, mass, force, atom, and so forth, whose sole office is to revive economically arranged experiences, a reality beyond and independent of thought."

Even as a person who knew the real world only through the stage might assert its need of a machine room also, so "we, too, should beware, lest the intellectual machinery employed in the representation of the world on the stage of thought be regarded as the basis of the real world." Put this beside Lord Kelvin's statement that "the scientific world is practically unanimous in believing that all tangible or palpable matter, polar matter as we may call it, con-

sists of groups of mutually interacting atoms or molecules," and we see that Prof. Mach is a scientific heretic of the deepest dye. Never mind: fifty, nay, ten years hence, the new scientific idealism, which is shaking the foundations of mechanics, and mocking at the crude materialism of the biologists, will be the commonplace of the schools. Meanwhile, the width of view and catholic interests of Prof. Mach will do much to assist the forward progress of the movement.

Our second German translation is entitled, *The Mechanics of Hoisting Machinery*. By Dr. Julius Weisbach and Professor Gustav Hermann. Authorised Translation, by Karl P. Dahlstrom. (Macmillans.) This is a translation of a portion of Weisbach's *Ingenieur-Mechanik*, the first edition of which appeared in 1846. The second edition of the revision by Prof. Hermann appears well up to date. The translation is good, the diagrams clear, and the theory on the points of which we have made a detailed examination sound. The work should form a useful addition to the young engineer's library of technical literature.

ANOTHER American book may be here noticed—*Theoretical Mechanics*: Part I., Kinematics; Part II., Dynamics and Statics. By Alexander Ziwet. (Macmillans.) This work is intended to meet the requirements of American students especially, but it might also be useful to the students in some of our university colleges. Its mathematics are rather more advanced than those of the usual elementary text-books, and it pays a certain amount of attention to geometrical methods in kinematics and statics. On the whole the book contains little that is novel, and is only mediocre in execution: witness, for example, the laboured analytical proof of the simple geometrical proposition that a point rigidly attached to a rod, the terminals of which are constrained to move on two intersecting straight lines, will describe an ellipse! The author repeatedly indulges in differentiations and integrations which are quite unnecessary—mere sledgehammers to crack filberts.

BEFORE leaving American works, we ought to notice *The Physical Review*: a Journal of Experimental and Theoretical Physics. Conducted by E. L. Nichols and E. Merritt. (Published for Cornell University.) Vol. I., No. 1. This is a very praiseworthy attempt to fill a distinct gap in the scientific journals of the English-speaking world. We wish it all success. The first number contains no very striking papers, but some good spectrum work and a series of reviews of recent publications in physical science.

#### SCIENCE NOTES.

THE discourse at the Royal Institution next Friday evening will be delivered by Dr. John G. Garson, on "Early British Races."

AT the last meeting of the Zoological Society, Mr. R. T. Coryndon gave an account of his pursuit of the White or Burchell's Rhinoceros (*R. sinuatus*) in Mashonaland, and of the way he had obtained the specimens which will shortly be placed in the British Museum, the Tring Museum, and the Cambridge University Museum. At the meeting on May 1, Mr. St. George Littledale will read "Field Notes on the Wild Camel of Lob Nor."

THE fourteenth exhibition organised by the Royal Meteorological Society was opened on Tuesday in the rooms of the Institution of Civil Engineers, 25, Great George-street, Westminster. "Clouds: their Representation and Measurement," is the subject chosen for the present year; and a most interesting and in-

structive exhibition has been arranged, not only of instruments for ascertaining the direction and height of clouds, but also of sketches and photographs showing the various forms assumed by clouds. Most people are only familiar with the rounded or woolly-looking cloud called "cumulus," but by looking at the pictures in this exhibition it is readily seen that there is a large variety of the forms of clouds, which have all been classified and named. The first person to classify systematically the forms of clouds was Luke Howard, in 1802, whose portrait occupies a prominent place in the exhibition. Some water-colour sketches of clouds, by Luke Howard, are shown, as well as many photographs, lantern-slides, and transparencies of clouds and other meteorological phenomena. The exhibition also includes a number of instruments, many of which are quite new in principle—such as barometers, thermometers, hygrometers, evaporators, anemometers, and marine and surveying instruments. The exhibition will remain open till April 20.

MR. ELLIOT STOCK announces a *Monograph on the Stalactites and Stalagmites of Cleaves Cove*, in Ayrshire, by Mr. John Smith, vice-president of the Glasgow Geological Society. The volume will be fully illustrated.

MR. LEWIS will issue directly, in his "Practical Series," a volume on *Diseases of the Nose and Throat*, by Dr. J. de Havilland Hall; and also a new edition of Dr. Norman Kerr's treatise, *On Inebriety*.

#### PHILOLOGY NOTES.

PROF. TERRIEN DE LACOUPERIE has collected into a volume his various papers on the Western origin of early Chinese civilisation, most of which have appeared in the *Babylonian and Oriental Record*. The period covered is from 2300 B.C. to 250 A.D.; and there will be a chapter specially devoted to meeting objections that have been brought against the theory.

PROF. H. A. SALMONÉ and the Rev. Alfred Kluht, of Billericay, will shortly publish two works of considerable utility to students of Arabic. The first will be a Grammar in two parts—elementary and advanced. Part I. will be adapted to the use of beginners as well as for those seeking to acquire modern and colloquial Arabic. Part II. will be a work of reference for advanced scholars, containing a full list of idioms found in pre-Islamic poetry and later classical works. The second book will consist of selected readings adapted for the use of both classes of students.

It has long been known that the library of the late Prince Louis-Lucien Bonaparte was not to be dispersed by auction, but reserved for sale *en bloc*. This week the catalogue of it, compiled by Mr. Victor Collins, is published by Messrs. Sotheran. The compiler modestly calls it only an "attempt at a catalogue"; and it must be admitted that the brief entries are calculated to whet the curiosity of the philologist and the collector. But here, at any rate, stands revealed the life's work of the great scholar, who had devoted many years and not a little money to acquiring everything that had ever been printed in or about the dialects of Europe. For other parts of the world—such as the languages of America and India—the collection is rather notably deficient. But where else will you find such an elaborate classification of the dialects of France and Italy, or a catalogue of no less than 720 works relating to Basque? We could have wished for a separate list of all the specimen translations which the Prince had made and printed at his own expense.

WE have received a new number (Part VIII.) of Avinash Chandra, Kaviratna's translation of the *Charaka-Sambhita*. This number is again full of interesting observations chiefly on bile, phlegm, and wind, the evils brought about by obesity and leanness and the means by which they may be reduced or removed. The subject of sleep also is discussed, and the purposes which it serves in the human constitution. There are many truths that lie buried in this relic of the ancient physiology of India; and we are glad to find that the translator, himself a physiologist, hopes to continue and finish his valuable undertaking.

#### REPORTS OF SOCIETIES.

HISTORICAL.—(Thursday, March 15.)

SIR M. E. GRANT DUFF, president, in the chair.—Messrs. Frank Curzon, W. Francis Drew, and Walter Wren were elected fellows. A paper was read by Mr. Edgar Powell on "Suffolk and the Villeins' Insurrection," based upon his recent researches among the Public Records, the results of which will be published in the next volume of the *Transactions* of the society.—Mr. I. S. Leadam took part in the discussion which followed.

METEOROLOGICAL.—(Wednesday, March 21.)

R. INWARDS, Esq., president, in the chair.—Mr. W. H. Dines read a paper on "The Relation between the Mean Quarterly Temperature and the Death Rate." The Registrar-General's Quarterly Returns for the whole of England since 1862 were taken by the author, and the number of deaths in each quarter expressed as a departure per thousand from that particular quarter's average, the value so obtained being placed side by side with the corresponding departure of the temperature at Greenwich from its mean value. The rule seems to be that a cold winter is unhealthy, and a mild winter healthy; and that a hot summer is always unhealthy, and a cold summer healthy.—Mr. Dines also read a paper on "The Duration and Lateral Extent of Gusts of Wind, and the Measurement of their Intensity." From observations and experiments which he has made with his new anemometer, Mr. Dines is inclined to think that a gust seldom maintains its full force for more than one or two seconds; and also that the extreme velocity mostly occurs in lines which are roughly parallel to the direction of the wind.—Mr. R. H. Scott exhibited a diagram showing some remarkable sudden changes of the barometer in the Hebrides on February 23, 1894. At 8 a.m. the reading at Stornoway was 29.39 ins., being a fall of 0.7 in. since the previous day, and at 6 p.m. the reading was 28.58 ins. From the trace of the self-recording aneroid it appears that the minimum, 28.50 ins., occurred about 5.30 p.m., and that the fall during the half-hour preceding the minimum was nearly 0.2 in., the rise after the minimum being nearly as rapid.

ARISTOTELIAN.—(Monday, April 2.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—Mr. A. F. Shand read a paper on "Attention." The commonly accepted position that attention tends universally to increase the intensity, clearness, or stability, of the sensation or representation attended to, was called in question; and it was contended that an examination of well-known cases of psychological experiment shows that this result is not due to attention, but to a process combined with it in ordinary cases but separable from it. It was contended, in the second place, that, though we cannot say that attention tends to increase the clearness and intensity of the sensation attended to, yet we can affirm universally that it makes us more clearly and intensely aware of that sensation. In this clearer awareness of a sensation that possibly grows more obscure while we attend to it, consists attention. And, thirdly, it was contended that the duality of constituents in which attention consists, viz., attending, and the object attended to, are equally directly felt and experienced, although the first is often not recognised or identified.—The paper was followed by a discussion.

## FINE ART.

*Sir Joshua Reynolds.* By Claude Phillips.  
With nine Illustrations. (Seeley.)

WHY, one wonders, should Mr. Claude Phillips—whose book on Sir Joshua has been very well treated on the whole—be taken to task for not having confined himself strictly to Sir Joshua's mere studio-life? He has not pretended to be bent on performing a service of simply technical criticism, nor is his work an essay of inevitable and well-weighed brevity like the best of purely literary criticism. This is a somewhat popular book, long enough to be a memoir as well as an appreciation; and how are you to write a memoir of Sir Joshua without taking stock, to some extent, of his so varied world? Sir Joshua, unlike some of the greatest of his fore-runners, Rembrandt and Watteau for instance, and unlike one at least of his important contemporaries—I mean of course Gainsborough—was not so far absorbed in his art that he forswore general society. The friend not only of a few great men and of a few delightful women—any one of his more single minded brethren whom I have named might have been that—Sir Joshua was, especially, the acquaintance of the fine folk of his time: liked them to some extent, paid some court to them, knew how to make urbane reply when the "Earl of C." offered an inappropriate reproach, and when he had not the society of Burke and Garrick and those of the great world whose peers indeed they were, was satisfied, it may be, with Miss Kitty Fisher, or perhaps with Miss Nelly O'Brien. Sir Joshua's times, Sir Joshua's contemporaries, are, so to put it, almost a part of his own talent. His work, we may be sure, was not all of it produced only on impulse from within; and a writer like Mr. Claude Phillips does well to gossip to us, as Tom Taylor did, about his daily ways and the people he met. Three hundred close pages—though they may not seem considerable in amount to those who have never time to be brief—would, in my opinion, at least, be conspicuous but for lost opportunities, if the author did not chat genially about those who were around Sir Joshua in either his earlier or his later time.

Mr. Phillips, who, as readers of the ACADEMY know full well, can go into vexed questions of "attribution" with the most purely studious when he likes, has not especially sought in the present volume to utter the kind of criticism proper perhaps to the keeper of a national gallery, or the student of one particular theme, or to the authoritative dealer who, producing neither art nor literature himself probably, has the right to devote himself almost wholly to questions of *expertise*. But of that larger criticism, which consists in elucidation and comparison, in the registering of impressions and of reflections, in the bringing to bear upon the study of one painter the knowledge gained in the not less close study of many others, Mr. Phillips fails no more in the present volume than elsewhere to give us a reasonable measure. Critical technically in such paragraphs, for instance, as those which are headed "Causes of Fading

and Decay," our writer is, from one point of view, not more valuable, it may be, but at least more generally interesting, when he writes as follows of Gainsborough—and it is in a tone which is not unfamiliar to, or unapproved by, modern criticism—

"As a painter, as a master of the brush, Gainsborough certainly in his happiest achievements . . . rises superior in power and in technical results to Sir Joshua. His brilliant frankness of execution, when it does not, as too often, degenerate into emptiness and carelessness, his beauty and homogeneity of tone, his force of impression, go to make up a pictorial whole with which even the more sumptuous tints, the richer depths, the more gracious charm of Reynolds can hardly vie."

And elsewhere Mr. Phillips, balancing the one delightful master against the other as painters of children, gives to Sir Joshua—very rightly, as my own small experience tells me—credit for one thing with which we can scarcely in good faith credit Gainsborough, his possession of a real understanding of child-character. Somehow, in this matter, the simpler man was wont to be the slighter and the more artificial; the more artificial man was somehow more closely in contact with childhood's actual character. And since I have come to speaking of matters of detail, let me venture to commend the writer of this handy and agreeable study of Sir Joshua and his surroundings, for having singled out for particular commendation one work of his middle period, the exquisite portrait of Miss Jacobs, a blonde, to whose pale but engaging colouring and subtle quietude of visage the mezzotint of Spilsbury has done amplest justice. Gladly would one have welcomed a reduction of this mezzotint, or any other satisfactory reproduction of the picture, as one among the not too numerous yet on the whole fairly satisfactory illustrations with which Mr. Phillips's book is supplied.

In regard to the literary execution of Mr. Phillips's work, his expression is, as the readers of this journal are aware, invariably lucid, and it is not ambitious. Occupied, indeed, it may be a little too exclusively with the problems of his theme, and with the abundant matter which claims to be put forward, he is, while always clear and reasonable—not to say convincing—somewhat too little concerned with the graces of style. He would not otherwise have allowed the course of the narrative to be sometimes interrupted by the presence of a mere list (albeit a short one) of the pictures painted at the particular period of which he is discoursing. But do I not perhaps wax hyper-critical in addressing to him this reproach? The book is extremely well done, and it fulfils excellently its appointed task of standing between the literary essay and the extremely bulky and voluminous memoir.

FREDERICK WEDMORE.

## LETTER FROM EGYPT.

Sitt: March 21, 1894.

ONE of the objects of my visit to the Second Cataract was to see whether the temples and other ancient monuments of Nubia had participated in the damage done to those of Egypt during the last half century. Fortunately,

there are no sugar factories or pumping engines south of the First Cataract, and the engineers have not yet had their way in regard to damming up the Nile; consequently there has been no wholesale destruction there of the monuments of the past. Indeed, it is only within the limits of the ancient Dodekaschaenos that mischief has been done.

At Tafah, one of the temples has entirely vanished since my visit to it in 1879. It was small and in a ruinous state when I last saw it; but it contained some Coptic texts, which showed that it had once been transformed into a Christian church. At Debot, Dakkeh, and Maharraqa the natives have removed portions of the platform of brick upon which the temples rested for the sake of *sebakh* or top-dressing; and the results have been disastrous. One side of the temple of Debot has fallen, and the other, if not propped up, will fall soon; the central part of the temple of Dakkeh is level with the ground, and it will not be long before the rest of Arq-Amon's sanctuary share the same fate; while one of the sides of the temple of Maharraqa has also fallen since I visited it fourteen years ago. The wall of the second temple of Maharraqa, on which the sacred sycamore is sculptured, is tottering, and needs but little to bring it down. Only the foundation stones now remain of the temple of Thothmes III. at Dakkeh, and such also is the case with the temple of the same Pharaoh at Kerti. The destruction of the latter temple has taken place since the time of Lepsius. No trace remains of the great granite platform at Maharraqa, from which Linant took the stone which supports the Philae Obelisk at Kingston Hall; the sculptured doorway seen by Wilkinson at Koshtamneh has disappeared; and the temple of Isis within the enclosure south of Yertassi, which was described by Legh in 1813, is also gone. The fallen stones at Dakkeh and Maharraqa are being chipped away, to the destruction of the Greek and hieroglyphic inscriptions upon them; and the *sebakh*-diggers have removed a considerable part of the old fort at Kubban, one of the most interesting remains of Egyptian antiquity. If they are not stopped at once, nothing of it will soon be left. But what is this list of injuries and destruction compared with the black roll presented by Egypt proper, or the future schemes of our own engineers?

The language spoken in Nubia in the age of the Pharaohs and Ptolemies is a question which repeatedly forced itself upon my attention while I was on my way to Wadi Halfa. It could not have been Nubian. The geographical names prove the contrary. With hardly an exception, the old names, so far as we know them, have been replaced by Nubian names of which there is no trace in ancient geography, while none of the ancient names are explicable from the Nubian vocabulary.\* The philological facts are thus in harmony with the statements of history—that the Nubians and their dialects originally came from Darfur, and that they were planted between the First and Second Cataracts by Diocletian, who brought them from the Oasis of El-Khayeh in order to check the incursions of the Blemmyes. Herodotos, Strabo, and the older authorities generally, know only of the Ethiopians of Meroë as dwelling northward along the banks of the Nile as far as Elephantine. The "Meroitic" inscriptions and royal names which extend from Meroë to Philae are evidence of the truth of their statements.

\* It may be added that, in the Nubian Vocabularies of Lepsius and Reinisch, while nearly two-thirds of the words are borrowed from Arabic, there are scarcely any that come from Old Egyptian, and even these (with perhaps two exceptions) can be shown to have made their way into Nubian through Coptic.



It thus becomes impossible to explain these same Meroitic inscriptions, as Brugsch would do, by the help of the Nubian dialects. Nor is it probable that Lepsius and Revillout can be right in seeing in the wild and uncivilised tribes of the Bisharin or the Blemmyes the representatives of the cultured inhabitants of ancient Ethiopia. Who then can the latter have been?

I would suggest that they were of Berber race and language. Prof. Maspero has shown (in the *Transactions of the Society of Biblical Archaeology*, vol. 1, p. 127) that in the time of the XIth Dynasty a particular species of dog was called in Egyptian by the foreign name of *abakru*, which is the Berber *abâikur* "a dog," from which we may infer that a Berber language was already spoken in the neighbourhood of Thebes. Herodotos (ii., 42) asserts that the inhabitants of the Oasis of Ammon, the modern Siwah, were a mixed colony of Egyptians and Ethiopians; and since a dialect is now spoken there akin to those of the Tuaregs and Kabyles, it would seem that these Ethiopians were a Berber tribe. What has inclined me to this belief is the fact that two of the Ethiopian deities known to us have a strikingly Libyan (or Berber) appearance. One of them is Dudun (found also in the compound Sheha-Didi) who was worshipped at Semneh; the other is Kapur, the deified hero of Dendur. Now, the name of the first bears a remarkable resemblance to that of Didi, one of the Libyan enemies of Ramses III.; and that of the other to the name of the Maxyan Kapur. Moreover, it must be remembered that the Berbers have been from time immemorial in the possession of a peculiar alphabet: this alone would suggest a connexion between them and the cultured and literary kingdom of Ethiopia. If my arguments are sound, we shall thus have to look to the Berber languages for an explanation of the Meroitic inscriptions.

While I was at Assuân, we discovered a stele on an island immediately to the south of Sehêl, which had escaped the notice of the French scholars who made an archaeological examination of the district last year. After leaving Assuân, I copied a stele south of Hindellab (now called Kub-baniyeh) which I found two years ago. It is dedicated to the Hippopotamus goddess of the town of Gebt by the "Holy Father" and "divine scribe of Khnum," Nekht-m-an-ger. Close to it one of my companions, Mr. Niven, discovered two iron wedges which had been turned up by the *sebakhi*-diggers. The fact that they are of iron makes the discovery important, objects of that metal being so rare in Egypt. Above the stele the name of Usertesén is written on the rock, as well as inscriptions which shows that a chapel of "the Serpent" once stood there. It was interesting, therefore, to learn from a native that the Hagar el-Ghorâb, or "Crow's Rock," as the place is now called, is the home of a gigantic cobra, thick as a man's body and long as an oar, with eyes that flame like a candle, which is seen only at night, when woe betide the man or beast who falls in its way.

Northward of this haunted spot, we visited Dêr Girmêleh, on an isolated rock far away in the desert. Between the *dêr* and the river the natives have been rifling a number of tombs, which have, however, yielded nothing of value to them, and on the river's bank is a stone quay. On one of the stones a human face has been sculptured, the form of which takes us back to Pharaonic times.

We spent three days at Kom Ombo, where M. de Morgan has good reason to be proud of his work. He has uncovered one of the finest temples still existing on the banks of the Nile. One had little idea that such spacious and well-preserved buildings lay buried far down beneath

the sand. The walls are rich in cartouches of the Roman emperors: among them I noticed Tiberius, Vespasian, Domitian (whose name has been erased), Antoninus, Macrinus, and Diadumenos, whose name had not been previously met with in the hieroglyphs. There is also another emperor's name, the first part of which is lost, and which ends in r-a-n-r-u-s; but I cannot identify it. The walls of two of the corridors, north and south, are adorned with the names of the countries Ptolemy Auletes was supposed to have conquered. As that most worthless of the Ptolemies lost kingdoms instead of gaining them, the lists have been made up out of older materials thrown pell-mell together. But they are valuable as reproducing names which must have been found on other monuments now destroyed. Among them are two which will be of interest to the Biblical student, as hitherto they have not been met with outside the pages of the Old Testament. One is K(a)ptar, the Caphtor of the Bible; the other is Kaslohet, the Casluhim of Gen. x. 14. Kaptar is preceded by a curious jumble of nationalities—Persia (*Parsa*), Susa (*Sasha*), Balbal, Punt, the Upper Retennu of Syria, and the Hittites. Punt and Balbal must be intended to signify Pontus and Babylon, instead of the southern countries which they properly represented, Balbal exhibiting the same play upon the name of Babel that we find in the eleventh chapter of Genesis. Kaslohet is coupled with the Menti or Beduin and the Lower Retennu of Northern Syria, and is followed by the name of Zoar (*Zaghar*).

On the site of the old city which is believed to represent the Coptic town of Tum, I found two new stelæ in honour of "Horus of Behud," and also that the cartouche which M. Daressy was unable to read (*Recueil* x. 3, 4, p. 124) is that of Thothmes III. At El-Kab I left Mr. Somers Clarke to continue his work of last year. Mr. Taylor was to join him in a few days.

While at Luxor, I paid a visit to Dêr el-Bâhhari, and was surprised to find what an immense mass of debris M. Naville and his companions have succeeded in clearing away in so short a space of time. The temple must have been very beautiful, and the colours in one or two of the chambers are still so fresh that it is difficult to believe they were not painted yesterday. The great altar with the steps leading up to it is highly interesting, as it is the first of its kind that has been found.

For the temple of Luxor on the opposite side of the river, M. Daressy has just published a very complete and valuable guidebook (*Notice explicative des Ruines du Temple de Louxor*). It is a pity it is not in English, as every visitor to Luxor ought to study it; and, as it is, it may be feared that its sale there will not be large. Among the names quoted by the author from the geographical lists of Ramses II. on the statues before the pylon is that of Muab, the Moab of Scripture. It is preceded by the name of Assar, which is probably the Biblical Asshurim (Gen. xxv. 3).

I have been spending this morning in exploring the cliffs north of Rayyâyanah and south of Bedâri, in a shade temperature of about 100°. Behind mounds of rubbish, called Tel-Biadieh in the French map, I found a very large quarry and a great number of rock-cut tombs. The tombs seem to be late, as most of them are provided with *loculi*. They are of considerable size and well hewn, but destitute of inscriptions and even of ornament, with the exception of the remains of Roman arabesques on the ceiling of one of them. On the *tel* I saw fragments of Coptic sculpture, indicating that a monastery or church had once stood there. To the south are nine tombs, cut in what must always have been an inaccessible part of the cliff.

I must not forget to add that a tomb of the VIth Dynasty has been found at Mârasdhah, south of How, and that close to How itself tombs are at present being excavated, in one of which objects of the time of the XIXth Dynasty have been discovered.

A. H. SAYCE.

## NOTES ON ART AND ARCHAEOLOGY

MR. E. A. WALLIS BUDGE has been definitely appointed to the post of keeper of Egyptian and Assyrian antiquities at the British Museum, which has been vacant since the retirement of Mr. P. Le Page Renouf.

THE following will open next week: the annual spring exhibition of English and continental pictures (including M. F. Roybet's "Propos Galants"), at Messrs. Tooth & Sons, in the Haymarket; and a collection of eighty water-colours by Mr. W. L. Wyllie, entitled "Oceans, Seas, Rivers," representing a year's yachting in the West Indies, Atlantic, Mediterranean, Solent, and Thames, at the Dowdeswell Galleries, New Bond-street.

THE May number of the *Magazine of Art* will contain an article by the late J. M. Gray (of the Scottish National Portrait Gallery) on "The Authentic Portraits of Burns," illustrated with nine portraits, several of which have never before been published. The same number will contain a photogravure of "The Fan," by Albert Moore; an original etching of Great Yarmouth, by Percy Robertson; and a first article on the Royal Academy exhibition, by Mr. M. H. Spillmann.

A LITHOGRAPH by Mr. J. McNeill Whistler, entitled "Gants de Suède," will be printed in the *Studio* for April 16, which will also contain an address to art students by Mr. Frederick Wedmore, and an illustrated paper on Albert Moore by Mr. A. Lys Baldry.

MR. J. R. LYELL, of Edinburgh, while looking through the Edinburgh Guildry Registers, discovered, the other day, an important entry relative to George Jamesone, "the Scottish Vandyck." The entry, which is dated May 27, 1612, is as follows:—

"George Jamesonne, son to Andro Jamesone, burges in Aberdein, enteris prentis to John Andersone, paynter, for aucht yeiris, conforme to their indentouris schawen; and payit of entre silver xijjs. iiijd."

This entry is important in two respects. First, it proves, what has hitherto only been conjectured, that Jamesone's father really was Andro, of Aberdeen. Second, it disproves the tradition—which originated nobody knows how, but which has been generally accepted by biographers, including Mr. Bullock—that Jamesone, between 1608 and 1618, studied at Antwerp, where he had a master in Rubens and a fellow-student in Vandyck. The entry, in fact, fills up to some extent that hiatus in the painter's life which so greatly puzzled Allan Cunningham; and it proves that Jamesone was a painter not only of Scotch birth but of Scotch training. As to John Anderson, nothing is known.

A ROMAN pig of lead has been found on a farm near Matlock, in Derbyshire. According to the *Sheffield Independent* it bears the following inscription, in raised letters:

PRVBRI: ABASCALFITMETALLI: LVTVDARES.

The letters CAL, FIT, and TA are ligatures, but the lettering is perfectly plain. In the latter part of the last century, three similar pigs were found in the same neighbourhood, on each of which occurred the letters MET. LVD or METAL. LVTVD.

GENERAL VON SARWEY has contributed to the newly-issued number of the *Westdeutsche Zeitschrift* (xiii. part 1) an article on the frontier delimitation of the Roman Empire, in which he reviews the recent discoveries made on the German *Limes*, and the conclusions which he drew from his last summer's inspection of the Walls of Hadrian and Antonine in Britain. The general considers the Vallum which accompanies Hadrian's Wall to be a civil, not a military, work.

## MUSIC.

### MUSIC PUBLICATIONS.

*Masters of French Music.* By Arthur Hervey. (Osgood, Mollvaine & Co.)

No one can read this volume without regretting that the author had so little space for so large and interesting a subject; for "the French can boast a splendid musical record, particularly as regards the opera." Mr. Hervey has confined himself to living masters, if we may include Gounod, who died after the book had gone to press. In the preface a "passing tribute" is paid to the memory of several deceased musicians of note, particularly Edouard Lalo, whose merit was acknowledged, somewhat late, by his own countrymen. Mr. Hervey sums up this master succinctly, yet sympathetically. Lalo is spoken of as "a great admirer of Wagner." So he was in his later years; but when "Tannhäuser" was produced at Paris, Lalo was hostile to the reformer; his conversion came of reflexion, and was, therefore, the more thorough.

Mr. Hervey must have found it difficult to speak frankly about living composers. Of course he would not have written the book had he not felt drawn towards French music; but he certainly did not take as his motto, "De viventibus nil nisi bonum." For instance, the "many weaknesses" in Thomas' "Mignon" and "Hamlet" are mentioned; Gounod's "Redemption" is said to be, on the whole, monotonous; while of Massenet we are told that "he alternately attempts every style and perseveres in none." In the chapter on Thomas incidental reference is made to Meyerbeer. It is somewhat the fashion in these latter days to dismiss this composer with a wave of the hand. Mr. Hervey speaks of Meyerbeer's art-work more justly: "If we find the rich crop of wheat not devoid of chaff, we must, at any rate, admit that the former is of excellent quality." And, again, in a casual mention of Liszt, in the Gounod chapter, he speaks of "the uncompromising hostility entertained in certain quarters against the master's music." Some of Liszt's compositions have undoubtedly provoked hostility, and the indiscriminating enthusiasm of certain of his disciples may, from time to time, have led to bitter rejoinder; but, on the whole, Liszt seems to us to have had his due. The special work which prompted our author's remark was the "Faust" Symphony; and with reference to the many composers who have treated the same subject, Mr. Hervey suggests a "Faust" festival, "devoted entirely to works inspired by Goethe's poem." To a few musicians such a festival might prove attractive; but the general public would, we fear, favour Berlioz and Gounod, at the expense even of Schumann, and certainly of Prince Radziwill, Hugo Pierson, and other worthy but less talented composers. Under Saint-Saëns the much-vexed question of programme-music is touched upon; most interesting are our author's comments, and also the remarks quoted from Saint-Saëns. Mr. Hervey, by the way, speaks of a Sonata by Kuhnau "intended to describe the fight between David and Goliath"; the "fight," however, merely forms a brief episode in the Sonata in question.

The chapter on Alfred Bruneau will, of course, attract special attention. This composer by his "Le Rêve" gained a few supporters, and made many enemies. Mr. Hervey has a high opinion of Bruneau, and agrees with the late Victor Wilder, who spoke of him as "the standard-bearer of the young French school." Our author seems, however, little inclined to discuss the new master, for he has found that argument rarely convinces. "It has always appeared to me," he says, "to be idle to attempt to impose one's ideas upon the relative merits of a composition on those whose disposition is antagonistic to its due appreciation." One cannot but sympathise with Mr. Hervey in his unwillingness to proselytise; but in art—and, indeed, in religion—how much has been accomplished by enthusiasm proof against the stoutest opposition! Space will not allow of a detailed notice of this volume; and, indeed, it is better to leave the reader to enjoy for himself Mr. Hervey's thoughtful appreciation of French masters. The book is further rendered attractive by portraits and facsimiles.

J. S. SHEDLOCK.

### MUSIC NOTES.

THE Bristol Orpheus Glee Society gave a Concert at St. James's Hall last Saturday afternoon, under the direction of Mr. George Risely. This body, of over eighty singers, sang several glees and part-songs with wonderful purity of intonation, refinement, and ensemble. The programme was well selected, including some of the best and best-known glees; also two prize glees,

the one by Mr. H. W. Davies, a student of the Royal College, the other by Mr. C. Macpherson, student of the Royal Academy of Music, both of which deserved the favourable reception accorded to them. Messrs. Lee Williams, Cummings, and Dr. Bridge appeared successfully both as composers and as conductors. The solo parts to some of the numbers were excellently sung by Messrs. Watkin Mills and Harper Kearton. The Orpheus Society has been established for half a century; but from the small audience one would have thought that it had yet its reputation to make.

MR. HENSCHEL gave a Wagner Orchestral Concert at the Queen's Hall, on Wednesday evening. How times have changed! Twenty years ago a Wagner Concert would have been an impossibility; but now it is boldly announced as "grand" and "popular." Mr. Henschel gave illustrations of the master from "Rienzi" to "Parsifal," an historical programme of considerable interest. An orchestra of one hundred performers played under the able direction of Mr. Henschel, who showed both sympathy and enthusiasm, though, perhaps, at times too much of the latter. On the programme was marked the date of production of the several works from which the excerpts were taken. This was useful; but the attempt to give certain years as the date of composition was absurd: not one of those on the programme was written within any one year.

A BEETHOVEN Festival will be held at Bonn, on May 4, 5, and 6. The nine Symphonies will be performed by the famous Gürzenich orchestra, under the direction of Dr. Wüllner, of Cologne.

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There is nothing in this volume about the great events of the first part of the war of 1870-1. But the convictions that induced Moltke to advance on Paris, after Gravelotte and Sedan, appear very clearly; and they were completely at odds with the facts. He laughed at the notion that France would resist; he believed that Metz would fall even sooner than it did; and he thought that he was about to dictate peace. The gobemouches of success may worship their fetish; but few worse errors have been made in war:

"I hope for an early peace before the renewal of this blood-shedding. The boasting of the Paris authorities only shows their weakness. . . . By right the war ought to be ended now, as France has no longer an army. . . . We must let the volcano burn out by itself."

Moltke was furious at the idea of the intervention of England, and boasted that he had 200,000 men to put down an intruder. Yet his miscalculations were so great, that the assistance of even a weak trained force would have probably turned the scale in favour of France at any time before the disgraceful fall of Metz. Coulmiers nearly caused the raising of the siege of Paris, and would have caused it but for the misconduct of Bazaine. As it was, it revealed the danger in which the invaders stood; and when the national rising of France had made itself felt, and the illustrious Chanzy had appeared in the field, a change passed over the spirit of Moltke's dream:

"How long this terrible war will continue . . . nobody here or at home can tell. A whole nation under arms is not to be underrated. It is possible that we may have a million against us after the new year."

Meanwhile Moltke had little but cynical scoffs for one of the grandest movements in the world's history, the heroic defence of France which long baffled his aims; and he set himself up as a moral Providence to deal out damnation to Frenchmen:

"Indeed, it is God's judgment that is punishing this haughty French nation. They are not yet humiliated, yet much remains still for us to do. . . . Rats will become scarcer and scarcer in Paris. . . . These haughty infatuated Frenchmen must be humiliated much more before they will listen to reason."

The causes of the triumph of Germany in 1870-1 were accidents that will hardly recur; and Europe, which thought France blotted out twenty-three years ago, has awakened to a perception of her colossal strength. Moltke really knew little about

France, and nothing shows more how ill he understood Frenchmen than the following self-complacent remark:

"I believe a reconciliation between Germany and France to be possible—because sensible. The condition is a candid recognition of the Treaty of Frankfort."

Bathos is at its depths in this sneer at the resistance of Paris—John Gilpin, that hero of "a frugal mind," would, doubtless, have said the same thing of the cost: "In this way six or eight men are wounded every day. This cannot affect in the slightest degree the decision of the war, and is extremely expensive."

A large part of this volume is made up of letters that relate Moltke's wanderings in many lands. His descriptions of nature and her numberless scenes of grandeur and beauty are always good; his eye for the picturesque and his great learning appear in pictures that please intelligent minds. It is somewhat curious that a great warrior is not touched by the associations of war presented by many scenes in his travels; the ruins of Asia Minor do not remind him of the stations of the Legions, but of Genoese commerce; the passage of the St. Gothard does not recall one of the grand moves that led to Marengo; Zürich and Genoa do not speak of Masséna. He only alludes to Napoleon once on the many battle-fields of the modern Hannibal, and he does so in this bald and prosaic fashion:

"In the room which I occupy the Consul Napoleon Buonaparte once stayed; the gilt bed is still ornamented with the French eagles; the little room adjoining, where Henry sleeps, was probably that of his mameluke."

Moltke was a Prussian Junker, and abhorred democracy; but his strong understanding and keen sense revolted from wild socialistic dreams. The following is sound and wise:

"Real social progress can only be made slowly and by degrees. *Natura non facit saltum*, and civilisation just as little. Above all it is necessary to enlighten the lower classes as to their own interests. That must be the work of the Church and the school for the next century. But we are standing, may be, quite close before the eruption of a mighty movement, and have to prepare already to face the danger."

Germans, too, with 1870 before them, would do well to recollect these words, especially as they hold Alsace and Lorraine:—

"For how many years people have talked of German unity in poetry and songs, had national meetings and shooting meetings, taken resolutions, which resulted in nothing as long as 'logos' was merely translated by 'the word.' Not until our Emperor, with Roon, created the army, and Bismarck made 'the deed' unavoidable, was there power to realise this possibility."

The love of home, the strong family feeling, the care and affection bestowed on kinsmen, which were Moltke's best and most attractive qualities, appear in many passages in this book; but it is unnecessary to recur to the subject. He could not bear carelessness and waste in the young people he gathered around his hearth in old age:

"If in future anybody should offer to pay your bills—which, however, is not likely to happen often—I should advise you not to let him wait a fortnight for an answer. . . . He

who spends a shilling more than he possesses is always a poor man, no matter if he has an allowance of 400 or 4,000 thalers."

Moltke, like most great soldiers, was a good man of business, economical and keen sisted in spending his money. He looked after his farming accounts at Creisau, as Wellington did at Strathfieldsaye—an estate which, the Duke said, would have ruined a less thrifty owner. Moltke, however, was a good and large-minded seigneur; and his liberality and forethought in founding schools, in building and endowing churches, and in raising the peasantry within his domain to a higher lot in life, do honour alike to his head and his heart. He insisted on making the young prudent:

"You would be delighted to see the infants' school; the day school, too, is prospering. Eighty-five little capitalists have savings bank books, and every one has some marks in the Provincial Savings Bank. It is, too, important to learn to save at an early age, as we know from our own experience. Our new generation has begun life with help, which none of us sisters and brothers have ever known."

This kind of commonplace on the A B C of prudence in money matters might have been spared. Marlborough would have done the thing and not maundered upon it; Wellington would have called laws of the kind, "damned twaddle."

"If stocks and land become depreciated, it does not alter the rate of interest nor the income. Of course, it is an advantage for the buyer under such circumstances. . . . If I could have bought Creisau for half the sum I paid, the income of the estate would have been the same, but I should have received double the interest. . . . The principal thing for me is the safety of the investment, not high interest."

We have written enough to say what we think of this book. We may now say "ohé jam satis est" of Moltke's lesser writings; we must irreverently acknowledge they sometimes make us yawn.

WILLIAM O'CONNOR MORRIS.

"UNIVERSITY EXTENSION MANUALS."—*The Jacobean Poets*. By Edmund Gosse. (John Murray.)

THERE is no more fascinating period of English literature, and none more imperfectly understood, than that which is covered by the reign of the first James. The age of Sidney we know, and we know the age of Milton. Their ruling motives, the forces which in them determined and the conditions which limited literary production are familiar. But the motives, the forces, and the conditions of the more complex transition period are only vaguely adumbrated in any work which it has been my fortune to meet with. There is room for an essay in criticism which shall treat the first two decades of the seventeenth century from a broad standpoint, illuminating it by generalisations more deep-reaching than Johnson's, and co-ordinating our fragmentary views by tracing the characteristics of prose and poetry to their roots in national and social life. In the absence of such treatment, literary history becomes a catalogue of names and a cascade of epithets.

It is a merit of the little book before us that, in its opening chapters at least, it makes some attempt to provide just this general point of view, for which there is such extreme need. It is issued as one of a collection of University Extension Manuals. In a prefatory note the publishers say:

"This series is primarily designed to aid the University Extension Movement throughout Great Britain and America, and to supply the need so widely felt by students, of text-books for study and reference, in connexion with the authorised Courses of Lectures."

They further state that there are many "thoughtful persons" who desire Extension teaching, but who, by the circumstances of their local habitation, are unable to obtain it.

"It is for them also that this series is designed. Its aim is to supply the general reader with the same kind of teaching as is given in the Lectures, and to reflect the spirit which has characterised the movement, viz., the combination of principles with facts, and of methods with results."

And again:

"The statement of details is meant to illustrate the working of general laws, and the development of principles; while the historical evolution of the subject dealt with is kept in view, along with its philosophical significance."

These are brave words, though one would suspect that the adequate realisation of them would require a compass of something more than 217 small octavo pages. However, nothing could well be worse than the literary handbooks of, shall we say, the pre-Extension period; and, until the heaven-sent interpreter comes, we shall be grateful to any writer who will put before us the accurate results of modern scholarship, vitalised by those suggestions of higher criticism without which modern scholarship woefully fails to stimulate. It would be something merely to get rid of the inaccurate facts with which ignorant editors and compilers have bespread our way.

In many respects Mr. Gosse would appear to be an ideal person to write such a manual. He comes to the work with the prestige of an academic chair. He brings with him the sympathies of a poet, a book-lover's enthusiasm, wide reading, and nice literary perception. He has the gift, so rare and so attractive, of graceful appreciation, of defining in a few sentences the essential qualities of a writer, or of a literary form, or of a literary epoch. That is exactly what you want in order to get those glimpses of the higher point of view which the organisers of University Extension rightly put in the forefront of their programme. The introductory chapter of the present volume is a model in this kind, with its delicate analysis and discrimination of the characteristic Elizabethan and the characteristic Jacobean spirit in poetry: a distinction so marked in spite of overlapping, so illustrative of the universal law of rhythm, of ebb and flow, of action and reaction, in things literary. And throughout the book Mr. Gosse gives us, from time to time, passages of almost equal charm. One would select the pages devoted to Ben Jonson, and those to Beaumont and Fletcher, as likely to be especially helpful

to any student, both for critical insight and for lucidity of expression. The chapter upon Donne, again, is of great value. I do not know where to find a juster or more subtle account of the individual qualities of his Titanic verse, nor does Mr. Gosse fail to indicate the predominant spell which "this enigmatical and subterranean master" exercised over his contemporaries and immediate successors.

But unfortunately this very chapter upon Donne, so refreshing, so fruitful from the purely critical standpoint, lets one into the secret of a fatal weakness in Mr. Gosse's work, when the purpose for which it was designed is regarded. It requires but a little knowledge of the rather intricate bibliography and literary history of Donne's poems to see at a glance that Mr. Gosse's scholarship is hopelessly to seek in the matter, that he has filled his pages with errors and mis-statements which might easily have been corrected from the most obvious sources. It will be well to give chapter and verse for a few of the more conspicuous inaccuracies. First of all, there is the assertion that Donne contributed ten sonnets to Davison's *Poetical Rhapsody* in 1602. Here Mr. Gosse appears to have been misled by some folly of Dr. Grosart's, of which Dr. Grosart has since repented. The sonnets in question have the initials I. D. attached to them in the *Poetical Rhapsody*; but they are quite clearly, as Mr. Bullen has pointed out in his edition of that anthology, by Sir John Davies. Secondly, there is the remark that Donne's famous philosophical satire, "The Progress of the Soul," "is conjectured to have been written not earlier than 1610." But unfortunately it happens that in every one of the seventeenth century editions of the *Poems*, with the exception of that of 1635, in which it has been misplaced by a printer's error, "The Progress of the Soul" is accompanied by a prefatory epistle in prose, which is headed "*Infinitati sacrum 16 August, 1601.*" There is therefore hardly room for such a conjecture as Mr. Gosse indicates. Far more important, however, than either of these points is the following paragraph on the subject of Donne's religious verse, a very comedy of errors:

"A large number of 'Holy Sonnets,' which Izaak Walton thought had perished, were published in 1669, and several remain still unprinted. They are more properly quatorzains than sonnets, more correct in form than the usual English sonnet of the age—for the octet is properly arranged and rhymed—but closing in the sestet with a couplet. These sonnets are very interesting from the light they throw on Donne's prolonged sympathy with the Roman Church, over which his biographers have been wont to slur. All these 'Holy Sonnets' probably belong to 1617, or the period immediately following the death of Donne's wife. In the light of certain examples in the possession of the present writer, which have not yet appeared in print, they seem to confirm Walton's remark that, though Donne inquired early in life into the differences between Protestantism and Catholicism, yet that he lived until the death of his wife without religion."

Let me briefly correct the several misinterpretations of fact interwoven here. The "Holy Sonnets" which we have of



Donne's were not first published in 1669. They were published in the *editio princeps* of 1633, and reprinted in 1635, 1639, 1649 or 1650, 1654, and finally 1669. There is no proof that these are the "Holy Sonnets" which Izaak Walton "thought had perished." What Izaak Walton really says, writing in 1670, with probably six editions of these sonnets on his shelves, is that Donne wrote a sonnet, which he quotes, to Lady Magdalen Herbert, together with a letter, which he also quotes, in which Donne sends her some "holy hymns and sonnets." And Walton adds, "These hymns are now lost to us, but doubtless they were such as they two now sing in heaven." It is the more probable that the "holy hymns and sonnets" which we possess are not those referred to by Walton, in that this particular sonnet to Lady Magdalen Herbert is not in any of the seventeenth century editions. But if they are the same, Mr. Gosse cannot possibly be right in attributing them to 1617, for it happens that the letter in which Donne encloses them is dated "Mitcham, July 11, 1607." Mr. Gosse's dates are rather apt to give way under him. I come lastly to the final statement of Mr. Gosse's paragraph, which he professes to find in Walton, that Donne "lived until the death of his wife without religion." I can unhesitatingly state that there is nothing bearing the faintest resemblance to such a "remark" either in the 1640, or in the 1658, or in the 1670, or in the 1675 edition of Walton's *Life of Donne*, nor is it in his verse-elegy on his friend. Nor is it, naturally, in the *Compleat Angler*. It is absolutely opposed to all that Walton does say about Donne's religious attitude, and it is inconsistent with the fact that he took orders in 1615. I do not know whether the libel on Walton or on Donne is the more grievous.

I have been the more careful to point out this defect in Mr. Gosse's otherwise valuable work, in that I am aware that to many critics it will appear a matter of the slightest importance. Appreciation is more than pedantry; and if the student is helped to feel and think with his poets, he will gain what no Dry-as-dust could ever give him. All which I fully admit, and have, indeed, hinted as much already. But it is generally the case, and Mr. Gosse's remarks on Donne's religious poetry are no exception to the rule, that inaccuracy in the weighing out of mint and anise and cummin leads directly to inaccuracy in the weightier matters of the law. Nor will it, I think, be denied that, if facts that are right are sometimes arid and uninteresting, facts that are wrong are always the very devil. It was open to Mr. Gosse to minimise the amount of solid information contained in his volume. This he did not choose. He tells us in his Preface that he "believes the copious use of dates to be indispensable to rapid and intelligent comprehension of literary history, and he has forced himself to supply as many as possible." Anything more calculated to damage the methods and ideals of University Extension than this slipshod scholarship I cannot imagine. The best friends of that interesting educational experiment must admit that one of its chief dangers is the

danger of being superficial. The incomplete information of many of its apostles, the democratic method by which their services are invited, the necessity for "drawing" a paying audience—all these things make it increasingly difficult to keep up a decent level of erudition in the courses delivered. And if such work as Mr. Gosse's is to be held out as a model for imitation, the task will indeed become a hopeless one.

EDMUND K. CHAMBERS.

*The Life and Times of James the First, the Conqueror, King of Aragon.* By F. Darwin Swift. (Oxford: Clarendon Press.)

THIS is one of the excellent books which have grown out of the custom of offering prizes at the universities for historical essays on a given subject. It is the more restricted interest in the period that will alone prevent it from taking rank by the side of Mr. Bryce's *The Holy Roman Empire*. The bibliography prefixed, and the notes throughout, show with what care our author has read up his subject; and this not only in books and printed matter, but by personal research of MSS. in the libraries of Madrid and of the Escorial, and in the archives of Barcelona. Two essential requisites of all true history are particularly well looked to throughout—the chronology and the genealogies.

The book is clearly and carefully written; the only fault, if fault it be, that we should have to find in this respect is in the author's self-restraint. Without in the least detracting from its substantial value, the writer might have allowed himself somewhat more freedom on the picturesque side. The story of En Jaime's conception, even if not literally true, conveys a most striking picture of the manners of the age, and is quite paralleled by the marriage customs consigned in some of the Pyrenean *Fueros* and *Fors*. The meeting of two men physically so remarkable as the young En Jaime and Sancho el Fuerte of Navarre might have been more fully described—Jaime with his seven feet of glorious young manhood, Sancho not more than six inches shorter, in the unwieldy corpulence of age, but with the mighty arms that had wrenched asunder the chains at Navas de Tolosa. So, too, the pretty tale of the swallow's nest at Burriana is worth more than a passing notice; and the amusing speech of the king before the pope and cardinals at the Council of Lyons, with its misquotations of Ovid for Scripture, amid the smiles of the audience, might have been more than alluded to. These things really illustrate one side of the character of the sensuous, cruel, passionate, vain, shrewd, sentimental, yet, in some respects, simple-hearted king. On the consideration of his moral character, and the too favourable opinion of himself and of his contemporaries thereon, our author has overlooked the peculiar status in the society of the day of the *barragana* and her children, as given both in the *Fueros* and in *Las Siete Partidas*. The action of James in taking up from the opposite end of the Pyrenees the work of our Henry II., and of Becket, and of Richard I. before he went on the Crusade,

of making a kingdom in the south of France, and the motives which compelled him to desist, are very well told, as also are the conquests of the Balearic Isles and of Valencia.

As said above, the book is carefully put together; but I am not sure that the plan of it is of the best, and, when adopted, it should have been disclosed to the reader earlier than on p. 141. There we read:

"The object, so far, of this work has been to set forth, as clearly as possible, the chief incidents—hitherto, in many respects, ill-arranged and imperfectly elucidated—of a long and important reign. It has been said somewhere that the best book which could be written would be a book consisting of premises only, from which the readers should draw their own conclusions; and on this principle the facts of James's life have been allowed to speak for themselves, without being rendered inaudible by a buzz of needless comments."

After this, from p. 149 onwards, a detailed account is given of the machinery, so to say, of James's government and administration, of the laws, commerce, customs, and manners in his dominions. All this is very good, and it is absolutely necessary to any due understanding of "the premises"; but unless the reader has this knowledge beforehand, he will require to turn back and read over again the preceding 150 pages in order to have any intelligent comprehension of them. The older plan, of a preceding sketch of the previous history and institutions to put the reader at a right point of view for understanding what follows, is, I think, preferable on the whole.

I spoke above of the fulness of the list of authorities consulted by the writer, of his examination of documents and archives. He cannot be too highly praised for this. All that relates to the older authorities is excellently done; yet I am obliged to add that, for want of consulting some special and more recent works, little known out of Spain, his view of the legislation is still only partial. The mistake is sometimes made of considering the date of the written code as the date of the origin of the laws themselves. Nowhere can the falsity of such an assumption be better shown than in the history of the legislation of Northern Spain. The laws of Castille and of Catalonia are in great part founded on the *Lex Romana Visigothorum*, of which the date is known. The Consular cities of Southern France, such as Montpellier, preserved a still purer form of Roman law; but the *Fueros* of Aragon, the *Usatges* of Barcelona, and still more the local customs and *Fueros*, contain traces of laws far older than these. If our author had compared the *Fuero* of Aragon with the *Fuero* of Navarre, he could not have written p. 151: "The Code of Aragon was sanctioned, indeed, by the Cortes, but it was initiated by the king and formulated by a body of lawyers." The *Fueros* of Navarre and Aragon are well nigh identical in their earlier parts, and James could have had nothing to do with the former; the changes or amendments which he introduced were mainly in the direction of feudality, and to the disadvantage of women. Absolute primogeniture, *i.e.*, of the first-born, whether male or female, was the rule

in many of the *Fueros* and *Fors* throughout the Pyrenees; the provisions mentioned in the note p. 207, were not merely ideal, but actual.

Another fact of which Mr. Swift has taken too little notice is the way in which, throughout Northern Spain, the local *Fuero*, *For*, custom, or *Derecho*, overrode the general *Fuero*, or law of the country, except in matters of political government, and sometimes even then. And these local *Fueros*, *Derechos*, usages, date often long before the written code, some of them even anterior to the introduction of Roman law. For it must not be forgotten that the laws of the *civitates* were Roman only as regards the Empire; local customs and laws still subsisted contemporaneously with these, and have, in some cases, persisted down, or almost down, to the present day. Thus the House-Community of Upper Aragon could hardly have been introduced there in Roman, or post-Roman times. Compare the mention of the *respublicæ* in Hübner's *Corpus Inscriptionum Latinarum* (Nos. 4201-4, 257, &c.) with this passage of Bowles's *Introducción á la Historia Natural y á la Geografía Física de España* (pp. 294-5), written with no knowledge of the inscriptions of the *Corpus*, and then link together the continuous history of the two:

"Llaman los Vizcainos Republicas á las distintas jurisdicciones de su Provincia, las quales, á excepcion de una Ciudad y pocas Villas, se componen de barriadas dispersas y cascos solitarios que se han situado segun la comodidad de los terrenos y aguas."

There are also distinct traces of custom older still, when individual property was still unknown.

One reason why the Cortes of Aragon failed to preserve their liberties was because they had not the wise provision of the Cortes of Navarre and of the Basque Provinces, whereby the subsidy to the crown was always the last vote taken, after all petitions had been considered, and all wrongs and encroachments of the crown had been redressed. In place of this they put the Justicia, who alone had the defence of the *Fuero* against royal law and encroachment, and proved far less efficacious.

There are a few slips in the work: e.g., p. 121; it was not Richard of Cornwall, but his son, Henry of Almayne, who was murdered by Gui de Montfort at Viterbo. To a Spanish ear *Señor* before a baptismal name (*Señor Victor Balaguer*) instead of *Don*, is like a Frenchman's *Sir Harcourt*, instead of *Sir William*, to our own.

In recommending the use of some more recent works, I do not mean that there are errors in fact to be corrected, but rather that a change in point of view, especially of the legislation, might be the result. As it stands, the history deserves very high commendation, and I sincerely congratulate the author upon it.

WENTWORTH WEBSTER.

*Essays on Questions of the Day, Political and Social.* By Goldwin Smith. (Macmillans.)

THIS little volume comprises a series of essays, mainly reprinted from periodicals, which differ widely in character and value. The philosophical tone of the first paper

contrasts strikingly with the furious spirit in which our author deals with "The Political Crisis in England." This is not the place for detailed discussion on the subject; but it may be said that many of those who most fully appreciate the good work which Mr. Goldwin Smith has done in many directions will regret that he should have republished such unmeasured invectives against Mr. Gladstone as are to be found in the article in question. He can hardly in his calmer moments seriously believe the great Liberal leader to be a mere selfish demagogue. However, there is much better matter than this in other parts of the book.

The opening essay on "Social and Industrial Revolution" contains an able statement of the arguments in favour of individualism, though it seems to minimise the extent to which socialistic principles have already been recognised in legislation. Incidentally it may be noticed that Mr. Goldwin Smith falls into a very common error in speaking of the national workshops at Paris of 1848 as "the creation of the Socialist Louis Blanc." Often as this statement has been repeated, it is, nevertheless, demonstrably inaccurate. We have the distinct and unequivocal denial of Louis Blanc himself, which will be sufficient evidence for all who can appreciate the character of one of the purest and most single-minded of modern Frenchmen, whatever they may think of his views. He thus writes in his *Recollections of 1848*:—

"That public opinion in Europe should have fastened upon me the charge of being the founder and the organiser of the national workshops—a charge the falsity of which was made so undisguisedly patent—is certainly one of the most extraordinary illustrations of the power of calumny when used as the common weapon of divers hatreds conspiring for the destruction of an idea, in the person of a man."

If confirmation of this statement is required, we may appeal to the testimony of Lamartine, the leader of the Anti-Socialist Republicans, who says of the workshops: "So far from being in the pay of Louis Blanc, as has been said, they were the device of his adversaries."

In treating of "Woman Suffrage," Mr. Goldwin Smith writes in a strain which will cause him to be described by the friends of the measure as an inveterate misogynist; but some of his remarks are none the less worthy of attention. The substantial truth of these words can hardly be denied:—

"The movement in favour of woman suffrage is part of a general attempt to change the relations between the sexes: to set women free from what have been hitherto considered the limitations of her sex, and make her the competitor instead of the helpmate of man."

The author's well-known anti-Semitic views appear conspicuously in the essay on "The Jewish Question," but here again it will be found that he has rather more to say for himself than might be thought. He points out that it is a mistake to ascribe the animosity felt in many countries against the Jews exclusively or even principally to religious bigotry. "The cause of quarrel appears to be economical and social, not religious, or religious only in a secondary degree."

In the article on "The Irish Question," it is to be feared that Mr. Goldwin Smith's political opinions have to some extent warped his historical judgment, in which respects he contrasts unfavourably with Mr. Lecky. It is not that any of his facts are incorrect, but that he seems to select almost entirely such as may give an unfavourable impression of the Irish character in all ages. He certainly draws too dark a picture of the state of Ireland before the Norman invasion, and appears unduly sceptical as to the intellectual culture claimed for the early Celtic Church. A land that in the darkest period of the middle ages produced such a philosophical genius as John Scotus Erigena can hardly have been utterly barbarous. Mr. Goldwin Smith goes to a length which is almost surprising in approval of Cromwell's Irish policy; and when we come across such an apology as the following for the suppression of the Catholic worship, we might almost fancy we were reading an extract from Mr. Froude. "When we consider what the Mass is, what it has done, and how soon the common people would have been weaned from it, we may be rather disposed to wink at this departure from religious liberty." At this curious exhibition of heterodox bigotry, we can only wonder and regret. Mr. Goldwin Smith follows other anti-Irish writers in calling attention to the act of attainder passed by James II.'s Irish parliament against the adherents of William III.; but he does not mention the fact, brought to light by Mr. Lecky, that the English parliament in the same year passed a precisely similar act against James's supporters, which certainly renders it ridiculous to cite this measure as a proof of the exceptional depravity of the Irish nature. It is a much too confident assertion to make when Mr. Goldwin Smith says "that the Union was carried by bribery has been conclusively disproved by Dr. Dunbar Ingram." Mr. Lecky, though his political views coincide with those of Mr. Goldwin Smith on the Irish question of the present day, is by no means so certain about the matter.

The essay on "The Empire" is one of the most thoughtful and valuable in the volume. The author is moderately imperialist with regard to India, but decidedly anti-imperialist in reference to the colonies. The volume concludes with an able discussion of the question "Is the tendency to war declining?" which he inclines on the whole to answer in the affirmative.

In an appendix to the book is reprinted an interesting account, written twenty years ago, of the Oneida community of American Socialists.

R. SEYMOUR LONG.

*Bright Celestials.* By John Coming Chinaman, with a Preface by Archibald Lamont. (Fisher Unwin.)

MR. LAMONT has written a novel of considerable interest and some value. But the interest were more sustained and the value more definite, if he had chosen a less ambiguous method. No one can be expected to take a novel with a purpose quite seriously; for one thing, every side of a

debateable question is never fairly declared, for another, the artistic merit of the book is destroyed. Mr. Lamont shows in this book that he could have contrived a real novel of the Flowery Land, but he has preferred to spoil his work by discussions on theological and moral questions. He possesses sufficient knowledge to have written an aggressive essay; but he has weakened his facts and theories by attempting, unduly, to make of them the muscles and sinews of history. Yet he writes with considerable skill, for the book is often easy to read. But it is sad to recognise that it is the work of a man who might have made it altogether a success. Like so many modern novelists, Mr. Lamont needs to be reminded that it is a novelist's duty to write a novel. Theology and social questions have nothing to do with the narrative art. As he has chosen to ignore this time-worn platitude, he must not be annoyed if his facts are often mistaken for fiction and his fiction for fact. Our regret, from a literary point of view, is all the keener because China is a new field for the teller of stories. And he might conceivably have done for it what Kipling has done for India and Loti or Mitford for Japan. He possesses in a notable degree the quality of writing picturesquely, of properly appreciating essentials. To improve on his account of the graduate's funeral would be difficult, it alone redeems the book from the danger of being commonplace. There are other scenes, too, scarcely less striking. Take, for example, his description of a Chinese secret society, quite legitimately woven into the plot; the study of native and coolie life at Singapore and on the tobacco plantations of Deli, all of which are novel and entertaining. Again, the opening pages of the story are ingeniously designed and capably written. They introduce us to strange peoples and customs, and they are full of sympathy—a rare quality in the European writing of Orientals. Quite masterly is the vivid contrast between Punkwi, the Cantonese merchant, and Ming Kiang, the thoughtful, earnest student. Indeed, so much is good that it is impossible to rest satisfied with the novel as it stands. For these people, about whom so much curiosity is awakened, have but little to do with the story they initiate; and their places are but poorly filled by eager, and rather mawkish, missionaries.

Mr. Lamont, it would seem, has had to fight against two contending factions—his sympathies and his religious beliefs. The former would have led him to write a genuine novel, adequate as to narrative, true as to character, truthful as to atmosphere. That he has not done so is due to his inordinate desire to preach, and to thrust his personal fads down the throat of the unwilling reader. Though the jam is of the best, it cannot conceal the bitterness of the powder. The author has a sense of humour, yet he can allow himself to write a death scene that is almost absurd. The young missionary Ball, while he is dying, describes a dream of considerable length, and preaches a sermon long enough to tax the energy of a physically strong man. Moreover, it is quite inadequate, and would never have claimed the respectful considera-

tion of Scholar Wu, whom it is represented as converting to the Christian faith. Conversions throughout the book are too frequent, unreal, and decidedly irritating.

Mr. Lamont cherishes an unpleasant belief in what he calls "the natural resisting deadness of man's heart to spiritual life." So morbid a faith cannot command sympathy, even if it commands respect. Artistically it is criminal; for it leads the author to clog his story with frequent discourses on alien matters, to convert his characters into prigs, and to ruin many of the scenes that might have been effective. Only the villains of the tale smoke opium, for no virtue, we are assured, may be allotted to one indulging in the habit. In a portentous digression we are told that drunkenness

"being more social is a more contagious disease, the drunkard feeling most at home in the company of others like himself. Opium smoking, on the other hand, treats society more as a combination of independent, separate beings. The confirmed opium smoker loves the corner where he may be left to darkness and to himself. He is not so much a social animal as a lover of self and pelf."

It is not possible to discuss the ethics of opium smoking here—a Royal Commission is doing it for us; but it should never be discussed in a novel. One is somewhat astonished, though, after reading the above indictment, to find that its writer has none but kindly feelings towards tobacco. But Mr. Lamont hurls himself into controversial topics at every opportunity. In his chapter headed "The Social Cancer," he touches on a more dangerous subject still, with results yet more unsatisfactory. Of course the Cantonese girl, rescued by the good missionary ladies, has our sympathies, and we feel happier after her escape. The opportunity for a fine piece of dramatic writing was to hand; but Mr. Lamont ignores it, treating the whole matter from a controversial and not very enlightened standpoint. It will convince no one who has thought about the question; it will mystify and rather bore the average novel reader, and it should annoy Mr. Lamont's own followers.

Throughout the book are plentifully strewn tirades against the scientist "who never had a sister," and against the civilian who declares that "missions in the East are a failure and ought not to exist," and who is, naturally, represented as having "no conscience." The Christian faith, as represented by Evangelical missionaries, is damaged by the crudeness of Mr. Lamont's theology, and its exponents are spoken of as heroes, presumably because they are uninteresting. The natives become the sentimental offspring of the author's brain, save those who resist the appeals of the preachers, docked of their nationality in all but name. Admirable, inciting, unique at the beginning, the latter half of the book is weak, confused, dogmatic. Let Mr. Lamont write two new books, one a genuine Chinese novel, the other a study of his favourite subjects, and let him not blond his materials. The novel, at any rate, will be successful.

PERCY ADDLESHAW.

# NEW NOVELS.

*My Child and I.* By Florence Warden. In 3 vols. (White.)

*The Best of Her Sex.* By Fergus Hume. In 2 vols. (W. H. Allen.)

*A Devoted Couple.* By J. Masterman. In 3 vols. (Bentley.)

*Hetty's Heritage.* By Noel Dene. In 2 vols. (Hurst & Blackett.)

*The Standishes of High Acre.* By Gilbert Sheldon. In 2 vols. (Cassells.)

*Inscrutable.* By Esmé Stuart. (Bliss, Sands & Foster.)

*The King of Schnorrers.* By I. Zangwill. (Heinemann.)

MISS FLORENCE WARDEN certainly deserves the reputation she has acquired. Ever since the appearance of *The House on the Marsh*, her novels have been eagerly read; and, though subsequent performances have occasionally been disappointing, we are now and then gratified by a production first-rate of its kind. *My Child and I* is one of this class. A girl, born and bred in affluence, is reduced, on the death of her father, to penury, and has to serve as assistant to her aunt, who keeps a private hotel off the Strand. A man of worthless character secures her affections and marries her, but dies before her child is born. As the deceased husband appears to have had a wife living all the while, the aunt thinks herself justified in contriving to spirit the child away, under pretence of its death, in the hope of securing a more successful second marriage for her niece. Twenty years afterwards, Perdita Farbrace, the niece, who has now married a rich city man, learns the deceit which has been practised upon her, and after frantic efforts discovers, as she thinks, her long-lost child, who turns out to be even a greater scamp than his father. Here the pathetic interest of the story comes in. Her new-found son sponges upon her until she hardly knows where to turn for money, openly robs her, and finally murders her husband and destroys a will which the latter has framed for the express purpose of guarding his wife, when she becomes his widow, from the chance of being further imposed upon by the scoundrel. But, proud and sensitive woman as she is, nothing shakes her affection for the child she has found; and even when he turns out not to be her son at all, she still accords to him a sneaking preference over the model young man who owns her as mother. It is a capital story.

We congratulate Mr. Fergus Hume upon having abandoned the schoolboy line of fiction, and set himself to work upon a tale which will be sure to meet with acceptance, and which is in many ways an improvement upon nearly all his previous performances. *The Best of Her Sex* is a thoroughly artistic production. As its main theme is the foisting of a sham medicine, named T'ho, for the cure of nervous disorders upon the public, its appearance at this time has an appropriateness which will to many be a further recommendation. There is a laudable paucity of characters in the story. We have only Jocelyn Lorraine, a Bloomsbury



physician; Dick Lorraine, his brother, a backwoodsman, sharper, and general adventurer; Sir Melancthon Brege, an agreeable but good-for-nothing and selfish old gentleman in reduced circumstances; his daughter Beatrice, an invertebrate and foolish young person; and Hetty Leskins, her companion. The main interest of the story is created by the cool villainy of Dick Lorraine, his adroit enlistment of Sir Melancthon as a partner in his scheme, the audacious introduction of T'ho—a worthless South American plant—as a specific for all nervous disorders, and the skill with which its sale is promoted. Mr. Hume's descriptive powers have seldom appeared to better advantage than in this amusing book.

The gambols of the nursery and prattle of the schoolroom, however faithfully recorded, are not subjects which afford sustained amusement to the mature mind; and when spread over a large portion of three volumes, as in *A Devoted Couple*, they become wearisome. Mr. and Mrs. Vernon, the "devoted couple," have six sons, whose ages range from nineteen downwards, when we are first introduced to them; their friends, the Marleons, have three daughters, likewise *in statu pupillari*; and other youthful scions also appear frequently on the scene. A feature of the story is the extreme respectability and virtue of its characters. With the exception of one wicked uncle, there is not a man, woman, or child who might not be fitly decorated with a medal for perfect propriety of conduct, and almost the only trace of the Old Adam that can be discovered is in the case of the youthful Harold Vernon, who develops a propensity for frightening his little brother with bogey stories. Any notice of the book would be incomplete which did not call attention to the amazing carelessness of the writer. The mention of a Tripos at Oxford may be allowed as a pardonable blunder, nor does it matter much that Miss Leicester is often alluded to as Miss Lester. But that a respectable missionary, named Lathom, should every now and then appear as Lambton is a gratuitous piece of mystification; nor is it at all apparent why Miss Constantia Marleon, having accepted Lieutenant Osborne in one chapter, should in the next be found wedding Mr. Lathom (*alias* Lambton); whilst her sister Titania, who was about the same time betrothed to Mr. "Lambton," should "become Mrs. Osborne in the early winter." There are other blunders scarcely less astounding than the above.

*Hetty's Heritage* is a work of rather mixed merit. The characters are well drawn, and stand out vividly. The half-sisters, Hetty Morris and Joan Delmaine, afford an excellent contrast. On the other hand, the story is crowded with characters playing subordinate parts and not very interesting ones; the writer shows great carelessness in occasional expressions and sentences, *e.g.*, "truth is always a more trenchant weapon than mendacity"; and there is a provokingly frequent recurrence of platitudes and truisms, such as, "These were small matters in themselves, but so much depends

on the *How*, *When*, and *Where* in this life; that which to some people is a very trivial occurrence means a stupendous event to others." However, the book ends well, and may be perused with pleasure, even if it does make us wish that the author had bestowed more pains on the dialogue and less on instructive remarks.

The anatomy of madness is not the most healthy or desirable subject-matter for a novel; and persons of morbid temperament are not recommended, especially if insanity is endemic in their family, to turn to *The Standishes of High Acre* for light reading. A more gruesome and depressing book could hardly be found on the shelves of any library. The Standishes farm their own freehold land, acquired during the Civil War at the expense of a county family named Arundell, whose lands are intersected by the Standish property. These Standishes are a doomed race. Every member of the race who lives at High Acre goes mad. For several generations the madness of the Standishes has assumed two distinct shapes. Some have believed themselves to be Satan, and have gone hopping about on all fours seeking—like that roaring lion—to devour, in a literal sense, their neighbours, until knocked on the head or shot by persons they have assailed. Another set murder their wives, and then commit suicide. To the latter class belongs Ralph Standish, the subject of the present tale—at all events, he believes he belongs to it, and his progressive stages of mental inequilibrium are the main theme of the narrative. As nearly the whole of the *dramatis personae* get killed off before the end of the book, Ralph himself furnishing matter for the absolutely last page by dying of cold and exhaustion in the middle of a swamp, it may be imagined that the story is not a very lively one, though it must be admitted that the writing is powerful and dramatic.

The latest work written by Esmé Stuart differs considerably from those we have been accustomed to. Until now we have usually been entertained with narratives of half-hearted swains, who desert their first loves for something they imagine they like better, and are only brought to their senses in the last chapter. There is nothing of this sort in the pages of *Inscrutable*. It is a downright realistic story, full of mystery right up to the end, and comprising, among other features, a good old-fashioned house, with sliding panels and secret passages, and large secret rooms, the latter adorned with fabulously rich Eastern tapestry and tenanted by a prisoned maiden, with other familiar accessories of melodrama. The reader must be prepared for a considerable tax upon his credulity in perusing the narrative. Lancelot Dighton arrives at the house of his uncle—Garrick Bloodworth—an ordinary house, forming part of a Cathedral Close—and is shown the rooms from top to bottom by his relative. Yet after living there for some time he discovers whole suites of large apartments, the existence of which he had never suspected. Marvellous appearances and disappearances of persons take place;

and the explanation of the mystery, when it does come, depends upon such complicated problems of family history that it is scarcely intelligible and might almost as well have been omitted. This author's works have come before the world during the last few months with such rapidity as to suggest the possible existence of a whole deskful of fiction that has been awaiting a favourable moment for publication. If this is so, we should judge *Inscrutable* to be one of the earliest written members of the group; certainly it bears marks of crudeness that are not noticeable in other novels by the same hand.

On the principle of *cuique in sua arte credendum*, we must take for granted that Mr. Zangwill has given us a faithful picture of Jewish customs and intercourse in *The King of the Schnorrers*, which deals with the habits of professional Jewish beggars, the date of the events recorded being the end of the last century. The author's intention is, he tells us, to "incarnate the floating traditions of the Jewish Schnorrer, who is as unique among beggars as Israel among nations." There are nearly a score of other short stories in the book, all worth reading, and many of them uncommonly amusing.

JOHN BARROW ALLEN.

#### SOME SCOTCH BOOKS.

*Convivial Caledonia*. By Robert Kempt. (Chapman & Hall.) It must be allowed that Mr. Kempt has made a readable little book out of wonderfully slight and easily accessible materials. A number of the conventional good stories he tells are familiar as "chestnuts." Who, for example, in Scotland, or for that matter in England, has not heard of the Edinburgh physician who, prone to drinking too much at dinner, characterised himself as "Drunk, by Jove," when trying to feel the pulse of a lady patient, and subsequently received from her a bank note for a hundred pounds as hush-money for "discovering the unfortunate condition in which she was when he last visited her"? Some of Mr. Kempt's explanations, too, give one the impression of being rather superfluous. Take for example that—it follows close upon the heels of the anecdote just mentioned—of Pleydell's statement to Mannering "we sat birling till I had a fair tappit hen under my belt." Mr. Kempt tells with becoming gravity that "a tappit hen was a pewter measure or stoup holding three quarts of claret served from the tap with the figure of a hen upon the lid." Had Mr. Kempt gone very seriously into the subject indicated by his title he might have produced a work quite as exhaustive, and perhaps quite as interesting, as Mr. T. F. Henderson's *Old-World Scotland*; but he has probably cared simply to interest and amuse the hurried modern public, which likes books small, and not too profound. He has been wise in his generation in prattling about "Bon Accord," "Auld Reekie," "Pains and Penalties for Drunkenness in the Fifteenth and Seventeenth Centuries," "Highland Inns," "Convivial Haunts of Robert Burns," "The Ettrick Shepherd and Tibbie Shiels," and "Sir Walter Scott's Landlords and Landladies." This is a work about which at once the best and the fittest that can be said is the old commendation—that it is a book that can be taken up at odd moments, at least by Scotchmen who are not ashamed of the habits of their grandfathers.

*Byways of the Scottish Border.* By George Eyre-Todd. (Selkirk: James Lewis.) It cannot be said that there is anything exceptional in the character of Mr. Eyre-Todd's poetically passionate pilgrimage, or in his experiences as he travelled. In the autumn of 1886 he and an artist friend spent some ten days walking by easy stages from Moffat eastward through the best known section of the Border country. He wrote articles descriptive of his wanderings in various periodicals, and these with illustrations—reproductions from water-colours—he now prints under one cover. Mr. Eyre-Todd is pleasantly realistic, gently enthusiastic, and has any number of quotations from Scott, Hogg, and Wordsworth at his finger ends. Such of the titles of Mr. Eyre-Todd's chapters, such as "In the Wizard's Country," "By Lone St. Mary's," "The Dowie Dens o' Yarrow," and "Flodden's Fatal Field," indicate the general character of his subjects, which are treated in a flowing style that not unfrequently rises into prose poetry. Mr. Eyre-Todd is perhaps seen at his best and quietest in such sketches as "The Gypsy Capital"—Yetholm—and the final "East of the Ballad Country." This is a book which is certain to be popular because of the agreeable blending which it supplies of graphic description, legendary information, and historical narrative.

In *Rosneath, Past and Present* (Alexander Gardner), Mr. W. C. Maughan has given an interesting account of a peninsula which forms one of the most beautiful portions of what is very comprehensively known as the "Clyde scenery." Perhaps some Scottish stalwarts may find in his volume a little too much of "God bless the Duke of Argyll," who, feudally speaking, has dominated the peninsula for a considerable period; and even others, artistically rather than politically hypercritical, may think Mr. Maughan might very well have done without the poem by Lord Lorne which takes the place of a preface. It is an eminently respectable and (domestically) pious performance; but as it contains no lines which rise above the level of

"He who rode through Party's phases, borne aloft  
o'er sneers and slanders  
As he rode with poet's praises through the  
Frenchmen's ranks in Flanders."

it can hardly be questioned quite epoch-making. But there is no question as to the influence of the Argyll family in the Rosneath peninsula, and having to deal with and publish facts, Mr. Maughan could not ignore it. He properly bestows a good deal of pains on the ecclesiastical history of the peninsula. It is not far from Row, one of whose parish ministers, Macleod Campbell, was a famous "heretic" in his time. The parish minister of Rosneath, Robert Story, was a personal friend of Campbell, and would appear to have been influenced by him to some extent. But, apart from his connection with Campbell, Story was obviously an admirable example of the quiet, thoughtful, yet hard-working country minister. He was succeeded in his parish by his son, Robert Henry Story, who subsequently became one of the Professors in the Faculty of Divinity at Glasgow, and has this year been nominated to the Moderatorship of the General Assembly, in which he had already won a high position as a debater. Mr. Maughan's handsome book is, in all respects, a painstaking performance.

*Barneraig*, by Gabriel Setoun (John Murray), is a most promising, unpretentious, and delightful book, dealing with certain of the quieter phases of life in the Scotland rather of yesterday than of to-day. It is farther to the credit of the young author who writes under the pseudonym of "Gabriel Setoun" that he is no imitator—of Mr. Barrie or of

anyone else. It is an attempt to reproduce, by means of photographs, a village which still exists—and not simply as a type—but which is "no more than a street and wynds; a somewhat muddy harbour at one end, and a retiring inn at the other." Barneraig as a harbour (on the Fifeshire coast) in which Dutch-built ships are still to be found, has, no doubt, had a history, but at the period of which Gabriel Setoun writes it was dominated by a colliery; and a considerable portion of the book is taken up with the conversations on persons, politics, religion, philanthropy, of the villagers—most of them have charmingly inappropriate nicknames—at their various corners for conference after the conclusion of the day's work, such as the "Haw Head" and the "Cox'l." The life depicted in *Barneraig* differs, therefore, from life as it has been given in other books dealing with Scotland which have recently been published, although it too is all compact of humour and pathos. Practical jokes, love, prosaic and very much the reverse, and such incidents of village life as electing a precentor, have all their proper place here, and are all adequately treated. It is not easy to choose for commendation from among stories all of which are excellent; but the pathos of "For Her Sake," which is the story of a miner's self-sacrifice, and the dry humour of "A Prosaic Romance," telling of an apparently happy marriage, may well be contrasted. Gabriel Setoun ought surely to be able to write a readable Scotch novel.

*Michael Lamont, Schoolmaster*, by Jessie Patrick Findlay (Hodder & Stoughton), is one of those agreeable works of fiction which appear, from the character of their contents, to inform their readers that, like well-known Scotch books of the type of Christopher North's *Lights and Shadows of Scottish Life*, they are at least based upon fact. The book looks all the more real that the leading character in it is anything but heroic. One sometimes feels that Will Lamont, the steady lad who in course of time develops into a capable professor of botany, should have been given the place of honour, and not the vain, volatile, tipling Michael, who has to abandon all his ambitions in life and love, and to be content to spend his days as parish schoolmaster of Portmoak, with the somewhat commonplace Nan, and not the brilliant Phyllis, by his side. And yet whoever knows Scotch country life is quite aware that Michael is more truly "national" than Will. This book is, in fact, "a study in temptations" of a very matter-of-fact and non-Hobbesian type. The drawing of the minor (the ostensibly minor) characters, such as Dr. Winter, the worthy clergyman, and old Weaver Lamont, Michael's shrewd, sarcastic father, is perfect.

*Ballads of Bairnhood*, selected and edited by Robert Ford (Alexander Gardner), is one of the best and at the same time most discriminating selections of poems dealing with a particular subject which has ever been published. Starting with Whittier's dictum,

"Childhood has had its litanies  
In every age and clime,"

Mr. Ford goes right through Scotch poetical literature in search of poems dealing with child-life. Rather singularly, perhaps, the majority of the giants of that literature appear to have steered clear of the nursery. Burns and Hogg are represented in this collection by only one poem apiece; Dunbar, Ramsay, and Robert Ferguson are not represented at all. Some of the best, if not positively the best, of Scotch song-writers are men who may fairly be considered of the present generation, such as Mr. Alexander Anderson—it may be doubted if there has ever been published anything of its

kind better than "Jamie's Wee Chair"—although Delta Moir's "Casa Wappy" remains without a superior, if not without an equal, in point of tenderness and pathos.

"Thy bright brief day knew no decline,  
'Twas cloudless joy;  
Sunrise and night alone were thine—  
Beloved boy!"

Child-worship is undoubtedly one of the features or fashions of our time: it has, indeed, gained in favour as love between man and woman has become the plaything of farce, or the subject of a Bourget analytic. It has, of course, its weaknesses: it has undoubtedly a tendency to encourage "bairniness," which is even worse than femininity, in man. But, as exhibited in Mr. Ford's volume, there is nothing weak, morbid, or exaggerated in the love indicated by Scotch mothers and fathers—at all events, belonging to the classes in whose case life must be regarded as a perpetual keeping of death at arms' length. Mr. Ford has, necessarily, included in his book a good deal of verse which cannot justly be described as first-class, but, on the other hand, he has not reproduced anything which is absolutely inferior. Among the best productions are those of Mr. R. L. Stevenson, Mr. Alexander Anderson, Mr. William Freeland, and Mr. George MacDonald.

*Poems.* By James Thomson, Weaver of Kenleith. (Constable.) This is a new and very handsome edition of a small volume of poems that was first published in 1801. The author was a respectable weaver who, born four years after Burns, plied his trade and brought up his family in Kenleith, a little village some six miles west of Edinburgh. There is an air of reality about all his poems, whether descriptive or mildly humorous, which will give them a certain value in the eyes of any who are interested in investigating Scotch poetry after Burns. His original biographer and editor said cautiously but truly, "His poems on Summer, Winter, and Spring, though short, contain a number of minute descriptions interspersed with moral sentiments, conveyed in simple and natural language." His philosophy is the "contented wi' little and canty wi' mair" of "the late Mr. Robert Burns" as Thomson describes his contemporary, whom he survived fully a generation. The "bite" of his sarcasm may be judged by this epigram:

"Ye doctors, use your greatest care  
Your patients' lives a while to spare;  
On this alone depends your wealth,  
To keep alive, though not in health."

MR. ALEXANDER GARDNER has issued a new and revised edition of his *Ballad Minstrelsy of Scotland* and a third edition of his *Songs of Scotland*. They are both of the thesaurus character; and, being handsome and yet handy volumes, well supplied with introductions and notes, they ought to be found valuable for purposes of consultation, especially in a period of hurry and titbits like the present.

WILLIAM WALLACE.

#### NOTES AND NEWS.

MESSRS. RICHARD BENTLEY & SON will publish early next week Lord Walseley's *Life of Marlborough*, which has been so long announced, and of which the preface is dated June, 1893. The present instalment consists of two large volumes; but it steps with the death of William III., when Marlborough was already fifty-two years of age, but had still his reputation to win as a great general. It is abundantly illustrated with portraits, and with several sketches of the old manor-house of Ash in which Marlborough was born.

MR. SWINBURNE'S new volume, *Astrophel and other Poems*, is also to be published next week.

THE speeches and addresses of the late Earl of Derby, which have already been printed for private circulation, will be published shortly by Messrs. Longmans & Co. in two volumes. They have been selected and edited by Mr. T. H. Sanderson and Mr. E. S. Roscoe, and Mr. W. E. H. Lecky contributes a prefatory memoir.

MESSRS. GEORGE BELL & SONS have in hand a new History of Germany by Dr. E. F. Henderson (already known for his volume of *Select Historical Documents*), who has for years been busied with his subject. The first volume will extend to the year 1272, and ought to fill a gap in our historical literature. The history of the middle ages in Germany was, practically, the history of the whole continent of Europe; and a careful delineation of the rise and fall of the great medieval Roman Empire has never yet been attempted in English.

THE Unpublished Letters of Count Cavour to Mme. Circourt will be published by Messrs. Cassell & Co. in a few days. The Countess de Circourt was well known a generation ago as one of the last of those ladies whose salons played so important a part in French—it may also be said in European—society and politics. Of all her friends and correspondents, none was more eminent than the great statesman to whom Italy owes her existence as a kingdom. The letters have been translated by Mr. A. J. Butler.

MR. JOHN MURRAY announces *An Unrecorded Chapter of the Indian Mutiny*, being the personal reminiscences of Reginald G. Wilberforce, late Fifty-Second Light Infantry, compiled from a diary and letters written at the time. The book will be illustrated.

MESSRS. MACMILLAN & Co. will publish immediately a book by Mr. John Rae, entitled *Eight Hours for Work*.

In the course of next month, *My Paris Note Book*, by the author of "An Englishman in Paris," will be published by Mr. Heinemann. It treats chiefly of the political personages and the social conditions of Paris since the war of 1870, and is, as might be imagined, full of anecdote and gossip.

MR. ELLIOT STOCK will publish shortly *Hertfordshire during the Great Civil War and the Long Parliament*, by Mr. Alfred Kingston. The book will embrace three parts—a general narrative of events in Herts and neighbouring counties; the leaders in the strife; and the effects of the war upon public life.

MR. R. E. M. PEACH, the historian of Bath and its neighbourhood, has just finished a new book on the Life and Times of Ralph Allen, "the Man of Bath," to which is prefixed a brief notice of the early history of the two parishes of Lyncombe and Widcombe. The volume will be illustrated with a reproduction of Hoare's portrait, and a view of the mansion of Prior Park. It will be published by Mr. Charles J. Clark, of Lincoln's Inn Fields.

AMONG the new volumes in the "New Library of Ireland" will be a *Short Life of Thomas Davis*, by the editor-in-chief, Sir Charles Gavan Duffy.

FOLLOWING just one year after Marlborough, Rossall will celebrate its jubilee this summer. In connexion with that event, a History of the School has been written by Mr. J. F. Rowbotham, formerly captain, afterwards scholar of Balliol, and well known by his books on music. Besides chronological annals of the school, it will give biographical notices of masters and boys, records of games, and anecdotes and traditions. It will also be illustrated with

views and portraits. The publisher is Mr. John Heywood, of London and Manchester.

MRS. PIATT'S poems will shortly be issued in two volumes by Messrs. Longmans, Green & Co. These two volumes will comprise all the author's verses hitherto published in this country—with the exception of those contained in *An Enchanted Castle and Other Poems*, the collection of her pieces referring to Ireland that appeared last year—but with many additional ones.

MR. HALL CAINE has contributed an appreciation of Charles Whitehead to a new edition of Mr. Mackenzie Bell's book about that author, with extracts from his writings, which Messrs. Ward, Lock and Bowden are about to publish. Some of Whitehead's letters, and recollections of his career in Melbourne, will be given by Mr. James Smith, a veteran Australian author.

MR. WILLIAM HEINEMANN will publish early in May a novel by Miss Ella Hepworth Dixon, entitled *The Story of a Modern Woman*.

MESSRS. OLIPHANT, ANDERSON & FERRIER will publish at an early date, a novel, *William Blacklock, Journalist*, by Mr. T. Banks Mac-lachlan, editor of *The Weekly Scotsman*. It is a story of an ambitious young Borderer's career on the press and in love. Most of the press scenes are drawn from real life; likewise more than one of the principal characters—notably the talented and eccentric "Dandy" Russell, formerly editor of the *Scotsman*. The localities are all in Scotland.

THE forthcoming volume of the "Anglo-American Library of Fiction," to be published on May 1, will be *Girls of a Feather: A story of New York society life*, by Amelia E. Barr.

THE late Talbot Baines Reed left in a practically finished state a story, which will shortly be published, under the title of *Kilgorman*, by Messrs. Nelson & Sons. Mr. John Sime has seen the work through the press, and has prefixed a short memoir of the author; and Mr. J. Williamson, whose illustrations to the "Dryburgh Scott" are familiar, is illustrating the story. We hear also that a fund has been collected by friends of Mr. Reed for the purchase of a library of two or three hundred volumes of boys' books, which is to be presented to the Literary and Scientific Institution at Highgate, where Mr. Reed lived and died.

MR. HALL CAINE will take the chair at the annual Shakspeare Birthday Dinner, which is to be held at Anderson's Hotel next Monday.

COLLECTORS of Ruskin's first editions will hear with interest that a third copy of his pamphlet entitled *The Queen's Gardens* has been discovered, and is now in the possession of Miss Millard, of Teddington. Of the other two copies known to survive, one is in the Ashley Library (Mr. T. J. Wise), and the other is in the Rylands Collection at Manchester.

WE observe that the authorised American edition of Mrs. Humphry Ward's *Marcella* is published in two small duodecimo volumes, in a box, at the price of two dollars.

THE American papers record the death of a novelist named "Jane Austin."

ON Monday and Tuesday next, Messrs. Sotheby will sell what are apparently two separate collections of autographs, both of an historical rather than a literary character. One is of a general nature: we can only mention that it includes twelve quarto pages by Bossuet, relating to the negotiations at Rome for the liberties of the Gallican Church. The other is confined to letters and other documents connected with the Napoleonic War. The admirals, from Nelson to Sidney Smith, are specially well represented.

## THE FORTHCOMING MAGAZINES.

THE *National Review* for May will contain an article by Mr. Joseph Chamberlain, reviewing the Home Rule movement since 1886, and summarising the present situation.

MR. WILLIAM GRAHAM, who recently caused some stir by his Clermont conversations, will contribute to the May number of *The New Review* an article on "Keats and Severn," which will contain certain fresh facts and reflections upon the poet.

THE *Newbery House Magazine* has changed hands. The May number will for the first time bear the imprint of Messrs. A. D. Innes & Co., of Bedford-street, who will publish it for the future. Although the connexion with Newbery House has ceased, the title will for the present remain unaltered.

*New and Old*, the popular parish magazine, has been taken over from Messrs. Griffith, Farran & Co. by the Religious Review of Reviews, Limited, and will be published by them at 34, Victoria-street. Many new features will be introduced.

The May number of *The Woman at Home* will contain an illustrated interview with Paderewski, by the Baroness von Zedlitz; and an article on "Two Rothschild Homes in Bucks," by Mr. W. J. Laey.

DR. CONAN DOYLE is to write a series of articles for *Great Thoughts*, of which the first will appear on May 5.

THE Rev. E. A. Stuart will contribute the second of a series of papers on "The Gospel for All" to *Home Words* for May.

MANY years ago the Rev. J. Jackson Wray founded a popular monthly under the title of *Good Company*, which after his death was conducted by his daughter, Miss Marion E. Jackson Wray. She has just retired from its editorship, but will commence with May a new magazine under the title, *Round the Hearthstone*.

## UNIVERSITY JOTTINGS.

MR. I. GOLLANCZ will deliver four courses of lectures this term at Cambridge, in connexion with the special board for mediaeval and modern languages—on "Gawain and the Grene Knight," on "Elizabethan Literature," on "Shakspeare," and on "Milton and Dryden."

THE two new lectureships in modern languages at Edinburgh have been filled up as follows: M. Charles Saclea, in French; and Herr Otto Schlapp, in German.

TWO courses of lectures are to be delivered this term at University College, London, in the department of archaeology, each illustrated by lime-light. Mr. Ernest Melvill Bonus will give seven lectures on "The Ruins and Remains of Rome," on Tuesdays at 11.30 a.m., beginning on April 24; and Prof. R. S. Poole will give six lectures on "The Mediaeval Archaeology of the East," on Thursdays at 11.30 a.m., beginning on May 10. At the close of the session, there will be an examination in both courses.

IN connexion with the University Extension Society, a course of three lectures on "Leonardo da Vinci" will be given by Mr. Roger Fry at Chelsea Town Hall, on Mondays at 3 p.m., beginning on April 23. We understand that a complete sessional course on Italian art is being arranged for October.

THE fourth course of Turnbull Lectures at Johns Hopkins University has just been delivered by Prof. Charles Eliot Norton, his subject being "Dante."



WE congratulate the Rev. C. W. Boase on having completed Part II. of his *Registrum Collegii Exoniensis* (Oxford: printed at Baxter's Press), which forms a handsome quarto of just 400 pages. It contains an alphabetical list of all the Commoners, or members of the college not on the foundation, from the earliest times. As the first Caution Book begins only in 1629, and the Matriculation Book not till 1768, the earlier names have had to be taken from the University Registers (which Mr. Boase himself edited for the Oxford Historical Society), or from second-hand sources of information. It is only thus that we can associate with Exeter College Archbishop Courtenay in the fourteenth century, and Sir John Fortescue in the fifteenth. Both of these happen to be good examples of those West country gentle-folk, with which this book abounds. On the very first page, we find 12 Aclands, though none of the present generation; the Carews, Careys, and Carys together number 29; the Chichesters (now, we fear, an extinct family, at least in their old home), 19; the Courtenays and Courtneys, 18; the Drakes, 25; the Fortescues, 27; the Heles, 27; and—to pass rapidly to the end—the Yeos, 19. Taking individual names, it would seem that Exeter College was strongly represented in parliament, on the bench, and at the bar in Stuart times. We have noticed Sir John Eliot, Sir Bevil Grenville, Attorney-General Noye, Sir George Treby, and Serjeant Maynard. In literature the most conspicuous names are Joseph Glanvill and Mathew Tindall, though there are also a goodly number of antiquaries. Otherwise interesting are the father of the Wesleys (who seems to have spelt his name Westley), the father of Sir Joshua Reynolds, and the father of Martin Tupper. Finally, we must call Mr. Boase's attention to a distressing confusion between two contemporary painters on p. 167.

## ORIGINAL VERSE.

HEATHER BURNING.

A LINE of hills, grey coombs of leafless oak,  
Grey heights of wintry heath, are veiled in grey,  
Because the heather-burners' cloud of smoke  
Lies everywhere upon the tranquil day.

The sea is lost in gulf of dimmest space,  
Where day or night is not, nor world nor sky;  
Only a fringe of foam the eye may trace,  
And ear receive a long-drawn rushing sigh.

Between grey hills and surf of hidden sea  
The April meadows lie in ganzy air;  
And, adding to the haze on all the lea,  
The trees a haze of their own weaving wear.

The roadside elms like raindrops in suspense  
Their pale-green buds on branch and suckers hold;  
Between the fields each common osier fence  
Is clad in shining mist of grey or gold.

The silver shafts of beeches in the copse  
Spread forth long feathers, beaded, golden brown;  
And brown upon the tangled alder tops  
The catkin pennons hang, a faded crown.

And all the hues in this faint smoke are pale;  
The pallid sunbeams fall and cast no shade;  
Like bride's fresh beauty seen through filmy veil,  
The lush spring colours glow, yet seem to fade.

Only the tint of air adds gleam more bright  
To blackthorn's a creat of pearl in brake and hedge;  
In cottage yards the pear is beaming white,  
Full-blossomed, by white walls and roofs of sedge.

Aa, drowsy with faint scent of burning peat,  
The birds pipe soft, and softly go and come;  
Grey sheep are chewing cud of grasses sweet;  
Bees by the willow blossoms suck and hum.

Alleles is still, except on low dim shore  
The wave runs white and draws its tuneful breath,  
And sea-gulls in the murky aught scar,  
To wheel about the coombs and lofty heath.

J. L. DOUGALL.

Porlock Weir: April 4.

## MAGAZINES AND REVIEWS.

IN the *Altpreussische Monatsschrift* for 1893 the principal articles of the last three quarterly parts deal with Kant. In the *Heft* for April—June, and that for July—September, Dr. Reicke continues his publication of the "Loose Leaves" from Kant's remains, from which he has already furnished so much material towards the minute history of Kant's later development. The subjects discussed in the present instalments belong to jurisprudence and ethics. In the concluding part for the year, Dr. E. Arnoldt gives a detailed and annotated list of the philosopher's lectures between the years 1755 and 1796. A shorter paper in the April *Heft* gives an address by O. Schöndörffer on Kant's definition of genius. Among the other articles, which touch on local history, folk-lore, and archaeology, may be mentioned two by C. Beckherrn (in parts 3 and 4 respectively) on remarkable stones in East and West Russia (such stones being of monumental or legendary fame) and on the Wiesenburg (site of an old fortress of the Teutonic Order); papers by Treichel, Bonk, and Sembrzycki in part 2, in continuation or correction of former contributions; by X. Froelich in part 3, on the domestic politics of Grandenz in 1640, and by G. Conrad on the arms of the town of Soldau; in part 4 by P. Simson, on the language of the *Ferber Chronicle*. The usual bibliography (of more than provincial interest) for 1892 forms a supplement to the volume.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- JENZIO, L. Adam als Erzieher. Stuttgart: Lutz. 1 M. 60 Pf.  
JOUBERT, J. Endahabih du Caire aux Cataractes. Paris: Dentu. 7 fr. 50 c.  
LEONÉ, Ludovic. Le Poète Théodore Aubanel: récit d'un témoin de sa vie. Avignon: Aubanel. 3 fr. 50 c.  
MAYER, R. Das Sinken der Grundrente u. dessen mögliche soziale u. politische Folgen. Wien: Doll. 2 M. 50 Pf.  
FRANZ, la Col. Topographie et défense des Alpes françaises. Paris: Foulard. 25 fr.  
ROCHESSEN, J. Reichsgold od. Weltgeld. Berlin: Pott-kammer. 3 M.

## HISTORY, ETC.

- GBELL, Stéphane. Essai sur le règne de l'empereur Domitian. Paris: Thorin. 10 fr.  
LÉMAN, Joseph. Napoléon 1er et les Israélites: la pondérance juive. 2<sup>e</sup> partie (1806—1815). Paris: Lecoffre. 5 fr.  
NYS, Ernest. Les origines du droit international. Paris: Thorin. 10 fr.  
REUSCH, F. H. Beiträge zur Geschichte d. Jesuitenordens. München: Beck. 5 M.  
STROHLER, Gaston. Le Maréchal Oudinot, duc de Reggio, d'après les Souvenirs inédits de la Maréchale. Paris: Plon. 7 fr. 50 c.  
TROMA, W. Die colonisatorische Thätigkeit des Klosters Leabus im 12. u. 13. Jahrh. Leipzig: Fock. 2 M.

## PHYSICAL SCIENCE AND PHILOSOPHY, ETC.

- ALBERT, Jeanne d'. Mémoires et poésies de, p.p. le Baron Alphonse de Ruble. Paris: Em. Paul. 7 fr. 50 c.  
BONTOFFER, A. Die Ethik des Stoikers Epictet. Stuttgart: Enke. 10 M.  
LEVAURE, E. Lexique géographique du monde entier. Fasc. 1. Paris: Berger-Levrault. 1 fr. 50 c.  
LOCARD, Armand. Les Coquilles terrestres de France. Paris: Baillière. 15 fr.  
PELNER, P. Introduction à l'étude des mollusques. Bruxelles: Lamertin. 6 fr.

## PHILOLOGY, ETC.

- BACKHAUS, A. Der Gedankengang im 1. Buche d. Platonischen Staates. Leipzig: Fock. 1 M.  
BOISSIER, Alf. Documents assyriens relatifs aux présages. T. 1. 1<sup>re</sup> partie. Paris: Bouillon. 12 fr.  
HOLDER, A. Alt-celtischer Sprachschatz. 5. Lfg. Leipzig: Teubner. 8 M.  
JON, L. Le présent et ses dérivés dans la conjugaison latine. Paris: Bouillon. 10 fr.

## CORRESPONDENCE.

## THE MANUFACTURE OF SURNAMES (ESPECIALLY JEWISH SURNAMES) IN TIMES PAST AND PRESENT.

Sydenham Hill: April 8, 1894.

I recently saw in a newspaper the announcement that a German named Pranz, residing in England, had determined to give an English complexion to his name by changing it to Prance. Here there is a great similarity in sound, but none, that I am aware of, in sense. In other cases, however, the name adopted in a foreign land is a translation, or partial translation, of the original name, and may be added to it or substituted for it. Thus the well-known Blanco-White added the White when he settled in England; my father had it from himself. In the case of Mr. Beerbohm-Tree, or Tree alone, as he sometimes prefers to style himself, it is well known that his name originally was Beerbohm (= pear-tree in L.-G.; see Pott, 2nd edition, p. 104); and the translation of the second half (i.e., "tree") was added to the name.\* A friend of mine, again, whose name has long been Clark, tells me he is of a Huguenot family, and that his name was originally Leclerc; and his French origin, though dating back something like two hundred years, is still manifest in his face. The late Dr. Schiller-Szinessy, too, for many years Reader in Rabbinic and Talmudic Literature in the University of Cambridge, came by his second name in this way. He was a Hungarian; and in 1848 the Hungarian Government decreed that every German surname in Hungary must be turned if possible, or as far as possible, into an equivalent Hungarian name. Now Schiller in German denotes that changing of colour which, when seen in certain stuffs, has obtained the name of *shot*, and Szinessy is the word which most nearly represents this meaning in Hungarian; and so it came about that for the last forty odd years of his life Dr. Schiller had Szinessy (pronounced Sinnesh-y) tacked on to his original name. And, indeed, his first name, Schiller, was not a German name like that of his great namesake, in whom the varying vein of the poet was accidentally, but not inaptly, denoted by his name. No, it too was a made-up name, as many Jewish Christian surnames are. I use "Christian" advisedly, because every Jew has, or ought to have, two sets of names, the one for Jewish, the other for Christian use. To the Christian world Dr. Schiller-Szinessy was known by that name; but his real Jewish name was, if I remember right, Sh'lomoh ben Meir, and by this name only (or principally) he would have been designated in any deed drawn up between him and another Jew.† But, to take up my thread anew, his ancestors lived centuries ago in Spain; and while there they were known to the Spaniards under the name Shil, which had, so far at least as the termination goes, a sufficiently Spanish sound. Now this Shil (in Hebrew letters שִׁיל) was made up of the initial letters of the first three words of the four שְׁמִי יְהוָה לִנְגְדִי (תמיד) which form the first half of Ps. xvi. 8, and of which the meaning is, "I have set Jehovah before me

\* In one case, at any rate, the addition of the translation of the first word was purely accidental. I allude to the name Benson, in which "sen" is the translation of the Hebrew *ben*, and yet I am sure that the first person who bore the name (unless, indeed, he were a Jew, which is not likely) knew nothing more about the matter than that he was the son of a man named Ben = Benjamin.

† He dropped the *ben*, and used these two Jewish names as "Christian" names to his double surname.

(continually).” When the family was chased out of Spain and took refuge in a German-speaking country, probably Austria, they turned the *Shil* into the more German-looking *Schill*, and this, with *er* added, produced the thoroughly German name Schiller. This is no fancy tale, as I myself used to think when I first heard it from Dr. Schiller. Since then, I have come across several other names belonging to Jewish families, and German in appearance, but really made up in a similar way. Thus the names Back and Bach, especially the second, have a thoroughly German look, but when belonging to a Jew they are by no means necessarily German. Dr. Schiller, in a list of Hebrew abbreviations which he made for me, and which I still possess in MS., says these names Back and Bach often represent the Hebrew בן־בך, which are the initial letters of the two words בן־בך (בני) = the son (sons or children) of a martyr. In this case, also, he speaks with some authority, for he declares himself to belong to one of these martyr families on his mother's side. This name Bach, too, like the Schill mentioned above, is sometimes found with an added *er*, i.e., in the form Bacher; but in this case the *er*, to my mind, rather takes from than adds to the German appearance of the word. Another example quoted by Dr. Schiller is בר־י, which, though it really is made up of the initial letters of בן־יחידה לִיב, has such a very German look in the form of Brill, that the Rabbi is probably much better known as Joel Brill than by his real name, Joel (b. Jehudah) Loeb (or Loewe).

Other examples of the sort will be found in Perreau's work on Hebrew abbreviations, called *Océano* (2nd edition, Parma, 1883-84). Thus, in the Supplement (p. 24), I find Braun given as derived from the initial letters (ב־ר) of the words בן־רבי נחמיה, with a supplied vowel; Brak (ב־ר) from בן־רבי קאפפערל and Brasch (ב־ר) from בן־רבי שמעון. And, no doubt, many other similar instances might be found.

As Perreau has borrowed two out of the three examples quoted above from Grünwald's *Additamenta zu Zunz's Namen der Juden*, it is probable that Grünwald has devoted some attention to this Jewish mode of manufacturing surnames, and Zunz may have done so likewise. Unfortunately, I have not as yet seen either of these books. I must have said enough, however, to show that the study of Jewish surnames will offer much interest to those who have any inclination for this branch of etymology.

F. CHANCE.

[In this connexion, we may quote the following from the April number of the *Economic Review* (p. 272):—

“The Return showing the names of all aliens to whom certificates of naturalisation have been issued from August 1, 1892, to July 31, 1893 (House of Commons Paper, 1893, No. 425), contains 419 names. Germans number 164, Russians 131, Austrians and Hungarians 26, French 16, Turks 13, Swiss and Dutch 10 each. The list of 131 Russians includes a great many English or Anglicised names: Baker, Baron, Black, Bradlaw, Braidman, Cowen, Davidson, Dickson, Eddlestone, Ellison, Frost, Goldson, Goodman, Greenfield, Harris, Lewis, Lipkin, Miller, Millner, Morris, Newman, Phillips, Rust, Silverman, Stone, Swift, Watchman, Warman—to say nothing of distinctly Hebrew names which we scarcely regard as foreign: Cohen, Davids, Isaacson, Josephs, Levitt, and Levy.”—ED. ACADEMY.]

\* The initial *t* of the fourth word was left out, probably because Shil would have had but little of a Spanish look.

# AN ANCIENT FUNERAL CUSTOM IN WEXFORD AND PICARDY.

Carrig Breac, Howth: April 6, 1891.

Your readers interested in ancient customs may perhaps remember the funeral custom in the county of Wexford which I described in the ACADEMY on October 29, 1892 (No. 1059, page 390), and I hope they may care to hear that I have found mention of a very similar practice as still existing in France. This is noted by M. F. Darsy in the *Mémoires des Antiquaires de Picardie*, vol. xv., p. 165. After describing other religious customs in the valley of the river Bresle, dept. Somme, he says:

“Souvent le voyageur étranger s'étonne de voir une foule de petites croix de bois fichées en terre, au pied du crucifix qui s'élève d'habitude à l'entrée d'un village ou d'un carrefour: il n'en peut deviner la cause. Mais le bon paysan du lieu lui dira que chacune de ces croix a été placée là lorsque, portant un mort au cimetière, le cortège a passé près du crucifix.”

The church of St. Germain l'Ecosais in the canton of Gamache, where this practice continues, was founded by a Scotie pupil of St. Germanus of Auxerre, to whom the saint gave his own name at baptism. He is honoured on May 2, in the Martyrologies of Amiens, Eu, St. Germain des Prés, &c. He is titular of the churches of St. Germain d'Amiens, St. Germain sur Bresle, St. Germain d'Argoules in the Somme, and of a chapel at Ribemont in the Aisne, &c.

He is represented in art as holding the seven-headed hydra with his stole, being said to have captured this monster on landing on the shores of Normandy. His life is contained in a MS. in the library of Amiens, No. 465, and in two MSS. in the Vatican library.

It was on the shores of Picardy, to north and south of the embouchure of the Somme, that many of the early Irish pilgrims and missionaries landed, including St. Columbanus and his followers, St. Fursa and his disciples, besides many others of lesser note, such as Caidoc, Fricor, Fiacra, and Cadroc.

In such a community of old religious customs we may trace an interesting result of the passage to and fro of these early travellers.

MARGARET STOKES.

## MORE ABOUT LOCKS, POUNDS, AND PATHS ON THE THAMES.

London: April 7, 1894.

That a “Lock” in the last century did not mean what we understand by it—a Pound-*Lock*, a Cistern-*Lock*—is clear from the Act of 1771 (11 George III., ch. 1. 51), which first enabled the Thames Commissioners to borrow money—not more than £50,000 (more was authorised by later Acts)—and really get to work. Section 7 of that Act enables them

“to erect and maintain *Pounds* or *Turnpikes* on the said rivers [Thames and Isis], where *Locks* or *Weirs* are now made use of, and at all such other places on the said rivers as the said Commissioners . . . shall judge proper, and so as each of the said *Pounds* or *Turnpikes* be of the dimensions of 130 feet long and 18 feet wide.”

Under this Act and its successors (15 George III., ch. 11, A.D. 1775, and 35 George III., ch. 106, A.D. 1795), the Commissioners built twenty-four Pound-*Locks* before 1804, as Zachariah Allnutt tells us in his *Considerations* (Henley, 1805). Now, allowing four or five of these *Pounds* for the river above Oxford—I forgot to note them—I find, by the reports of R. Taylor, that the following twenty-one Pound-*Locks* existed between Oxford and Maidenhead in 1791: 1. Ifley, 2. Sandford (? Nuneham a Lock, not a Pound), 3. Abingdon, 4. Culham (“the old Lock below Culham Pound-*Lock*”), 5. Sutton, 6. Day's or Dor-

chester, 7. Benson (Bensington)—? Moulsoford—8. Cleeve (built 1787), 9. Goring or Streatley, 10. Whitchurch and Pangbourne, (? Mapledurham, a Lock only), 11. Caversham, 12. Sonning, 13. Shiplake, 14. Marsh (just above Henley), 15. Hambledon, 16. Hurley, 17. Temple, 18. Marlow (? date of Cookham), 19. Boulter's. The twentieth, Romney, just below Windsor, was, as I said in my former letter, built in 1797. The Pound-*Locks* were, I expect, imported from the Canals.

Whether the Weirs at the sides of the early Pound-*Locks* were made “movable” or “opening” ones at the Pound-*Locks*, I doubt; for in 1805 Allnutt treats the weir at Windsor of 1798, with shifting gates and overfalls—the gates being big and at the bottom, while the overfalls (to stop the overfall of the water) were smaller and above the gates—as a new thing, and says that similar weirs, below Staines, would not impede the waterway, which

“waterway or current is now much more impeded by the many solid weir-hedges, jetties, and works at present actually made, and standing at all seasons, on the shoals at Laleham Gulls (shallows), Chertsey Bridge-hill, Shepperton, Kingston, and other places, which have stood for years.”

These solid weirs generally left room for a barge to pass between one end and the bank near it (Havell's view from Streatley). This space, vacant in Havell's drawing, was, in the opinion of Mr. More, the engineer of the Thames Conservancy, generally closed by a lock with movable paddles. In narrow parts of the river, as at Radcot and Langley, above Oxford, the engravings show that at least half the weir or lock opened to let barges through.

The Thames Commissioners had to make side-cuts\* along the arcs of shallow bends, and horse towing-paths and bridges where there were none, and to wharf or campsheet low parts of them. The haling or hauling of barges was formerly often done by man, whom the horses displaced. Section 24 of 11 George III. ch. 45, says:

“And, forasmuch as the drawing Barges by Horses instead of Men, on all or many more banks than at present have Horse Towing Paths, may deprive many Men who are now employed in drawing such Barges of their usual Livelihood, and as several such Men are, or may become, through sickness, age, or bodily infirmity, disabled from earning their daily Bread by any other Sort of Labour, be it enacted, That any Seven or more Commissioners at any General Meeting may certify to the Treasurer of the said District or to the General Treasurer, the Case of such disabled Man, and the treasurer is hereby required to relieve the said disabled Man with such Sum, not exceeding Four Shillings per Week, as shall be directed or specified by the said Commissioners.”

The towing-path used to begin at Mortlake (Brindley, 1770), though the “tides-end” was usually at Richmond, except in the spring tides, which ran to Teddington. But

“The City of London, among other very useful improvements, in the year 1776, caused a road, or towing-path to be made from Putney to Richmond, to assist and improve the navigation of the Thames. It is a work of great expense and labour, and in the course of it there are upwards of fifty connecting bridges, with occasional embankments raised from the bed of the river.”—1796. W. Combe in Boydell's *Thames Views*.

The reports of Mylne, &c., note several instances of owners' grounds stopping the towing-path—Sir Whitaker Ellis's still do at Richmond—men and horses having to walk round at the back of the house; and the Acts give the Commissioners powers to abate this nuisance.

F. J. FURNIVALL.

\* These were made, before 1805, at Windsor, Temple, Hurley, Sonning, Godstow, Pinkhill, &c.—ALLNUTT.

## "TABLE OF GREEN FIELDS."

London: April 18, 1894.

"His Nose was as sharpe as a Pen, and a Table of greene fields."

This is the reading of the First Folio in the passage which is the subject of the most famous conjecture ever made on the text of Shakspeare. Probably most persons think Theobald's emendation as sound as it is unquestionably brilliant. Dr. C. Creighton, however, in an article on "Falstaff's Deathbed" in *Blackwoods* for March 1889, made a very good fight against the correctness of Theobald's reading, and in favour of the conjecture—apparently first proposed by "Mr. Collier's MS. corrector"—"on a table of green frieze." I was not exactly convinced by Dr. Creighton's arguments; but the article produced in my mind the unwelcome impression that it was very doubtful whether the felicity which I had been accustomed to see in the passage as usually printed was not after all due to the genius not of Shakspeare but of his much maligned commentator. The one thing that contributed most to sustain my wavering faith in the received text was the difficulty of supposing that "green frieze" could have been corrupted into "green fields."

It has occurred to me that some light may possibly be thrown on the problem by the following passage in the *Liber Niger Domus Edw. IV.*, dated A.D. 1470 (Housh. Ord. 51):

"And suche dayes as the Kings chappell removeth, every of these children then present receiveth iiii d. at the grene feald of the countynghouse, for horse hyre dayly, as longe as they be journeying."

Now what is the "grene feald of the countynghouse"? Unless we are to suppose that it was a fixed rule that, wherever the Court might be on a journey, the counting-house should always have a grass-plot attached to it, there can be no doubt that "grene feald" here means the same thing as the "grene cloth," which is mentioned frequently in the same document. In the very next paragraph, for instance, we read:

"If this clerke lose torche, taper, mortar of wax, or suche other . . . then he to answer therefore, as the Steward, Thesaurere, Countroller, or the Judges under them, at the grene cloth, wull award by reason."

Can it be, after all, that the text of the Folio needs no other correction than the change of "and" into "on"? I leave this question for Shaksperian critics to decide, hoping that they may be able to dispel my gloomy apprehension that the more picturesque reading is not the true one.

It is, however, as a dictionary-maker that I am immediately interested in this matter. I have not met with any other instance of "grene feald" in this sense, and I shall be greatly indebted to any reader who can supply me with references to such. The spelling "feald" for "field" (O. E. *feld*) is very unusual in the fifteenth century, and I am not sure that it is not a different word.

HENRY BRADLEY.

## CEDMON'S "OENESIS," 2906-7.

Ann Arbor, Michigan: March 18, 1894.

In the notes to his Anglo-Saxon Reader, p. 221, Prof. Bright, in treating of Genesis 2905-7:—

*folmum sinum,*      *wolde his sunu ecwellan*  
*n æges dræore,*      *fjro sengan*

says:

"It is probably best to read, as Bouterwek prefers, *fjro sengan* 'to bathe or quench the fire with the blood of his kin,' though *gesengan* (or *sengan*) in this sense is not found elsewhere. On the other hand, it is possible that the verb should

be *sengan* 'molest' (Hart); retaining *fjro*, the next half-line might then be changed to *his mæges dræor* 'with fire to molest (consume) the blood of his kin.' Körner suggests *fjro sellan mæges dræor* (cf. 'Exodus' 402); but *mæges dræor* is rhythmically incomplete."

The first two conjectures and interpretations appear to me far-fetched and unwarranted. The last (while its rhythm is capable of being improved by prefixing *his* to *mæges* as above) is not likely: "to give his child [or the body of his child] to the flames" is all right, but hardly "to give the blood of his kinsmen to the fire."

I would suggest:

*fjro sengan*  
*mæges dræore,*      "make the flames hiss  
with the blood of his kin,"  
or—

*fjro besengan*  
*mæges dræore.*      "make the fire hiss," &c.

Of course, the original meaning of (be)sengan is "to make sing (or hiss)"; the spelling *sengan* for *sengan* is parallel to that of *erincan* for *erigan*. I should prefer *fjro* (Northern plural for *fjir*, Sievers, §237 A<sup>5</sup>) *sengan*, but for the fact that I do not know that the plural of *fjir* "flames" was in use.

GEORGE HEMPL.

P.S.—I just now see that Grein (Gen. 2905, footnote) suggests "sengan" and "dreor?" In this case the rhythm would need *his* as above. And "to make blood hiss with fire," or "to scorch blood with fire," seems hardly as good as "to make the fire hiss with the blood of his child"; but perhaps I am prejudiced in favour of my own conjecture.

G. H.

## APPOINTMENTS FOR NEXT WEEK.

SUNDAY, April 22, 7.30 p.m. Ethical: Discussion, "Can a Good Man be a Good Citizen?" by Mr. W. H. Fairbrother.

MONDAY, April 23, 2 p.m. Antiquaries: Anniversary Meeting.

8.30 p.m. Geographical: "The Face of the Earth," by Prof. C. Lapworth.

8.30 p.m. Parkes Museum: "Meteorological Instruments and Observations, and their Representation," by Mr. G. J. Symons.

TUESDAY, April 24, 8 p.m. Royal Institution: "Electric Illumination," IV., by Prof. J. A. Fleming.

8 p.m. Civil Engineers: Discussion, "The Training of Rivers," by Mr. L. F. Vernon Harcourt; and "Estuaries," by Mr. H. L. Patriot.

WEDNESDAY, April 25, 8 p.m. Society of Arts: "Recent Developments of Photographic Chemistry," by Mr. Chapman Jones.

8 p.m. Geological: "Further Notes on some Sections on the New Railway from Romford to Uprainster, and on the Relations of the Thames Valley Beds to the Boulder Clay," by Mr. T. V. Holmes; "The Geology of the Pleistocene Deposits in the Valley of the Thames at Twickenham, with Contributions to the Fauna and Flora of the Period," by Dr. J. R. Leeson and Mr. G. B. Laffan; "A New Genitrite from the Lower Coal-Measures (*Goniatites elegans*)," by Mr. Herbert Bolton.

THURSDAY, April 26, 3 p.m. Royal Institution: "Mozart as a Teacher," by Dr. J. F. Bridge.

4.30 p.m. Society of Arts: "Municipal and Village Water Supply and Sanitation in the North-West Provinces and Cutch," by Sir Auckland Colvin.

8 p.m. Electrical Engineers: "The Cost of Electrical Energy," by Mr. R. E. Crompton.

8 p.m. Parkes Museum: "Temperatures of Air, Soil, and Water," by Dr. H. R. Mill.

FRIDAY, April 27, 5 p.m. Physical: "The Mechanism of Electrical Construction," by Dr. C. V. Burton; "A Graphic Method of Constructing the Curves of Current in Electro-magnets and Transformers," by Major Hippesley; "The Design and Winding of Alternate Current Electro-magnets," by Prof. Silvanus P. Thompson.

8 p.m. Viking Club: "The Bear's-head Dinner at Oxford and a Teutonic Sun God," by Dr. Karl Blind.

8 p.m. London Amateur Scientific: "What is a Genus?" by Mr. F. A. Bather.

9 p.m. Royal Institution: "The Action of Light on Bacteria and Fungi," by Prof. H. Marshall Ward.

SATURDAY, April 28, 8 p.m. Royal Institution: "Literature and Journalism," II., by Mr. H. D. Tristram.

8.45 p.m. Botanic: General Fortnightly Meeting.

## SCIENCE.

## PHILOLOGICAL BOOKS.

IN advance of a formal catalogue, the Trustees of the British Museum have published a Descriptive List of the Hebrew and Samaritan MSS. under their charge, edited by Mr. G. Margoliouth. The following is the classification adopted, the order under each head being apparently that of the date of acquisition, beginning with the original collections—Cottonian, Harley, Egerton, &c., then Additional, and finally Oriental. (1) Biblical, subdivided into texts and commentaries. Last among the texts we notice the ninth century vellum of the Pentateuch (Or. 4445), about which Mr. Margoliouth has already written in the ACADEMY, as being probably the oldest known MS. of any part of the Hebrew Bible. The most notable feature here is the large proportion of Yemenite and Karaite MSS. among the recent acquisitions. (2) Midrashim, some of which are in the autograph of the several authors; (3) Talmud and Halakhah; (4) Liturgies, with the name of the local rite appended; (5) Kabbalah; (6) Ethics—a very small class; (7) Philosophy, including commentaries on Aristotle and Porphyry; (8) Poetry; (9) Philology, comprising vocabularies and grammars; (10) Mathematics and Astronomy; (11) Medicine, including translations of Hippocrates and Galen; (12) Miscellaneous, some of which seem to be placed here because it was undesirable to break up collections; (13) Charters, almost all English, of the thirteenth century—the substance of each and the names of the parties are abstracted; (14) Samaritan, beginning with the Cottonian MS. of the Samaritan rescension of the Hebrew text of the Pentateuch, and ending with a facsimile of a fragment of the same at New York. Finally, we have two indexes of titles and of authors. Under "Aristotle," the commentaries also should, we think, have been given. It is not every one who would look for them under "Muhammad ibn Ahmad."

*Neue Beiträge zur semitischen Sagenkunde.* By M. Grünbaum. (Leiden: Brill.) Dr. Grünbaum is already known by his laborious collection of Talmudic legends and plays on words. In the book he has just published he has put together the numerous tales and myths which have been attached to the persons of the Old Testament patriarchs by Jewish and Arabic Haggadah. A large proportion of the Arabic stories are derived from Jewish sources, though some of them are genuine old Arabic traditions, which originally had nothing to do with the Biblical personages with whose names they are now associated. With few exceptions, the legends of Jewish Haggadah all have a similar origin. They are derived either from attempts to supply supposed omissions in the Biblical narrative, or from grotesquely perverse interpretations of Hebrew names, words, and phrases. Bad etymologising is responsible for a large part of them. They are consequently of interest rather to the philologist than to the folklorist; to the historian and the Biblical student they are, of course, of no value at all. Dr. Grünbaum has arranged them under the names of the patriarchs, from Adam to David and Solomon, to whom they severally belong; but the usefulness of his compilation is impaired by the want of an index.

*Die Geschichte des Dominus Märi, eines Apostels des Orients.* Aus dem Syrischen übersetzt und untersucht von Richard Raabe. (Leipzig: Hinrichs.) A thoroughly legendary account of the evangelistic, or, as one might rather say, thaumaturgic activity of "the apostle Dominus Märi," who was sent by his teacher Addai, one of the seventy disciples of the Lord, to preach the Gospel in "the region



of the East, the land of Babylon." Susiana and Persia, Armenia and Media, are also stated to have been visited by this strange missionary, whose miracles would certainly have surprised the compiler of our Acts of the Apostles. The author of this narrative (which is here translated from the Syriac) was a monk of the convent of Dörkouni, the church of which was said to have contained the tomb of its founder, Mâri. After a sufficient exposition of the manifold improbabilities of the story, the translator acquiesces in the judgment of Nöldeke that, though a man named Mâri may have preached the Gospel on the banks of the Lower Tigris at an early period, nothing further can be made out respecting him. The translation is accompanied by notes on difficult passages, with references to the Syriac text, both in the Berlin MS., and in Abbeloos' printed edition.

*Einleitung in den Talmud.* Von Hermann L. Strack. Second edition, revised and enlarged. (Leipzig.) This little work is probably the first attempt to give an objective and scientific account of the Talmud, and to introduce the student to its several component parts. The first edition was a separate print of the article "Talmud" in Herzog and Plitt's *Realencyclopädie*. The new sections in the second one contain notices of the Halachic Midrashim, and a specimen of a Halachic discussion. Many additions are made to the bibliography, and there is now no reason why even a non-Talmudist should not form an equitable and accurate opinion on the contents of the Talmudic literature. The work is dedicated to "two fair-minded scholars," Professors Cheyne and Driver.

#### SCIENCE NOTES.

THE evening discourse at the Royal Institution next Friday will be delivered by Prof. H. Marshall Ward, his subject being "The Action of Light on Bacteria and Fungi."

AT the last meeting of the Geological Society, Prof. E. S. Dana, of Newhaven, was elected a foreign member; and Prof. J. P. Iddings, of Chicago, and Prof. J. H. L. Vogt, of Christiania, were elected foreign correspondents.

THE Royal Meteorological Society and the Sanitary Institute have jointly arranged for a course of six lectures on meteorology in relation to hygiene, to be delivered in the Parkes Museum, Margaret-street, on Mondays and Thursdays at 8.30 p.m., beginning on April 23. Among the lecturers will be: Mr. G. J. Symons, on "Instruments and Observations, and their Representation"; Dr. H. R. Mill, on "Temperature of Air, Soil, and Water"; Mr. R. H. Scott, on "Barometric Conditions and Air Movements"; and Dr. C. Theodore Williams, on "Climate in Relation to Disease, and Geographical Distribution of Disease."

MESSRS. GEORGE PHILIP & SONS announce a *Handy Atlas of the Moon for Students*, by Mr. Thomas Gwyn Elge, consisting of a large scale map of the moon in four sections, with descriptive letterpress.

MESSRS. JAMES ELLIOTT & Co. will issue to subscribers on April 25 *The Hermetic and Alchemical Writings of Paracelsus*, in two volumes. It will contain, entire and unabridged, the large body of literature attributed to Paracelsus, which treats directly of alchemy and the transcendental doctrines and physics of the *Magnum Opus*; the whole Paracelsian literature of the Great Elixir and the Universal Medicine; and a collection of all the alchemical references scattered through the surgical writings of Paracelsus. The text which has been adopted for translation is that of Geneva folio of 1658, in Latin. The works ascribed to Paracelsus which are not to be found in that edition have been taken from other equally representative sources.

#### REPORTS OF SOCIETIES.

CLIFTON SHAKESPEARE SOCIETY.—(Saturday, March 31.)

MISS LOUISA MARY DAVIES, president, in the chair.—Mr. L. M. Griffiths read some "Notes on the Quartos of 'A Midsummer-Night's Dream.'" In connexion with the statements that the Fisher Quarto had manuscript authority, and that the Roberts Quarto was a piratical issue, it is of interest to note that Fisher became a member of the Stationers Company, by transference from the Drapers Company, on June 3, 1600, and on October 8 of the same year "A Midsummer-Night's Dream" was entered to him in the Stationers registers. This was his only Shakespeare publication. Roberts's freedom of the Stationers Company was obtained when Shakespeare was a couple of months old. Although in common with many of his fellow freemen an occasional grumbler and breaker of rules, he was in 1596 made a liveryman of his company, and in 1597 he was one of the three representatives of the company at the Lord Mayor's feast. In 1600, the year in which his issue of "A Midsummer-Night's Dream" was printed, he also printed "Titus Andronicus," and two editions of "The Merchant of Venice." He likewise printed the 1604 and 1605 "Hamlets." There is no entry in the register connecting his name with "A Midsummer-Night's Dream," and a close comparison of the texts of the two quartos seems to show that Fisher's is the earlier.—Mr. Arthur S. Way read a paper entitled "Blending of the Classical and Romantic Elements in 'A Midsummer Night's Dream.'" It is almost a commonplace of criticism with respect to the tragedies of the greatest French dramatists of the age of Louis XIV. that their classical dramas are only nominally such, that the personages therein are one and all courtiers of the Grand Monarque, and their atmosphere that of the French court in its most artificial period. But even Macaulay in his most dogmatic mood would not have ventured to assert that Shakespeare's Romans are but Englishmen of the Tudor period masquerading in tunic and toga. The Romans of "Julius Caesar," "Coriolanus," and "Antony and Cleopatra," as also the Greeks of "Troilus and Cressida" and "Timon of Athens," are unmistakably the children of a far-off time and another civilisation than ours, so that if a cultured reader came for the first time upon one of these plays in a copy having no names prefixed to the speeches, he would have little difficulty in ascribing the plays to their proper epochs. There is, however, one play with respect to which there has not been the same consensus of opinion. "A Midsummer-Night's Dream" bears on the face of it certain incongruities which all critics have recognised, differing only in the number of counts on which they find the poet guilty of anachronism. The most obvious feature of this blending of the classical and romantic lies in bringing together the heroic age of Greece and a supernatural machinery of fairies unknown to the Greek thought of any period. And here we cannot avoid the conclusion that there is a real divergence from the Greek conception and spirit. The Greek Pantheon was peopled with stately presences, majestic and mighty as the powers of nature and the overmastering passions which they typified, and knew nothing of the tiny beings which seem emanations from flowers, breezes, and fountains. But there are critics who maintain that the anachronism spreads wider and stains deeper than this: that the human, no less than the supernatural, creatures are born out of due time, and that throughout the classical element is merely nominal. It is objected that the peasants of the play, while they may well be excellent delineations of Warwickshire rustics, are certainly not Athenians: least of all, peasants of the heroic age. Homer does not introduce full-length portraits of "low life"—albeit, in some of his similes, we have unmistakable evidence that human nature was the same in those days as now: the play of feeling and passion, with its grotesque and pathetic manifestations, was strikingly similar to what still moves our sympathy or our mirth—but Aristophanes does. Many scholars would be disposed to admit that the dialogue of these rustics

of "A Midsummer-Night's Dream," translated into Greek iambs, would not seem incongruous in one of his plays. Shakespeare's method of holding the mirror up to nature, and his unerring instinct in discerning what that "nature" really is, are nowhere better exemplified than in his treatment of the central figure of the play. Shakespeare's curiously un-Homeric treatment of the character of Ulysses, who, in "Troilus and Cressida," becomes a sententious philosopher, may, in some measure, be ascribed to the influence of Chapman, who converts Homer's heroes into warring rhetoricians. But for the portrayal of Theseus, Shakespeare had his Plutarch before him; and Plutarch, though inclined to rationalise the old legends, was at least a Greek, both in habit of thought and in point of view. The reader is therefore tempted to enquire whether Shakespeare, consciously or unconsciously, departed from his authority, and, in drawing Theseus, set forth not an old Greek hero at all, but, as some maintain, a mediæval knight, or, as others say, a nobleman of the Tudor days. To resolve this doubt, we must first consider what manner of man was the Theseus of the old legends. As we unroll the ancient records, there rises before us a twofold figure—a mighty champion, and a strong, wise ruler and lawgiver. Alone, like an earlier King Arthur, he presses through dark forest and deadly fen, over haggard wastes and savage mountain ridges, redressing human wrongs, spoiling the spoiler, and making the cruel scorner drink of his own cup. He wrests his father's sceptre from the hands of the cruel usurper, and becomes a king ruling in righteousness, known through all the land of Greece as a champion of the weak, a strong deliverer. Wherever the cry of the trampled goes up, wherever there are tyrants to be tamed, wherever heroes are looking for a brother in arms, a helper in strange and terrible enterprise, there is found the unawed brow and the sinewy hand of Theseus, so that it became a proverb in the land, "Nothing without Theseus." The Amazons came down from the weird, unknown North, and the maids of war set their battle in array within the very city, between the market-place and the temples of Athens, and long the reeling battle swayed to and fro till their ranks were broken by the might of Theseus and till the bacchanals of war fainted in the stress of that stern grapple, and streamed away with ever-dwindling ranks towards their stormy hills and their ice-locked Thermodon, and left their glorious queen the hero's prisoner, left her to lead captivity captive and to hold her conqueror in thrall. And it is at this point when the last low thunders of the storm have died away in the season of calm weather, when all hearts are stilled with peace, that Shakespeare's Theseus rises before us. The old life of the wise lawgiver and the righteous judge, of the earth subduer and the hunter, has been resumed. The Quest of the Golden Fleece and the Trojan War were but episodes in great lives; and before we pronounce Shakespeare's Theseus unlike the Greek conception of an Homeric hero, we must correct impressions derived from the adventurous aspect of the heroic age by some of the rarer glimpses of its pastoral and home life, which are not wanting amid the storm and stress of the Iliad, and which form a fairly complete setting for much of the action of the Odyssey. Let us, then, note the points in which Shakespeare's Theseus corresponds to one of Homer's kings of men. We shall not expect to see the warrior side of his character. He makes but two slight references to his own exploits, and in these we remark that absence of boasting which is characteristic of the Homeric heroes. In peace he appears under two main aspects: as a judge and as a lord of lowly subjects. As a judge he may be compared with the Homeric kings who cherished deep reverence for law, for the statutes which, as they held, were delivered from Zeus, and the disregard of which would bring down calamitous visitation upon the land. In his sentence on Hermia he claims to be simply the mouthpiece of time-honoured law; and stern as his words are, there is no sternness in his mind: he is not uttering his own arbitrary pleasure. As a lord among his subjects, we may compare him with Ulysses, the only character portrayed in such a relation in Homer. But while Shakespeare's critical instinct would not suffer him in his portrayal of the character of Theseus to be false to the ancient

heroic conception, we cannot resist the impression that as he wrote he was haunted by the living embodiment of that heroic ideal as revealed in more than one of the stately and noble men who made glorious the days of Elizabeth. And the poet's intuitive knowledge of human nature would teach him that there was nothing contradictory in the two conceptions; for as human nature is at bottom much the same all the world over, so similar circumstances tend to develop similar characters. Those two far-severed ages were alike periods of gallant enterprise, of maritime discovery and adventure, and of dauntless achievement in war. Even to the intellectual awakening of the sixteenth century we find a parallel in that old Greece whose very air quivered with harp notes and thrilled with the voices of bards who kindled men to mighty deeds. And so the Theseus of old lived again in the person of such an one as Sir Walter Raleigh or Sir Richard Grenville. But he did not die with the generation of the old Armada heroes; he is found again in the Cavaliers, whose uncalculating loyalty made them cast in their lot with a tottering throne, and whose influence rallied thousands to the king's standard; and again, in their children's days he re-appears as Sir Roger de Coverley, the most winsome type of an English rural magnate ever embodied in literature. And so, generation after generation, the character has never failed in old England, but is still worthily represented by men who, whether in troublous or in peaceful times, recognise the responsibility of their position and take up their share of the burden of their country's progress. Tennyson drew a portrait of such a character in his Sir Walter Vivian, and it is exemplified in the county magistrate of to-day.—The president, in a paper on "Peter Quince, Carpenter and Stage-Manager," said that, if the Interlude by the Anglo-Athenian artisans were not so pure an extravaganza, we might pause to ask why, although, indeed, the adaptor of this lamentable comedy, Quince was selected for this post of honour, when such a dominant personality as Bottom was doubtless to be had for the asking. On the *lucus a non lucendo* principle, a recognised canon of burlesque, he was apparently chosen manager because he would inevitably be managed. Quince is the most amiable of stage-managers: no word of impatience escapes his lips at the flippant contumacy of his unruly troupe; and he shows infinite tact in defending his point when Bottom, whose imagination is dazzled by the certainty of an encore for his roaring, is desirous of undertaking in his own person the three chief parts; and his implied flattery is too delicious not to be successful. In the part Quince selects for himself, his own modesty comes out noticeably; and it is probable that the more ambitious part he took at the performance was accepted rather by reason of a certain distrust of his colleague's "slow of study" than of a vainglorious wish to distinguish himself. From the conversation on the question of the Prologue we should, even if other direct evidence were wanting, feel certain that Quince of the mild and gentle spirit is a poet; and, marvel of marvels, being such, he endures in silence the tampering of the uninspired with the sacred question of metre. He suggests the old common metre of "Chevy Chase," but his noisy rival declares for rights to which he makes no audible objection. And the fact that the Prologue actually takes shape in the ordinary ten-syllabled metre shows that one at any rate of the company has fathomed, to some purpose, the truth that apparent concession is the quickest possession of your own way. For an impromptu moonlight effect the picturesqueness of his invention is not to be denied. There is no spice of exultation in his heart as he sees his merry tormentor in such evil plight through the mischief of Puck; and in his absence how generously he praises him, and on his return how enthusiastically he greets him! When the supreme moment of histrionic display arrives, the fell fascination exercised by so aristocratic an audience, combined with the bashfulness incident to a humble poet when reciting his own verses, produce a most awful effect on the unfortunate Quince; but the exchange of an abstract complimentary strain for concrete statement of fact is helpful to him, and he arrives at the conclusion without further catastrophe.

## FINE ART.

FURTWÄNGLER'S MASTERPIECES OF GREEK SCULPTURE.

*Meisterwerke der Griechischen Plastik.* A. Furtwängler. (Leipzig-Berlin: Giesecke & Devrient.)

It is impossible in a brief review to give more than a very slight account of so large and so original a work as the present. We have been accustomed to find in German archaeological reviews from time to time papers which boldly drive a coach and four through received views. Sometimes such papers mark a decided advance, more often they fall into oblivion; but they have their uses. But it rather startles us to find a book of 750 pages, full from end to end of new and startling theories and of open disregard of most that has been supposed to be established in the history of ancient art. Such a work must be either epoch-making or very dangerous to knowledge. Prof. Furtwängler writes with his accustomed learning and ability, and with a knowledge of ancient monuments in which he can have very few rivals. One cannot speak of his book without a liberal use of superlatives. And yet it may be doubted whether it will really do much to extend the range of our knowledge of ancient art.

Since a selection must be made, this notice will be mainly confined to the first section of the work (pp. 1-263), which deals chiefly with Pheidias and his sculpture. In this section we may find Prof. Furtwängler at his best, and at his worst.

Lucian praises beyond all the works of Pheidias a statue of Athena which stood on the Acropolis of Athens and was dedicated by the Lemnians. The beauty of the face especially struck him. We know scarcely any facts in regard to this statue: but the probability is that it was of bronze, and perhaps dedicated by the Athenian colonists of Lemnos shortly after the middle of the fifth century. It is conjectured that on this occasion Pheidias represented the goddess, without helmet and shield, as a mild and placable, rather than a warlike, deity. Of this bronze figure Prof. Furtwängler supposes that he has discovered two faithful copies, in the same size as the original: two trunks and one head at Dresden, and one head, far more finely executed, at Bologna, which has hitherto been regarded as, perhaps, the head of an Amazon, and which has excited the utmost admiration in visitors to the Bologna Museum. In an extremely ingenious argument, Prof. Furtwängler tries to show that the restoration of these works to Pheidias is justified, alike by external indications, and by arguments derived from style. It is yet too early to say whether the Lemnian Athena is likely to take her place beside the Apoxyomenus of Lysippus and the Discobolus of Myron, as a recognised copy of a celebrated ancient masterpiece. If so, we shall certainly be obliged to re-cast our notions as to the Pheidian treatment of hair. But at least we must give Prof. Furtwängler the credit of originating a likely theory, admirably worked out, and full of suggestion.

It does not follow, however, because a theory is legitimate, and even convincing, that it will

serve as a basis for a further enormous construction of theory. But Prof. Furtwängler proceeds mainly on the basis of the Lemnian Athena and the well-known statuettes copied from the Parthenos to determine among existing remains those which can be regarded as copied from Pheidian works; and he even thinks he can fix the order of those works in the life of the master and their date. The chain is lengthened out, each link being weaker than that which preceded it, until we reach results that will certainly be rejected by archaeologists. We find at p. 123 the extraordinary view that the Colossal Horseman of the Quirinal at Rome, which bore until the sixteenth century the inscription *Opus Fidiæ*, is really a copy of a Pheidian work. Prof. Furtwängler allows that the inscription dated from late Roman times, but thinks that it may have been transcribed from an earlier legend; and he endeavours to reinforce this mere *may* by an analysis of the artistic character of the work, in which he traces a likeness to the horsemen of the Parthenon frieze and the Theseus of the East Pediment. The companion horseman, which was inscribed *Opus Praxitelis*, is ascribed not to the well-known Praxiteles, but to a conjectural contemporary of Pheidias, who worked in a style like the Pheidian.

As regards this attribution, one can only say that, if it is accepted, it shows arguments founded upon style to be, in the present state of our knowledge, almost worthless. The ablest archaeologists, from K. O. Müller to Wolters, have been of opinion that the two Horsemen of the Quirinal are in the style of Lysippus, and this has passed almost as a truism. There is nothing in Prof. Furtwängler's arguments to refute this view, nor does he attempt to investigate its grounds. Yet if we do not know the difference between the style of Pheidias and that of Lysippus, we had better give up all argument in regard to style; in which case the whole of the book before us becomes valueless. Prof. Furtwängler does not claim infallibility. For example, he writes on p. 122 in regard to the Ares Borghese, "Fälschlich ist er früher (auch von mir in Roscher's Lexikon I. 489) zu Polyklet in Beziehung gesetzt worden, zu dem er in scharfem Gegensatz steht." The words used in the Lexicon are "Es ist eine mächtige gedrungene Gestalt, deren Bildung den deutlichsten Anschluss an den Doryphoros des Polyklet zeigt." If Prof. Furtwängler sees between two statues at one time "most obvious likeness," and, a few years later, "sharp contrast," it seems that the indications on which, in this instance at least, he based his judgment are not trustworthy. And we may regard it as not impossible that he will before long be reading a similar recantation in regard to many or most of the views contained in the present work. If archaeology is to be regarded as a field for the display of intellectual gymnastics, this may be quite right and natural; but meanwhile, the student, who is really in search of some solid knowledge, feels that he has lost a good deal of time, and laboured in vain.

In ten pages (143-152) Prof. Furtwängler revolutionises the dates of various classes

of vases and of coins. As regards the latter, he writes, "Vorán sei indes bemerkt, dass wir uns von den landläufigen Datierungen der zu erwähnenden Münzen omanzipieren." The current dates from which he thus, by a stroke of the pen, emancipates himself are those fixed by numismatists, not merely on grounds of style, but for a variety of solid historical reasons and by processes of induction. If evidence is thus treated, what becomes of archaeology as an inductive science?

Perhaps the most interesting part of Prof. Furtwängler's book is that in which he deals with the dates and authorship of the Athenian temples (pp. 155-263). His views are carefully worked out and expressed in a style quite exceptional in German scientific works, so that they are very interesting reading. He maintains the earlier Parthenon to date from Themistocles rather than from Cimon, while the Erechtheum and the little temple of Nike were built under the influence of Nicias and the Conservative party. In the sculptures of the Erechtheum he sees the hand of Callimachus, the inventor of the Corinthian capital. In dealing with the sculptures of the Parthenon, he considers the central scene of the frieze to represent the offering to Athena of the peplos and of seats. In the side figures of the West Pediment he sees neither gods nor personifications of locality, but the primeval heroes and heroines of Attica; he will not allow even the male figure who reclines at the corner to be a river-god, but dubs him Buzyges. These views are less startling than those in the earlier and later parts of the book; but how far they will resist criticism is a question into which it is impossible here to enter.

Other great Greek sculptors—Calamis, Ageladas, Polycleitus, Cresilas, Myron, Praxiteles, Euphranor—succeed Pheidias, and are treated in much the same fashion. Of some of these, such as Ageladas, Cresilas, and Euphranor, we have no knowledge, except from literary sources, which can be called trustworthy. Yet Prof. Furtwängler finds for all, in the store-house of the great museums, series of works, not of course originals, but copies of various degrees of merit. In the case of more prominent artists, such as Polycleitus and Praxiteles, he is able to determine within a few years the date in their lives at which they produced each work fathered on them. Prudent archaeologists have been accustomed to start from acknowledged originals of Greek sculpture, and to feel their way carefully among the Italian copies, to see if here and there one may be found that can be classed by the originals. But Prof. Furtwängler neglects originals, which offer a less promising field to the hardy theorist, and often makes an attribution of an inferior late statue the starting-point of a whole series of further attributions. It is hard to believe that so accomplished an archaeologist can fancy that his bold hypotheses will be accepted by the learned world, however great be the skill with which he maintains them. His road really ends in chaos. Brunn sees a Praxitelean original in the torso of a Satyr in the Louvre. Furtwängler calls this an ordinary

copy, but in his turn finds Praxitelean originals in the Eubuleus head of Eleusis and a head of Aphrodite at Petworth, the connexion of which with Praxiteles, whether as originals or even as copies, is problematic. Wolters publishes a head of Athena as a copy of a work of Cephisodotus; Furtwängler calls the same head Pheidian. And so the game goes on, on the principle of *quot homines tot sententiae*. And this, although of all classical studies that of archaeology, as resting on a substructure of undeniable fact, should be one of the soundest and afford the best possible training in the methods of historical investigation. Yet, in spite of all, there is not a page in Prof. Furtwängler's book which an advanced student of Greek sculpture can afford to pass by, so full is it of knowledge, of keen observation, and of valuable analogies; only it should be kept out of the hands of beginners.

It will be a long and laborious task for archaeologists to extract from the great work before us such parts as can claim a place in the fabric of archaeological science. This task will no doubt be mainly executed by Prof. Furtwängler's German colleagues. Most of these he has treated in a very unsparing fashion, and their counter-criticism is not likely to err on the side of leniency. It is fortunate that archaeology in England lies somewhat out of the path of these brilliant constructions. It is our more modest task to try to find fixed points in the history of ancient art, and to discern the comparative degree of probability of various theories. It may be that the soil of archaeology bears fruit to those who laboriously cultivate it, but that the conqueror who sweeps across it like a Tamerlane is likely to leave behind only smoking ruins. Prof. Furtwängler's reputation will probably rest rather on such works as his *Catalogue of Vases* or his *Bronzes of Olympia* than on the present work, with all its force and brilliancy.

PERCY GARDNER.

#### CORRESPONDENCE.

BOTTICELLI'S "SPRING."

Hind Head, Haslemere: April 14, 1894.

A few weeks since, in writing upon this subject, I expressed a hope that fragments of some of the other Seasons of the supposed series might hereafter be recognised, and I determined mentally, when next at Florence, to search the drawings at the Uffizi and elsewhere in quest of studies. Already, quite unexpectedly, one such has occurred to me, and actually in England.

Among the Malcolm drawings now at the British Museum is a sketch by Botticelli of a female figure, draped, and holding a cornucopia, whom I take to be Autumn. In dress and aspect she closely resembles the Primavera. Two Cupids accompany her, with adumbrations of others. To her right, I conjecture, in the finished picture (if it was ever completed), stood the three Autumn months, September, October, November. To her left, in all probability, allegorical figures—say, Bacchus and Ceres—balanced the composition.

I hope that any reader of the ACADEMY who may notice any other figures in drawings of Botticelli's suggesting this group, or any of its sister pieces, will let me hear of them.

GRANT ALLEN.

#### A ROMAN PIG OF LEAD.

Christ Church, Oxford: April 15, 1894.

About three weeks ago a workman found on a moor near Matlock an inscribed "pig" of Roman lead, of the ordinary shape and size. If I may judge from squeezes, which Mr. G. E. Fox and others have kindly submitted to me, the inscription, divested of ligatures, reads as follows:—

P · RUBRI · ABASCANTI · METALLI · LVTVDARES  
that is, (*plumbum*) *P. Rubri Abascanti, metalli Lutudare(n)s(is)*.

Lutudarun is mentioned by the Ravenna Geographer (429p.), though the form has hitherto been considered a genitive plural from *Lutudae*, and on other pigs of lead found near Matlock and elsewhere. It is evidently the name for some town or district in Derbyshire where lead was mined.

P. Rubrius Abascantus was, I suppose, the lessee of the mines: previously discovered pigs bear the names of three other lessees. I do not know whether it is more than an accident that such private personages are mentioned nowhere else in Britain. One of the Derbyshire pigs and all of the rest found in Britain bear emperors' names.

F. HAVERFIELD.

#### NOTES ON ART AND ARCHAEOLOGY.

THE one-hundred-and-twenty-first exhibition of the Royal Society of Painters in Water-Colours will open next Monday, at their gallery in Pall Mall East; and also the exhibition of the Society of Lady Artists, in the Drawing-room Gallery of the Egyptian Hall, Piccadilly.

MR. T. G. WHARTON, of Basinghall street, has been instructed to sell next month the personal goods and effects of the late Ford Madox Brown. The sale will include several of his own pictures, as well as those of other well-known painters; and also an interesting collection of presentation copies of books by his friends.

MR. H. R. ALLENSON will shortly publish *Devonshire Antiquities*, by Mr. John Chudleigh. It contains illustrations of eighty Dartmoor villages and wayside crosses, inscribed stones, stone circles, cromlechs, clapper bridges, tolmen, kistvaens, logan stones, &c.; and also a map of the district, with these objects of interest clearly marked.

A SECOND series of lectures will be given by Mr. P. le Page Renouf, on "The Language and Literature of Ancient Egypt," in the rooms of the Society of Biblical Archaeology, 37, Great Russell-street, Bloomsbury, on Wednesdays at 4.30 p.m., beginning on April 25, and continuing through May.

MR. GEORGE ST. CLAIR begins this week a course of five lectures at the Home Missionary College, Manchester, on "Biblical Topography in the Light of Recent Research." He will treat of the geology and physical geography of Palestine, the route of the Exodus, battles and journeys of Scripture in the light of the topography of ancient Jerusalem, the worship of Israel and the life of Christ in connexion with localities.

MR. A. W. C. HADDEN, the well-known Scottish antiquary, has discovered that John Anderson, alluded to last week in our note on George Jamesone, was Jamesone's uncle. He was a brother of David Anderson, of Finzean, known as "Davie do a' things." He was still living in 1635.

DR. SERAFINO RICCI, member of the Italian School of Archaeology in Rome, is preparing a collected edition of the inscriptions of the Island of Amorgos. He intends to visit the island soon, in order to verify the copies.



## THE STAGE.

THE theatrical event most worthy of comment this week is not the production of any new piece, romantic or eccentric, optimistic in accordance with the promptings of human nature, or pessimistic in obedience to the newer conventions of the stage. It is simply the return of Mr. Irving. That event is one which we may chronicle with the utmost satisfaction; for while it is well that the leader of the English theatre should receive his welcomes abroad, it is yet better that he should be in a position to receive them at home. And last Saturday he received them at the Lyceum, in the revival of "Faust." Mr. Irving's embodiment of "the spirit that denies"—that tempts, that leads astray, that mocks and scatters jibes along with its injuries among men—is not, of course, at all the most fascinating, but is yet one of the most complete of his impersonations. It is as finished and as highly wrought as a dagger by Cellini or a panel by Gerard Dow. The Margaret of Miss Ellen Terry—albeit, in the casket scene we may take exception to certain of its details—is a creation eminently poetic and agreeable, and full of those winning traits which are so characteristic of the artist. And Miss Terry, like Mr. Irving, has come back from America in the finest "form." The Faust of Mr. Terriss is the deliberately conceived and firmly executed performance of a very able actor: an ideal creation we do not attempt to call it. The far from unimportant character of Martha—a humorous character which it was within the power of Mrs. Stirling to endow with distinction—falls now into the hands of Miss M. A. Victor. The piece profits, as it has always profited at the Lyceum, by scenic effects both judicious and exquisite. For the time, this revival will be legitimately attractive; but what is to be Mr. Irving's next part?

If the speech of Mr. Sydney Grundy, at a recent theatrical festivity, was reported aright, that exceedingly capable, long-headed, matter-of-fact dramatist thought fit to lift up his voice in protest against such stage literature as aims above all things to be desperately instructive. He, it seems—though nobody will accuse him of lacking intelligence—is not of opinion that man's first promptings when he goes to the theatre are that he may be furnished with hard nuts to crack. And Mr. Grundy, in his speech, appears—as an illustration of his theory—to have instanced the present popularity of nearly everything that is light and amusing, and the present failure of well nigh all that is professedly didactic. Accepting the truth of his remarks—believing fully in their shrewdness and sagacity—is there not room, we may argue, for a larger share of that theatrical entertainment which, without priding itself precisely on the frivolous, has no ambition to stately and wearisomely teach? We want more pieces—but the ordinary playwright is, of course, incapable of producing them—in which, with an absence of pose and of self-consciousness, the dramatist shall give us, in a form that may reasonably claim to be agreeable, the results of his observations of life. Those observations—if the English theatre is to be healthy and interesting—will not be founded only on the experience of what is, after all, the very limited and so-called "cultivated" Society, whose abode is anywhere that you like between Chelsea and Hampstead. There will be embraced a wider and an ever more various world. Still less will the study of the dramatist be long confined to the already somewhat wearisome theme of the illegitimate love affair, or the not less rapidly palling subject of the difficulty of successfully legitimising a love affair which was irregular to begin with. The Second Mrs. Tanqueray—for instance—may be, in herself, an admirable

study of character. As an individual, she may be permissible upon the boards; but, as a type, she will very speedily be *de trop*.

MR. F. R. BENSON has for the seventh time undertaken the Shaksperian productions at Stratford-on-Avon for the memorial performances commencing on Monday next. "Henry IV.," part 2, will be the special feature this year. This will make the eighteenth play of Shakspeare produced by Mr. Benson during his eleven years of management. The other plays to be given during the week are "Much Ado About Nothing," "The School for Scandal," "Richard the Third," and "As You Like It."

## MUSIC.

## DR. MACKENZIE'S "BETHLEHEM."

THIS new work, produced at the Albert Hall last Thursday week under the direction of the composer, is termed, not an Oratorio, but a Mystery. The words are written by Mr. J. Bennett; his task was no easy one, for he had to tell afresh the oft-told tale of the "Child of the Star." He has, as usual, displayed considerable skill, and some of the poetry is of a high order of merit. But who is responsible for the form of the book? Has Mr. Bennett carried out his own idea, or has he followed the suggestions of the composer? This is, perhaps, a mystery into which one must not inquire too closely. But a note to the vocal score states that each of the two acts or parts into which the work is divided is "complete in itself, and adapted for separate performance." Now the second part, as regards both words and music, seems to us decidedly superior to the first. If it was deemed essential that there should be two parts, the first, in its subject-matter, and, consequently, in its music, ought, surely, to have formed a strong contrast: the opposition of the darkness brooding over the earth and of "Hell's rabble rout" might have been insisted on at greater length. But now to the music. One cannot help admiring Dr. Mackenzie's earnestness of purpose; there is no pandering to popular taste. The composer seems always to be writing as the spirit moves him; and, indeed, there are moments when he is too absorbed, and forgets the duty of self-criticism. A little pruning here and there would add materially to the value of the work. To comment in this fashion on a second-rate work would be waste of time. But Dr. Mackenzie is a man of strong feeling, of sound knowledge, and practical experience; and one is able to speak boldly. There are moments in "Bethlehem" in which he reaches an exceedingly high level; and if that level were maintained throughout, the work would rank among the best English compositions in the department of sacred music.

In Act 1 the opening orchestral prelude is of simple structure, and not specially striking. The chorus of terrified shepherds is clever; the polyphonic accompaniment, with its quaint and prominent figure, is in excellent contrast to the voice parts. The two special features of Act 1 are the Angels' Anthem, and the Carol sung by the shepherds and folk of Bethlehem. In the former the composer has recourse to the old ecclesiastical style; the colouring of the accompaniment, somewhat of Berlioz type, is most appropriate. In the Carol the music is of a popular cast, and yet worked up with admirable art; the motive of the "World's Rejoicing" is introduced here with decided effect. The system of representative themes is employed by Dr. Mackenzie, but with moderation. His wisdom in this respect is beyond a doubt; but only those composers who go in thoroughly for Wagner's method of dealing with motives will

seriously help to solve the question as to the advisability and practicability of such a system.

We must confine ourselves to a few of the many points of interest in the second Act. The slumber song, "The Blessed Mother singeth to her Babe," the words from Coleridge, is charming, but it has one little fault: the accompaniment, though full of clever work and delicious colouring, is over-elaborated; or, rather, the art is not sufficiently concealed. The solo and chorus, "O Holy Babe! O Majesty Divine!" is a number of marked elevation. The Eastern tonality and orchestral colour in the *alla marcio*, when "certain kings" seek the Babe, are effective. The closing chorus, "Come in the fulness of time" contains some admirable writing; but it is not, as it should be, the most impressive number of the work.

The performance on the part of choir and orchestra was good, if not brilliant. The solo vocalists were Miss Ella Russell and Miss M. Mackenzie, Messrs. Lloyd, Barlow, and Bispham, who all acquitted themselves well.

J. S. SHEDLOCK.

## MUSIC NOTES.

THE "Grand Wagner Concert" at the Queen's Hall on Tuesday evening was a brilliant success. Of the programme little need be said. "Rienzi" was the Alpha, and "Parsifal" the Omega; and between these extremes came many other excerpts from operas and music dramas. The conductor was Herr Felix Mottl, of Karlsruhe and Bayreuth fame. A few years ago we had the pleasure of testifying to his ability and enthusiasm in connexion with the production of Berlioz's great work, "Les Troyens," at Karlsruhe; and now in the works of the greater master he is seen to equal advantage. There are many good conductors; but few who are able to infuse their personality into the players, to transmit their thoughts and feelings with rapidity and intensity. Such a man is Herr Mottl. His *tempi* in some of the numbers differed from those of Herr Richter in the direction of slowness; but such minor points need not be mentioned now. The welcome accorded to Herr Mottl was enthusiastic in the extreme. There was no mistake about his earnestness, and this was felt by the vast audience. The visit of Herr Mottl is shortly to be repeated, and then his programme will include, besides Wagner, Beethoven, Berlioz, Chabrier, &c. His arrival here is welcome; we are not overburdened with orchestral concerts, and he will do no harm—rather the reverse—to existing institutions. The excellent singing of Mr. Andrew Black in "Wotan's Farewell" deserves recognition.

MR. FREDERICK DAWSON gave a first Piano-forte Recital at St. James's Hall on Tuesday afternoon. He is remarkably intelligent, with excellent fingers, but, at present, has too much of the virtuoso element. He is also very impulsive; but that, for the moment, is a good fault—anything is better than tameness. His reading of Beethoven's "Waldstein" Sonata, on the whole, deserves praise. The rendering of the one in E flat (Op. 81a) was, however, rather cold. The career of Mr. Dawson, who is still young, will be watched with interest. He promises no less than five Beethoven Sonatas at his second Recital on April 24. Is this not an excess of classical zeal?

SIR JOHN STAINER will preside at a meeting, called by the Incorporated Society of Musicians, to consider the question of the registration of teachers of music, which is to be held on Thursday next, at 11 a.m., in the rooms of the Royal Society of Musicians, Lisle-street, Leicester-square.

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## LITERATURE.

*Letters of Harriet, Countess Granville, 1810-1845.* Edited by the Hon. F. Leveson Gower. In 2 vols. (Longmans.)

THESE letters have a twofold claim on our attention. Not only do they chronicle, with delightful minuteness, the sayings and doings of that brilliant aristocracy which, employed in feasting, gambling, and intriguing, sped with feverish energy along the primrose path during the nine years of the Regency and the two reigns that followed (1811-1837): not only do they furnish us with many clever studies of celebrities home-grown and foreign—often the merest lightning-sketches achieved in three strokes, yet always characteristic and impressive; but along with all this they discharge another function which Lady Granville herself, we may be sure, never dreamed of their surviving to fulfil, by revealing to us, as we peruse them, a personality of rare and irresistible charm, adorned with each most precious grace of womanhood—with family affections ardent and deep, with a stainless purity of thought, word, and deed, and with a sunny benignity of soul, finding expression in a manner of such radiant graciousness as can have seldom failed to pierce through even the dullest, thickest fog of insensibility or dislike.

The letters contained in these volumes were, with few exceptions, written by Lady Granville to her elder sister Georgiana, Lady Morpeth, and to her brother, William Spencer, sixth Duke of Devonshire, who, in 1811, succeeded his father, and, outliving both his sisters, died unmarried in 1858. They are the eager, irrepressible, absolutely unpremeditated outpourings of her heart of hearts to these two beloved relatives; and in them consequently we have a faithful mirror of her inmost feelings, as well as of her impressions regarding the persons and things around her. Luckily, her son, the Hon. F. Leveson Gower, has taken a reasonable view of his duties as editor, and has wisely preferred to print the letters just as they were written, without omission or curtailment. Their value as a picture of contemporary life and manners is thus immeasurably enhanced, and the easy, spontaneous charm of Lady Granville's epistolary style preserved unimpaired. The information conveyed in the Introduction and Notes, however, is not always to be depended on. It seems odd that a man should need to be set right concerning the details of his own family history; but surely it is not strictly in accordance with the facts to assert (Intro-

duction, p. vii.) that Earl Granville was the second son of the first Marquis of Stafford? Lord Stafford's son by his second marriage was, we know, the first Duke of Sutherland; his son by the third marriage was Earl Granville; but besides these two, there was also a son by Lord Stafford's first marriage, that with Elizabeth Fazakerly, of Prescott, Lancashire—a son who died in infancy. Again, it was not the fifth, but the fourth Marquis of Lansdowne (i., p. 63) who, in 1843, married Mlle. Emilie de Flahault, afterwards Baroness Nairne. And, further, it is erroneous to state, under the year 1830, that Abercromby (afterwards Lord Dunfermline) "had long sat in Parliament for one of the Duke of Devonshire's boroughs." It was not any borough of the Duke's, but one belonging to the Marquis of Lansdowne, namely, Calne in Wiltshire, that Abercromby represented for a period of eighteen years (1812-1830), at the end of which he was succeeded by no less a personage than Thomas Babington Macaulay, who sat for the little pocket-borough until 1833, when he was elected member for the newly enfranchised town of Leeds. But it is only fair to add that slips of this character are of exceedingly rare occurrence.

Lady Harriet Cavendish was the second daughter of William, fifth Duke of Devonshire and his wife, "the beautiful Duchess," of whose transcendent charms and angelic goodness the whole country at one time resounded with the praise. Of all her countless admirers the mother had none more passionately devout than her younger daughter.

"You would be tired of the endless repetition," writes Lady Harriet to the Duchess in 1805, "if I were to tell you how constantly I wish to be with you. I must be very different from what I am before I could feel worthy of belonging to you; but if to love you and admire you, not only as the most indulgent of mothers, but as superior to any human being I ever met with, is to deserve it, you would scarcely find any that could deserve it so much." "I am sure you alone could inspire what I feel for you: it is enthusiasm and admiration that for anybody else would be ridiculous, but to deny it to you would be unnatural."

To such a daughter as this the loss of such a mother must have been a desolating blow. At the Duchess's death in 1806, Lady Harriet, not yet of age, was left wholly dependent upon her elder sister, who, five years before, had married George, Viscount Morpeth, for counsel, consolation and support. With this affectionate protectress she spent most of her time during the three ensuing years, until the happy event of her marriage with Lord Granville Leveson Gower on December 24, 1809. How grateful she was for the loving care bestowed upon her by Lady Morpeth during these years of loneliness and depression, we may gather from a hundred passages throughout the letters in which her obligations are frankly and cordially acknowledged. One or two of these must here be given. From Sandon, the Staffordshire seat of her husband's sister, Lady Harrowby, she writes, as an eight months' bride, to Lady Morpeth:—

"I never wished so much to see you again after

any absence as I do now. To-day is my birthday (29th August), and the first I have been away from you for a long time, and I have been all day thinking how *triste* it is not to see you. God bless you, my beloved G., and repay you for all your kindness to me. If you had loved me less, I should have been a very unhappy and perhaps worthless person. My heart would have been shut up against everything about me, the faults of my character confirmed, and I should neither have had fortitude nor almost the desire to struggle against a lot that without you would have been almost a hopeless one. All this you saved me from, and in fact have been the cause of all the happiness I have since felt."

And again, in 1811, she writes:—

"How could I not love you, not think of your comfort, when I recollect that for years you were the only person that gave any to me? Happiness may have engrossed my time, and even altered my attentions to some of my friends; but for you I have invariably felt the same strong affection and anxious solicitude about everything that concerns you. You, my dear G., are, after Granville, everything to me everywhere. I long to be with you, 'to tend your chamber all the night, and squire you by day.' God bless you. Promise me not to lie in without me."

Lady Granville's marriage was one of bright and unclouded happiness. She is never done singing the praises of "Granville, adored Granville, who would make a barren desert smile"; and, in truth, there can be no doubt but that in him she had won one of the highest prizes which the matrimonial lottery of the day had to bestow. Nor, on the other hand, was he less fortunate in his choice. Lady Harriet was endued with every virtue, every grace which even the most exacting lover could require. Admirably fitted to shine among the brilliant stars of society, she was nevertheless devoted heart and soul to husband and children. Her mind was clear and vigorous, and had been improved by reading and reflection; she had a delightful gift of kindly humour, which played like harmless lightning over the follies and foibles of her friends and acquaintance. Her lot compelled her to pass the greater part of her life in a society which was thoroughly uncongenial to her; but, though she never ceased to long for the blessings of privacy and domestic leisure, she yet contrived to play her part with the best possible grace, supporting all its fatigues and incidental *désagréments* "with untired spirits and formal constancy." In 1825 she writes to her sister from the British Embassy at Paris:

"The Duchesse de Maille came to me yesterday evening and said, 'Mme. l'Ambassadrice, vous êtes une femme unique. Vous menez avec une grâce parfaite la vie du monde que vous détestez le plus. A vous voir, on ne s'en douterait pas, et on vous en sait doublement gré.'"

During the first fifteen years of their married life Lord and Lady Granville resided in England, dividing their time between London and the country. From 1809 to 1819 they rented Tixall in Staffordshire, the county which Lord Granville represented in Parliament from 1800 until his elevation to the peerage in 1815. At Tixall they were in the midst of friends and relatives—the Staffords at Trentham, the

Harrowbys at Sandon, the Bagots at Blithfield, the Talbots at Ingestre, and many others. Here is an amusing account of a house-party at Trentham in 1811, which included the Comte d'Artois (afterwards Charles X. of France) and his son the Duc de Berri :

"We are in the midst of Monseigneurs and amazing noise, not propitious to a headache. Monsieur forgets we are all beyond our teens and plays at bo-peep with Lady Stafford and me. The little hideous Duc de Berri smouches us all. He is clever and sings well—warbles delightfully all the opera duets and trios with Lady Harrowby and her daughter Susan, a little angel who sings beautifully and grows prettier every day. But he is *difficile à vivre*, and tries Lady Stafford by finding fault. To-day the eggs at breakfast were abominable. 'Ma foi, Madame, Mesdames vos poules ne s'acquittent pas bien.' They laugh unmercifully at the Baron, who, being now lightened of the Baronne, is quite outrageous with spirits and liberty. You should have heard the shout when he said by mistake, 'Monseigneur, si jamais j'ai le gouvernement d'une *vielle*,' instead of 'ville.' They all think it a good joke my loving Granville, just as they might if I was *amouchée* of some snuffy old Frenchman, shout if they find us together, pretend that I go pour *battre les buissons* before him when he shoots. Lord help them!"

This would probably be thought by most people a fairly easy and unconstrained mode of living. However, to Monsieur and the Duc it seemed as though they were suffering *une contrainte mortelle*. Arrived at Sandon, kind, gay Lady Harrowby's home, they hopped about like two birds escaped from a cage, and seemed to breathe easier and tread upon air :

"Monsieur, dear, good-natured man, does not like to be puzzled with persiflage, and here he may shout his lungs out if he pleases. We drove him to Shugborough yesterday, and found Lady Anson with about a dozen women prepared for him. You should have seen all her nerves at work, Mrs. George bursting, with every now and then a strong fit in a corner. Little Miss Black more demure, more like Miss Trimmer [Lady Granville's former governess] than ever. Monsieur and Berri balancing in the midst of them. Monsieur with the only joke he ever cuts. 'Ah! Ah! Lady Anson [*i.e.*, 'Lady Andsome'] Ha! Ha!' and then universal shouts from all sides. There was a splendid meal prepared—entrées, ragoûts of all sorts and sizes, wines, ices, prepared and devoured. As we returned—'Charmante femme Lady Anson, des dents magnifiques; des truffes, uais des truffes comme on n'en voit pas.' *The Baron*—'Je n'ai rien mangé.' 'Oh! Baron!' 'Hé bien, Monseigneur, une douzaine d'écrevisses, quelques glaces, je n'appelle pas cela manger!' This is a specimen of French stomachs."

Of course Lord and Lady Granville visited Paris after Waterloo, to see the Allied Armies assembled without the city, and the Parisians themselves "quite wild with rapture at having been conquered again." Lady Granville was astounded at the levity displayed by the French in the hour of their country's humiliation. Even on the road to Paris, she observes, the men were smiling and complacent, and the women in ecstasies; only "the soldiers were gloomy and silent to a degree not to be mistaken." She went to the Opera :

"The house was full and brilliant beyond

measure; all nations, all embassies, boxes for every king and emperor of the known world, and scarcely a reputable woman besides myself. But what do you think they shout at, applaud, *piment de rire* over. *They dance the Battle of Waterloo in all its details!* The Imperial Guard wounded form dejected groups, embrace the National Guard, whilst a smart English officer makes most brilliant entrées. This *héros de la pièce* ends the ballet with presenting a French officer whom he has taken prisoner to his mistress, who had imagined him lost. They both kneel to him and kiss the hem of his garment, and dance a finale amidst bursts of applause. Metternich sat by me at supper at Lady Castlereagh's, and we agreed that it was worth coming any distance to see this proof of national character, and confirmation of what that character is reduced to. Even the Emperor of Russia is shocked at their frivolity. It is universally believed that Louis is only safe whilst the Allied Armies are here, at least, unless it can be made so decidedly the interest of Fouché and others to keep him on the throne that no speculation of villainy and perfidy can profit them in a change."

Two years later on the Granvilles revisited Paris to find Fouché disgraced and in exile, and M. Decazes the leading minister of the day :

"Granville dined yesterday with M. Decazes, near St. Cloud. His sister, Mme. Princeteau, did the honours, and those who like to laugh at the king say he is desperately in love with her. She goes by the name of *la coquette bourgeoise* or *la coquette royale*. She has neither beauty nor manner. Granville found a number of the députés there at dinner. He says they were very unlike Frenchmen, and that it put him in mind of a dinner at Brompton [Mr. Canning's residence]: great discussion, no talk of dress or women. He says these unpolished men have neither the *petit maître* or grand polished manner of *vieille cour* Frenchmen. Puysegur,\* who called here yesterday, with eyebrows and hair as black as jet, passes his life in the *foyer* of the Théâtre Français, abhors Decazes, and mourns over the *décadence* of Frenchmen and *galanterie*. 'Aussi les pauvres femmes sont d'un ennui! La galanterie n'existe plus. Les maris jouissent d'une *sécrité*. Il faut aller en Angleterre pour chercher un séducteur! Mais voyez donc ce Standish, formé par M. Montagu, il a une affaire Proctor. A présent il doit se croire homme parfait, il est au pinnacle!'"

Elsewhere she writes :

"It appears to me that Louis' name should again be changed from *l'Inévitable* to *l'Impossible*. He has not more power in France than I have, and I think less consideration. The princes are extremely *agissant*, too short-sighted to understand any measure of policy, and too presumptuous to foresee any difficulty; they do all the harm that at such a moment ill-timed and ill-judged severity can do. The ultras are very violent and more injudicious—so much hatred and abuse can never be of advantage. I believe Puysegur would willingly play the part of Guy Faux. After Ney's execution he went with Monsieur to the play. There was some applause when they entered, upon which Puysegur patted Monsieur on the back, and said: 'Encore deux ou trois petits pendus de plus, et la France est à vos pieds.' When he was one day wishing for the

\* A zealous ultra-Royalist, who was with the Comte d'Artois during his sojourn in England in 1811. Lady Granville describes him in that year as follows: "M. de Puysegur is really *concentré* into one wrinkle. It is the oldest, gayest, thinnest, most withered, and most brilliant thing one can meet with."

good old times, and somebody said they were afraid *les abus* would creep in along with them, he exclaimed in an ecstasy, 'Et c'est surtout les abus!' He now talks of little else but beauty and intrigue, and is very proud of having had an *affaire* with Mlle. Goslin, a *figurante*, though she has jilted him for the first tenor of the Opera."

Not every Frenchman, however, shared Puysegur's views on the subject of *galanterie*. Lady Granville tells her sister of "a little, neat Duc de Rohan," whom she meets at Charles Ellis's and elsewhere, warbling about *ruisseaux* et *les premiers amours*.

"Horror of Mr. Montagu [the Mentor of Puysegur's 'M. Standish'] and of M. de Flahault [with whom every Frenchwoman and many Poles and Russians were madly in love], and a very reasonable share of self-approbation, seem his leading characteristics. His vanity is really like a farce. Somebody was complimenting him one day on his having an expressive countenance. He replied: 'Oui, mais il faudrait me voir quand je prie.'"

Of another Duc, she writes :

"M. de Gramont is the only one of his family not *very ultra*. He keeps his politics at dinner pitch, so that there is no society in which one has not the advantage of meeting him."

Of Talleyrand, Lady Granville records an admirably witty observation:—"Le Roi se sert de sa charte comme de son parapluie: il ne l'étale que quand il fait mauvais temps, il le garde sous son bras quand il fait beau."

Early in 1824 Lord Granville was named ambassador at the Hague, and at the end of that year was transferred to Paris. He resigned this post in June, 1828, when Huskisson, Charles Grant, Lords Dudley and Palmerston, and the other Canningites retired from the Duke of Wellington's ministry. He was, however, re-appointed to Paris in 1830, upon Lord Grey becoming premier; and (with the exception of a few months during Peel's first administration) he remained there as ambassador until the autumn of 1841.

For some time after her arrival in Paris, Lady Granville took a very desponding view of her position and prospects. To Lady Morpeth she writes :

"*Private and Confidential.* My dear, French people are—what shall I say? what I don't like, as most comprehensive. I believe the exquisite set into which it is my good fortune to be admitted is the worst specimen of the kind. They begin by thinking themselves *ce qu'il y a de mieux au monde*. Their talk is all upon dress, the opera, Talma. There is not as much mind as would fill a pea-shell. I am told they are charmed with me. They ask me to their most intimate coteries. They—in a word, they protect me, and I come from their *égards* humiliated by their kindness, oppress by their *bienveillance*.

"I walk in and am put upon a couch. Up comes a *jeune duchesse* or an old *marquise*, and gives me five minutes, such as I, to my shame, have sometimes given to a country neighbour, or to some distant connexion.

"It is odd that their effect upon me is to crush me with the sense of my inferiority, whilst I am absolutely gasping with the sense of my superiority. What a thing to write, but it is only to you. But the truth is they have an *aplomb*, a language, a dress of *convenance*, which it is as impossible for me to reach as it would

be for one of them to think for five minutes like a deep-thinking, deep-feeling Englishwoman."

As years went by, however, her ideas on the subject of Paris and the Parisiana underwent considerable modification; and when the time came for her to make preparations for her departure from the Embassy, she could write to Lady Carlisle (Morpeth) as follows (June 12, 1828):

"Nothing ever was like the kindness of the regrets expressed here, and I shall have some; but there are immense compensations. . . . I love the people here for their excessive kindness, and for the universal and strong feeling of admiration and esteem felt for Granville. I have the delight of seeing how entirely his character is appreciated, and his departure lamented. . . .

"He is very sorry, but sorry like an honest, noble-minded man—no repining, no irritation. He stands by his own conduct, without one shade of bitterness or unfairness. In short, I think more highly of him than of any human being—happiness enough for any woman, Lady Carlisle."

And here we must take leave of Countess Granville, although there are a thousand admirable things in her more recent letters which, did space allow, we would gladly transcribe for the benefit of our readers. But, after all, this would be but a superfluous task, since these volumes, which have already reached a second edition, cannot fail to be widely and carefully studied. On their importance to the historian there is no necessity to enlarge here; but to many it will seem that their chief value lies in the vivid impression they convey of the character of the letter-writer herself—of the high-minded, tender-hearted English lady, whose devout affection and companionship proved, to quote the words of Mr. Charles Greville, "incomparably the greatest of the many blessings vouchsafed to Lord Granville through the whole course of his prosperous career."

T. HUTCHINSON.

*Readings from Dante's Inferno.* By the Hon. William Warren Vernon. In 2 vols. (Macmillans.)

THE name of Vernon has long been nobly linked with that of Dante. Lord Vernon, the author's father, spent much time in Florence, and proved his enthusiasm for Italy's greatest poet in various ways. He not only gave most generous encouragement to Dante students for the promotion of critical research, but he also devoted his own knowledge and resources to the same task by publishing a splendid edition of the *Divina Commedia* and faithful reproductions of two ancient commentaries on the *Inferno*, i.e., the "Chiose" attributed to Dante's son, Jacopo Alighieri, and the "Comento d'Autore anonimo," since ascertained to be the work of Ser Graziolo de Bambagioli, Chancellor of Bologna.

Mr. William Warren Vernon is a Dantist of established fame, and has continued the family tradition with equal earnestness and still greater energy. His first care was to complete the task, projected by his father and brother, of giving to the world the only perfect edition of the Latin Commentary of Benvenuto da Imola, declared

by experts to be the most learned exposition of the *Divina Commedia* produced in the poet's time, as likewise the richest in its records of contemporary life and thought. Meanwhile Mr. Vernon was engaged on independent studies of the great poem, and these resulted in the *Readings from the Purgatorio*, published a few years ago. Originally, these were real "readings," prepared for the benefit of certain friends, and delivered to them in a picturesque Florentine room. It was a delicate pleasure, keenly enjoyed by us all, to hear Dante's verse with a running commentary from our learned host. We were ravished from the work-a-day world to a region of reverent delight: a temple of poesy in the heart of Dante's own city. For the windows of that room framed the olives, oleanders, and cypresses of the hillside, rising to San Miniato from the storied Via de Bardi.

Long residence in Italy and thorough mastery of its language and literature have specially fitted Mr. Vernon for the task of translation, enabling him to render difficult idioms and fine shades of meaning with a precision scarcely to be attained by distant scholars whose knowledge of Italian is chiefly derived from books. This is the verdict of more than one leading Italian writer. In Tuscany, Dante's language is still to a great extent the living vernacular of the people. For Dante became the father of modern Italian when he decided to express his ideas in the vulgar tongue "in which oven housewives chat together." To this day every peasant you meet in the Pistoian hills will be found to use phrases and expressions of the true Dantesque stamp.

Mr. Vernon's present work, built on the same lines as the *Readings from the Purgatorio*, is an equally valuable and even more comprehensive guide. After conning its pages students may freely plunge into the text of the *Inferno*, and enjoy its beauties unchecked by any difficulty of phrase or allusion. The author's method of exposition sweeps all obstacles from the reader's path, while keeping his mind on the alert by a store of fertile suggestions. First of all, a general outline of each Canto is presented. Next, one or two *terzine* are given in the original, followed by an accurate prose version. Then all particulars, allusions, similes, &c., are explained, commentators quoted, abundant references supplied from Dante's own works, the Scriptures, classics, and poets of all countries; sources of inspiration are verified, and numerous other illustrations and comments added in the footnotes. Thus, thanks to the author's vast range of study, the work is not only a Dante encyclopaedia, but also a guide to the literature of the period, and to the main stream of medieval thought and theology.

To the hasty reader, two stout volumes on the *Inferno* alone may possibly seem alarming, but let him tackle them bravely. He will find the contents so well arranged as to enable him to confine his attention at first to the original text, its English rendering and indispensable elucidation, leaving the wealth of critical and historical notes to be studied at leisure. Besides, on so steep a course, is not victory to the tortoise rather than to the hare?

Mr. Vernon's special study of Benvenuto da Imola has not blinded him to the merits of other commentators, ancient or modern. Indeed, one would be tempted to assert that he was familiar with them all, were it not impossible for any one man to grapple with the accumulated mass of Dante literature, or follow every turn of the fantastic labyrinth through which the thread of the poet's meaning has been arbitrarily dragged. For instance, that learned Dantist, Prof. A. D'Ancona, cites an individual who considered that the draining of the Maremma was plainly foretold in Canto I. of the *Inferno*, and consequently that verse 90, "Ch'ella mi fè tremar le vene e i polsi," proved that Dante was feeling the effects of the Maremma fever, and so on.

Touching the much contested significance of the famous "Veltro," Mr. Vernon quotes numerous authorities, discusses their respective theories, and explains his own view of the question. He holds that the "Veltro" referred to in Canto I. is undoubtedly Can Granda della Scala, but that, as Dante firmly believed in a future liberator whose identity was not yet revealed, his hopes were probably fixed on different personages at different times. Certainly, at one period, while an eyewitness of the lofty promise and ambition of the youthful lord of Verona, Dante may well have thought him destined to play the part of his ideal emperor. Prof. D'Ancona maintains, on the contrary, that Dante looked to an ideal Pope as the coming saviour of Italy. But there is no space here to discuss the respective proportions of the poet's Guelph or Ghibelline tendencies, much less the changes wrought in his creed by the force of public events.

Regarding Beatrice, we are grateful to Mr. Vernon for rejecting the modern heresy, reducing that lovely lady to an allegorical abstraction. Is not the *Vita Nuova* a human document of "palpitating reality"? Knowing in how glorious and divine a light the object of their calf-love is seen by the most ordinary young eyes, it is natural that the Florentine poet should have idealised the heroine of his youthful dreams, and later on, amid the stern vicissitudes of his life, remembered her as a perfect being, a guardian angel, invested with every heavenly attribute as well as earthly charm. Even Prof. Bartoli, after asserting his disbelief in many volumes, has been converted to the flesh and blood theory, and acknowledged the existence of Beatrice dei Portinari. His retraction is due to the following passage in the *Comento* of Pietro Alighieri (Ashburnham Codex, No. 841):

"Et quomodo hic primo de Beatrice fit mentio, de qua tantus est sermo maxime infra in tertio libro paradisi, premittendum est quod revera quidam domina nomine Beatrix insignia valde moribus et pulchritudine tempore auctoris vixit in civitate florentie, nata de domo quorundam civium florentinorum qui dicuntur Portinari, de qua Dantes auctor proci fuit et amator in vita dicte domine, et in ejus laudem multas fecit cantilenas: qua mortua ut in eius nomen in fauam levaret, in hoc suo poemate sub allegoria et typo theologie eam ut plurimum accipere voluit" (chap. ii., *Inferno*).

In conclusion, these "Readings" claim



the heartiest welcome from all lovers of Dante. Their author is so imbued with the spirit of Italy, so versed in its language, literature, and history, that he pilots the student through the intricacies of the poem, even as Virgil led Dante through the shades of Hell.

Dr. Moore furnishes a valuable introduction; and the work is farther enriched by a full index, prolegomena, chronological tables, and an explanation of Dante's cosmography.

LINDA VILLARI.

*Romantic Professions, and other Papers.* By W. P. James. (Elkin Mathews & John Lane.)

If I express the opinion that there is not very much that really needs to be said about Mr. James's essays, I hope the remark will not be taken as one of depreciation. To avoid the possibility of such a misapprehension, I hasten to add that the perusal of them has occupied several hours in a very pleasant fashion; and when one can honestly say this of a book, the confession—though it be autobiography rather than criticism—has some of the effectiveness of critical eulogy. The volume is enjoyable, because it is composed of the bright and easy discourse of a well-informed and able man upon topics in which all cultivated people are more or less interested. There is not much to be said about it, because Mr. James's style lacks the individuality which gives charm and quality to the essays of such very different writers as Mr. R. L. Stevenson and Mr. Augustine Birrell: it reminds one rather too strongly of cast iron; it has the impersonal cleverness which characterised the *Saturday Review* in its palmy days, coupled however with an urbane geniality alien to the columns of that once formidable journal. If Mr. James be a young man—a supposition discredited by much internal evidence—it is very curious that he should have hit upon the literary manner favoured by the generation preceding his own.

Of course, in eight longish essays, each of which deals with a set theme in a fashion which, though light, is worthily business-like, there are to be found "views" which might be talked about through any number of columns, possibly in an interesting manner; but a critical journal does not exist to provide space for such discursive expatiation, howsoever agreeable it may be. One of Mr. James's most readable essays is devoted to "The Naming of Novels," and the first purely critical remark that suggests itself concerns the name which he himself has given to his collection of miscellaneous papers. In this essay Mr. James makes many suggestions—most of them good ones—but in this connexion it is only needful to mention three. The first is that what may be called fancy titles, such for example as "Not wisely but too well" or "What will he do with it?" are generally objectionable. The second is that a title should, if possible, excite curiosity without satisfying it. The third is that the best title will often be one which steers clear of the principal object of interest in the work

("Ivanhoe" is an instance in point), as the author will thus be saved from the necessity of writing up to his title-page. Mr. James has himself acted upon every one of these three rules, and I think that they are all good; but only the first two seem valid when applied to literature in general as distinguished from the literature of fiction in particular. Judged by them "Romantic Professions" is excellent. It is not a whimsical title like "Three-Cornered Essays," or "The Harvest of a Quiet Eye," and it certainly excites curiosity, because, owing to the double meaning of the word "professions," no intending reader can be quite certain what is meant by it. But just as Ivanhoe is a comparatively unimportant person in the romance to which he gives a name, so the title-paper of Mr. James's volume is the thinnest and least valuable item in its table of contents; and in the case of a collection of essays the third rule is, to say the least, of doubtful application. The writer's thesis is that there are certain callings in life which cannot possibly lend themselves to romantic treatment. The profession of a soldier, a highwayman, or even a barrister may be treated romantically in a satisfying manner; not the equally, or more, useful callings of a tailor, a hatter, or a butcher. It will be seen that the main proposition is almost crudely obvious; and obviousness of idea, though not in itself objectionable, demands to be relieved by light-handedness of treatment. Now, Mr. James in this essay is not light-handed. Each page of the paper is in itself bright and light enough, but there are too many pages: Mr. James piles his examples and illustrations upon the top of each other, as if he were proving a dogma acceptance of which was necessary to the soul's salvation. The theme is really a good one, and the only defect in the treatment of it is the over-emphasis given by undue copiousness. It is a theme that would have attracted Lamb had it occurred to him; but he would have played with it instead of working at it: "Romantic Professions" as an essay of Elia would have left us with an appetite rather than with a sense of repletion.

The essays "On the Naming of Novels" and "Names in Novels" are less obnoxious to this criticism, because in them the field is wider, and a certain prodigality of illustration is necessary to the covering of it, though in the first-named paper the matter taken from so very familiar an authority as Forster's *Life of Charles Dickens* might perhaps have been condensed with advantage. Both papers are, however, so excellent and interesting that anything in the way of carping criticism seems to savour of ungraciousness. The principles which, in Mr. James's opinion, should regulate the naming of novels are admirable; I would say unimpeachable, were it not that these are days in which the paradox-monger will impeach anything. Nor are his applications of the principles less to be commended, though one of them is surely a little doubtful. Mr. James seems to consider "Ivanhoe" a good title, because Ivanhoe, the man, is not a dominating character in the book; and yet he implicitly condemns the title of "Daniel Deronda" on the very same

ground. The reviewer is known to be an expert in the manufacture of inconsistencies; but unless I have misapprehended Mr. James's meaning, here is an inconsistency ready made.

To many readers the essay on "Names in Novels" will prove the most interesting in the book, though it raises rather than answers the question, whether the mere look or sound of a proper name has any suggestiveness apart from associations connected with it. The novelists as a body have answered in the affirmative, though with varying degrees of definition. The old-fashioned idealists simply gave pretty names to their heroes and ugly names to their villains, but were not careful about subtler niceties of nomenclature. Dickens gave himself a choice of names which seemed about equally appropriate to the character, and his final selection seems to have been often little more than fortuitous. For Balzac and Flaubert, however, there was only one possible name for each imaginative creation, and if it did not come it must be found. The story of how Balzac dragged Léon Gozlan half over Paris, and was rewarded by finding "Marcas" over a tailor's shop, is pretty well known; but Mr. James quotes a less familiar story of Flaubert and M. Zola. Both novelists were engaged in writing a book, and the living novelist described to his friend the part allotted to one of his characters for whom he had just found the name of Bouvard:

"Some days later a common friend came to Zola informing him that Flaubert was in despair; that Bouvard was precisely the name he had fixed upon for one of the characters in his own book; that it had cost him six years of research and labour to find it; that he had discovered it at last in Normandy, in a village near Yvetot, and could never hope to replace it. It was all over with him if he could no longer couple the name of Bouvard with that of Pécuchet, for together they were the keystone of the work. 'Well,' said Zola, gravely and sadly, after a long pause, 'let him have it. But I must love him very dearly to give up such a unique and unapproachable name as Bouvard. However, it belongs to an idiot whose sign I can see every day from my windows.' The news of the concession was carried to Flaubert, who immediately started to embrace and thank his friend, fully appreciating his disinterestedness, and frankly confessing his inability to have done the same."

"The Great Work" is a brightly written and ingenious protest against the demand that every literary artist shall produce a *magnum opus*; and "The Poet as Historian" is an effective plea for the imaginative treatment of history. "Romance and Youth" is the slightest and "The Historical Novel" the most solid of Mr. James's essays; but the book from first to last is pleasant reading.

JAMES ASHCROFT NOBLE.

*Principles of Political Economy.* By Prof. J. Shield Nicholson. Vol. I. (A. & C. Black.)

PROF. NICHOLSON tells us in his Preface that his book is meant to cover the same ground as Mill's *Principles*, and we may

take it as meant to do for Mill what Mill meant to do for Adam Smith—namely, to bring his book up to date. But there is no minute imitation of Mill's arrangement of subjects, nor, as a matter of fact, does Mill figure much more prominently in the book than other economists. Prof. Nicholson, in fact, gives us very good reasons why he should not (p. 6).

The book before us has the special characteristics of the present period of economic writing. Besides discussions of economic method, and of land, labour, and capital, we have sections on utility, consumption, and the notion of consumer's rent. The last is only mentioned to be criticised; and final utility itself (though the theory is not disputed, but held over for use in the second volume) is shown to be much more individualistic—if we may so apply the word—than many writers have interpreted it:

"It is the attempt to measure utility in terms of money that appears to me delusive. For strictly speaking, we can never get beyond one individual, and that, too, under hypothetical conditions" (p. 59).

Another modern feature is the introduction of illustrations from history and from present trade and industry. The history is introduced not (as by Marshall) chiefly in one chapter by itself, but in the course of the book where the subject seems to require it.

Yet—and this is no less a modern feature—the book is essentially theoretical in the good sense of the word. It is a careful re-statement of theory. The "law" of diminishing returns (chap. x.) is in this way restated, after a discussion which is, perhaps, the best in the book, good as the rest are. It may be doubted, however, whether Prof. Nicholson has been able to maintain the uniqueness of the position of land in this case, or (later) in regard to rent. He says:

"In any single factory there is a limit to the advantageous increase of the labour of machinery employed; but for practical purposes the number of factories can be indefinitely increased, and equal quantities of labour and capital will give at least equal returns" (p. 160; compare also p. 173)."

But it might be replied that the limit in the case of the factory is not to the amount of product, but to the amount of profit, and the only peculiarity of land is that there is a limit of product. The limit of profitability is soon reached even in factories; and it is the common existence of diminishing returns of profit that justifies the inclusion of both agriculture and manufacture under some law of diminishing returns.

When we pass to the second book and deal with Distribution, we have at the outset an original criticism of Mill's attempt to separate Production as under physical law from Distribution as arbitrary and of human institution. Prof. Nicholson considers that Mill founded this view unconsciously on Austin's theory of Sovereignty. Mill's idea is that the sovereign power can lay down what rules it chooses for the distribution of wealth (p. 223). And our author contends (after Maine and others, and even with the support of Mill's French authorities)

that the sovereign's sovereignty may be more truly said to be due to conformity with an existing distribution than the distribution to the precept of the sovereign (p. 225). Prof. Nicholson here and elsewhere appears as a powerful critic of sweeping schemes of state interference. "The distribution which admits of the greatest liberty may be more properly described as economic than that which aims at greatest utility" (p. 233). Naturally, under the head of Distribution the author has greatest scope for historical references; but there are besides these, even in this volume, theoretical discussions (as on Wages) of great value. It is interesting to note that the strong opinion he held in 1883 (in *Tenant's Gain*) in favour of compulsory compensation of tenants for almost all improvements has been shaken by the unsatisfactory working of recent Acts (p. 322).

In the second volume, not yet published, we may expect to find the problems of exchange, government, and taxation treated in an equally thorough manner. The professor's writings on currency are well known, and anything that comes from his pen on the subject will be received with respect even by those who disagree with him.

J. BONAR.

#### NEW NOVELS.

*In Direst Peril.* By David Christie Murray. In 3 vols. (Chatto & Windus.)

*Benefits Forgot.* By Wolcott Balestier. In 3 vols. (Heinemann.)

*The Shibboleth.* By Mrs. Vere Campbell. (Ward & Downey.)

*The Travels of Matthew Dudgeon, Gentleman.* (Longmans.)

*Maria, Countess of Saletto.* By E. Arbib. Translated by Sydney King. (Digby, Long & Co.)

*Farewell Love.* By Mathilde Seralo. Translated by Mrs. Henry Harland. (Heinemann.)

*The Queen against Owen.* By Allen Upward. (Chatto & Windus)

*Outlines.* By Florence Henniker. (Hutchinson.)

*A Study in Colour.* By Alice Spinner. "Pseudonym Library." (Fisher Unwin.)

CAPTAIN FYFFE has faced danger in every quarter of the globe. He meets his fate in Violet, the daughter of a patriot Italian, the Count di Rossano. The Count has fallen into the hands of the Austrians, and is confined in a loathsome dungeon. Fyffe undertakes his rescue. He accomplishes his purpose with ridiculous ease, but his troubles have only begun. The Count soon becomes eager for fresh enterprises, and Fyffe is drawn into the conspiracies by which Italy is to be freed from her oppressors. Treachery is rife around him. His friend, George Brunow, lured by the Baroness Bounar, the Jezebel of the piece, sells himself to the Austrians. One after another Fyffe's plans for rescuing the Count from his perilous position fail him; and in the end he has to resort to the desperate expedient

of breaking into the room where Violet's aunt is sleeping and forcibly taking from her the sum of £40,000, which, destined by Violet for her father in payment for arms and ammunition, would otherwise have fallen into the hands of Italy's foes. Of course, all this is as thin as could be. The faults of the tale are conspicuous, too, in Mr. Murray's characterisation. It is true that George Brunow is an exception. He is real enough to satisfy the sternest realist. We all know the type—the irresponsible farceur and liar, congenitally incapable of speaking the truth, who does not feel disgraced when detected in the most glaring falsehood. The defects of the novel are the defects inseparable from melodrama. If these be granted, it will be possible to enjoy Mr. Christie Murray's lively fancy and fluent style; while no one need lay this book aside in the confident expectation of finding a more interesting one.

With all its fine qualities there is much to forgive in the late Mr. Balestier's story. Brimming over with cleverness as it is, the author had not a happy method of narration: he slides away from his point aimlessly, losing his scheme in a maze of useless detail and verbiage. No doubt this prolixity serves to bring us into direct touch with the ways and manners of camping life, but the tall talk of an American mining town becomes peculiarly irritating when pursued through countless pages. The book must be taken frankly and unreservedly: its readers must possess their souls in patience; the better kind will come to accept its defects uncomplainingly, in deference to its virtues. It is distinguished by a high seriousness, a nobility of thought which renders it peculiarly agreeable reading. Mr. Balestier evidently believed that woman holds the conscience of the community; and if it be objected that in Dorothy we have Margaret in replica, it must be remembered that about all really good and pure women there is a strong family likeness. It is only in the nature of things that Philip Deed should be a replica of his father, and that in Jasper we should see the father again, though another part of his complex nature is emphasised in his elder son. James Deed ruins himself in order to punish his son, not for robbing him of his worldly goods, but for taking from him in doing so his most valued possession—his love for and trust in that son. The consequences of his act are terrible enough: they come near tragedy, and the resulting situations are treated with subtlety and art. But in nothing was Mr. Balestier more admirable than in his analysis of character and motive. Toward the final chapters he relaxed; his tense mood suffered a rebound. He seems almost to give away the moral positions for which he has fought. I perceive the intention, but I cannot think it was well-advised. The book is distinctly Meredithian. Mr. Balestier delighted in check and counter-check. He played with a character, a situation, a phrase even, and then by a bold and adroit stroke would suddenly achieve his intention.

Mrs. Vere Campbell's book will perplex many minds. Not a few will regard it as

so much rodomontade; others will imagine it was written under the influence of opium—indeed, one needs to read and re-read many pages before one frees one's mind of this suspicion. It is difficult reading; the light which leads us to the author's meaning is sometimes merely a glimmer, but now and again it shines brilliantly, and, being modest, we ascribe to our own density what of obscurity remains. It is, however, unnecessary to abase one's self too absolutely; for I am confident that much of the work was as fitfully conceived by the author as it is perceived by the reader. This is not said in condemnation. The novel is the outcome of a high state of mental exaltation, by which I do not mean to hint at cerebral disorder. To say of it that it is a rhapsody in prose would be to deny inferentially the fine rhetorical qualities it undoubtedly possesses. Sometimes one suspects Mrs. Campbell of being in alliance with the neurotic writers of the hour; the women we all pity, in that a malady, half mental, half physical, has afflicted them with what may be fitly called a dry-rot of the passions, so that they mistake impotence for purity. But this suspicion, coming again and again in the earlier chapters, is dispelled once and for all before we are half way through the volume. Nor do we adhere to an opinion dimly adumbrated, that Mrs. Campbell intends a tremendous satire on the good easy man, whose conception of monogamistic happiness is to catch a woman in the rough and mould her to himself. The main idea of the story is an extraordinary one. Julian Hawthorne conceived something like it, and so, too, did Charles Dickens in *Great Expectations*. Here we have a man, *blasé* of all experience, filled with hatred of himself and his kind, resorting to the ghoulish expedient, in the direction of obtaining relief and satisfaction, of creating his counterpart in a woman in whom he hopes to fulfil his duality. Now, despite intermittent lapses into incoherence, the idea is worked out with skill, and sustained with remarkable spirit. The book attracts by a carefully regulated balance between admiration and horror; now it touches on the infinite, then it plunges into the muddiest depths of materialism. Its pathos is sometimes exquisitely poignant: we wander in the dark labyrinths of the soul, its innermost depths, but we see light. Impressionistic to the last degree, *The Shibboleth* is full of beautiful pictures and allegories; it is a cunning amalgam of realism and idealism. Latimer Uden and Estelle Eyrith, even Rosemary Ffrench and Christine Linn, may not be exactly flesh and blood, but they are decidedly not symbolic types: no one who has made their acquaintance will readily forget them. The cleverness of the book, in parts, is extraordinary, some of its situations are superbly wrought; its insight is rather masculine than feminine, and sometimes one is amazed that the work is a woman's. The mischief of the book is that its full comprehension can only come to those who have divined deep into the dark waters of spiritual experience—who have been on the rack and submitted themselves to the

torture rather than turn apostate. The question may be asked, is such reading as this beneficial to folk already sufficiently punished for eating of the fruit of the forbidden tree?

We are told to expect from *Matthew Dudgeon, Gentleman*, a true relation of his travels and adventures in Algiers, the long time of his slavery there, and the means of his delivery; but we are cheated of our expectation, getting instead the narratives of the adventures of persecuted ladies and disappointed swains, of all and sundry, but very little about Dudgeon. Of course this method of story-telling has the sanction of the earliest romances—Boccaccio, the Arabian Nights, and the rest; but other times, other manners, and anything more inconceivably wearisome than this constant shifting of scenes, I cannot, for my part, imagine. We travel further and further away from verisimilitude; the author should at least keep some coherent thread of interest going. Let him take lesson from Mr. R. L. Stevenson's *Dynamiter*.

"We English," says one of the characters in Signor Arbib's comedy, "have not the habit of falling in love with other men's wives," and certainly this vivid description of Florentine society, where every one neighs after his neighbour's wife, might tempt Englishmen, whose memories are short, or whose experience is limited, to smite their breasts and thank God they are not as other men. Signor Arbib lets us loose in a menagerie of satire; and whatever his intention, he produces the effect of boundless contempt for the dirty crew. We know from independent sources that his picture is not overdrawn; but it is significant that even the men whom he depicts as honourable, such as Roberto Chignolo and Achille Spontini, are by no means free from reproach. The story of the Duchess di Belfiore's patient and successful contest with a wanton who has beguiled her husband, of Elvira Oviglio's impregnable virtue, and above all of the Countess of Saletto's marvellous endurance under the neglect and worse of her morose husband, sweetens what would otherwise be a nauseating narrative of bestiality and corruption.

In *Furcwell Love* we continue Signor Arbib's parable, though as a work of art Mme. Scarfoglio's novel is greatly in advance of *The Countess of Saletto*; but then this accomplished lady has been singularly fortunate in her translator. *Addio Amore* was published in 1887, and is therefore anterior to *Hedda Gabler*, with which drama it has some points of general resemblance. Cesare Dias, who, without making any definite effort to that end, wins the hearts of two sisters, is so consistently and powerfully presented that he stands out distinctly among the spectres who flit across the pages of modern fiction. Dramatic, terse, and convincing, the fortunes of Anna Acquaviva, the victim of neurotic degeneracy, will be followed with interest, and the reader will respect the artist who gave her life.

Mr. Allen Upward's novel is ingenious, though its plot rests on an insecure basis.

There was not a ghost of a chance of the judge summing up in the way suggested, the evidence being purely circumstantial as well as flimsy. Again, the law technicalities are too laboured to be picturesque, and a vast amount of foreign matter is introduced which in no way furthers the action of the piece. Nevertheless the satire on the wonderful way of a judge with a jury is good, if a little overdone. We are taken behind the scenes and shown how a British jury comes to its decision. The satire here is as effective as anything in the book.

The Hon. Mrs. Henniker is best in the first and last of the tales she offers us. The story of the statesman, who, despite his inflexible morality, falls in love with his wife's cousin, and of the cruel way in which fate robs him of his reward when he might have claimed it honourably, is pathetic. The quartet is calculated to make one cry rather than laugh; but Mrs. Henniker is never tiresome, nor does she lack art.

I cannot call to mind a more graphic or readable description of life in the West Indies—Creolia the author calls the island she has selected for treatment—than is supplied by this latest volume of the Pseudonym Series. The idiosyncrasies of the black, brown, and "whitey-brown" population are admirably presented, though the frank paganism of these primitives, and the fearless way in which we are made to see them as they really are, will frighten some good folk. The negro's strong desire that his family should rise in the world by making his black brown and his brown white, must be taken into consideration by Mr. Charles Pearson and the rest when they pronounce upon the future of the black races; for the creole makes a poor show in resisting disease.

JAMES STANLEY LITTLE.

#### SOME BOOKS OF TRAVEL.

*In the Track of the Sun.* By F. Diodati Thompson. (Heinemann.) This is a large and noble work, beautifully illustrated and printed, describing a seven months' tour of the author from New York westward, *via* Japan, China, India, Egypt, Palestine, Italy, and England, until he returned home again to America. Although he is very particular in recording the dates of his arrival and departure from place to place, Mr. Thompson has wisely avoided the pitfall into which most travellers fall of wearying his readers with commonplace extracts from his journal, or with trite observations on men and things as comic relief from the monotony of daily events on shipboard or on land. The letterpress is illustrated with a series of pictures from the pencil of Mr. Harry Fenn, or reproduced from photographs, which are finely executed, and excellent specimens of the processes employed. The slight prejudice which Mr. Thompson exhibits against British manners and methods is exemplified by the contrast he draws between the Japanese and ourselves, much to the advantage of the former.

"In habits the people most directly their opposites are the English, who eat enormous quantities of meat and drink largely of spirits, and who are, as everyone knows, great bullies, both individually and as a nation. It is fortunate for the Japanese that they have reached a point in civilisation where it is not likely that England, France, or Russia can seize their country on some flimsy pretext, as might have been done years ago."



Probably the time to which Mr. Thompson alludes must be the arrival of Commodore Perry in 1854. But this misunderstanding of British aims is almost effaced when his course of travel brings him to India. The sight of the Residency at Lucknow and its memories stirs his blood, and he remembers that "we Americans, being of the same race, take a kindred pride in the glorious deeds of England's soldiers." Like all travellers, he felt the unspeakable fascination of the Taj, and expecting to be disillusioned he found its beauties beyond expression; and so, like a wise man, he has interpolated into his narrative the description by Sir Edwin Arnold, with which he delighted us in his *Seas and Lands*. In bidding farewell to India, the author makes the *amende honourable* for his earlier disparagements of the British:

"My recollections of India," he says, "will ever be pleasant, although I did not depart with the same keen regret as when I sailed away from Japan. However, I certainly left with the best wishes for the wonderful country whose population is composed of so many races, creeds, and castes, and I was firmly convinced that the government which Great Britain has given to the natives is the best one possible for them."

During his stay in Egypt, Mr. Thompson joined the tourist parties up the Nile, and ascended as far as Assouan; and he gives a capital account of his excursion and visits to Karnak, and the tiresome journey from Luxor to the Tomb of the Kings. But he must not imagine, because his patriotic heart was thrilled by three lovely young English girls singing to banjo accompaniment the familiar airs of "Marching to Georgia," "Way down upon the Suwanee Rivers," that these American songs have only just reached England. From Egypt to Palestine, to visit the holy places, is the last Eastern excursion recorded. The illustrations of this part are especially good, and the descriptions of Jerusalem and its environs full of interesting matter. The book gives one the impression of having been written by a clear-sighted and well-informed man, who can recount the incidents of his travels in sound and sensible language.

*Picturesque Ceylon.* By Henry W. Cave. (Sampson Low.) When the east wind bites the cheeks and chills the bones, these pages transport one to the blessed island of Ceylon, and gently waft one to Colombo and the Kelani Valley, with its palms and feathery bamboos and fragrant warmth. The series of photographs, thirty-six in number, embrace the various scenes which meet the eyes of travellers and sojourners in and around Colombo. They give a faithful representation of the wonderful flora of the island and the life of the natives. The reproductions of still life are more effective than those of the streets and markets, for the camera has to contend against the ludicrous postures and high prancing movements which the instantaneous process fixes upon the plate. But Mr. Cave has done good work, and must be congratulated upon the handsome volume he has produced. Amongst many plates of excellence, the Afterglow from the shore of Bambalapitiya, No. xxii., and the Kelani River, No. xxxii., stand out as fine specimens of the photographic art. Plate xxx., *Jak Fruit*, though marred by the enormous disproportion and deformity of the native feet in the foreground, gives to those who have never gazed upon that remarkable tree an idea of the comical way in which the great green bags, its fruit, are hung at odd corners and even upon the trunk itself. Mr. Cave describes his work as a pictorial, not a literary effort, in which he does himself an injustice; the letterpress is short, interesting, and to the point.

*A Japanese Interior.* By Alice Mabel Bacon. (Gay & Bird.) The series of letters sent to friends in America by Miss Bacon during her stay in Japan, and now edited by her for publication, are natural and charming and full of touches and descriptions which take us behind the shutters of a Japanese home and make us partakers of the simple life within. The author was appointed a teacher in the Peeresses School at Tokyo, which is under the management of the Imperial Household department and enjoys the direct patronage and visitation of the Empress herself. For one year Miss Bacon lived in the closest intimacy with the accomplished ladies who taught in the school. She shared with them a little house half foreign and half Japanese. She was the proud possessor of both a native pony and a kuruma built expressly for her, whilst the twofold duty of groom and kurumaya was discharged by the faithful Yokasu. Of his domestic relations and how he got a new wife the author gives an amusing account.

"When he was engaged he said he had a wife at Utso-no-miya and that he would send for her to come to Tokyo that she might guard the stable when he went out with the kuruma. We have been wondering why his wife did not come, but the other day it came out that there had been a division in the family. Yokasu had written to his wife to come, but the woman had sent back word that she had work now and did not want to come at present. Thereupon Yokasu replied that if she could not come now, she need not come at all. This message did not move her, so he divorced her, and is now on the look out for another and a more dutiful helpmeet. He thought of taking Miné's cook, an exceedingly green and stupid country girl, but concluded that it might inconvenience Miné to have her cook taken away and for that reason gave her up."

Poor Yokasu had many disappointments before he was finally suited. He even went to the length of pawning his summer clothes to pay for some stylish cards with his name on them in Japanese and Roman letters, and had prepared a two dollar wedding feast and missed a lucky day through the bad behaviour of his relatives who did not produce the bride on the day fixed. The housekeeping with delightful Madame Miné, the picnics, the shopping, and the great event of all, the visit of the Empress to the school, when, such was the excitement felt by everybody that the bell-ringer forgot to ring the bell, the graceful manners and the dainty ways of the little ladies, are described so naturally that the reading of the book is a pleasure. Few works of this kind have been better done.

*Round the World by Doctor's Orders.* By John Dale. (Elliot Stock.) In the preface to this book Mr. Dale disarms criticism by stating that, by the advice and counsel of many friends, he reluctantly placed the history of his travels before the public. If blame there be, it must be given to the friends and recipients of his letters and not to himself. But the impression that a perusal of work gives us is that it would have been wiser to abstain from publication. The amusements in vogue on board the Australian liners have been described again and again; Victoria, New South Wales, and New Zealand are not entirely *terra incognita*; Japan and China have been treated of in travellers' English in tiresome frequency; and the Canadian Pacific Railway has not been remiss in advertising its innumerable attractions. When you find pages of the diary conveying the valuable information that "November 27th, Friday, was another splendid day; very hot; amusements as usual, with the additional attraction of a cricket match between females on board. Sailed 325 miles," the repetition annoys, and the wish that Mr. Dale had not yielded to the importunities of his friends is intensified. We

have some remarkable statements of fact, for the author faithfully reproduces the information he received on the spot; but that in the process of gold recovery the quicksilver should "absorb all the other metals, and leave the gold pure, worth £1 3s. 4d. per ounce," is not in accordance with the usual action of that metal. From Sydney Mr. Dale sailed to China and Japan, and was much amused by the funny ways of John Chinaman. He thus describes a scene in Shanghai:

"We saw a grand 'Jost' procession; the fluery was immense, and the paraphernalia quite indescribable. Jost was in a grand sedan chair, with green robes embroidered most profusely with gold, but whether Jost himself was alive or dead we could not decide. He had a full moon sort of a face, with a gin and-water nose and codfish eyes."

But at Nikko Mr. Dale becomes less jaunty, and does give a fair description of the place, but wisely refers his readers to fuller details in Murray's Handbook. However, he assigns the mausoleum to one Tegasu, a Shogun who is not known in Japanese history, and suggests that the weight of the well-known water-tank must be 1000 tons, and states that "the tomb is shrouded with huge cedar-trees or cryptomerias, each one presented in former times by nobles, who must have been like flies in summer, for there are thousands of trees." The book is illustrated with some rough engravings and photographs, and will afford more entertainment to the author's friends than to the general public.

#### NOTES AND NEWS.

THE two volumes on *Yachting*, in the "Badminton Library" will be published in the course of next month. Among the contributors are—the Marquis of Dufferin and Ava, the Earl of Pembroke and Montgomery, the Earl of Onslow, Lord Brassey, Sir Edward Sullivan, Sir George Leach, the Rev. G. L. Blake, and Mr. E. F. Knight. The illustrations will be from original drawings by Mr. R. T. Pritchett, and from photographs. A volume on *Archery*, by Mr. C. J. Longman and Col. H. Walrond, will follow in July.

SIR ALFRED LYALL'S *Rise and Expansion of the British Dominion in India*, which originally appeared as a volume of the "University Extension" series, will shortly be issued by Mr. John Murray, in a new library edition, considerably augmented and brought down to the time of the Mutiny.

MESSRS. SWAN SONNENSCHNEIN & Co. will publish on May 1 a volume by Mr. Spenser Wilkinson, on the present international situation in so far as it affects the British Empire. Mr. Wilkinson advocates a national policy, and bases his argument on a review of the two principal European questions of the day, the rivalry between France and Germany and between Austria and Russia. He discusses the connexion between war and national policy, and examines in some detail the Egyptian question, the colonial disputes of England with Germany and France, and the subject of the Indian frontier. Under the title of "The Great Alternative," he also treats of the policy of Great Britain, and concludes with a chapter on "The Revival of Duty."

MR. JOSEPH POLLARD, of Truro, announces for publication by subscription *The Autobiography of a Cornish Smuggler*, printed from the original manuscript of Captain Harry Carter, who was the most famous smuggler of Prussia Cove, in Mount's Bay, in the latter half of last century. After being captured by the revenue officers, Carter escaped to America, where he was converted to Methodism; sub-

sequently, he was a prisoner in France during the Terror. The book will be illustrated with a map, and a frontispiece by Mr. A. Chevallier Tayler.

MESSRS. LONOMANS & Co. will publish in a few days *Christianity and the Roman Government*: a study in imperial administration, by Mr. E. G. Hardy, formerly fellow of Jesus College, Oxford.

MR. T. FISHER UNWIN will publish early next week the first volume of his new series, to be called the "Autonym Library," which, as already announced, will be similar to the "Pseudonym Library" both in form and in price, while the covers will be brilliant in Venetian red. Not a few of the authors who have hitherto been content to be known by pseudonyms will now make their appearance under their own names. This first volume will contain two short stories by Mr. F. Marion Crawford, both of which have already appeared in magazines—"The Upper Berth" and "By the Waters of Paradise." The former, which gives its title to the book, is an example of the author's sensational vein; the latter of his dreamy poetic style.

MESSRS. BLACKWOOD & SONS have in the press a sporting novel by Mr. John Bickerdike, author of the "Curiosities of Ale and Beer." The title is *A Banished Beauty*, and the scene is chiefly laid in the most picturesque part of the island of Lewis. The plot to some extent reflects the influence of the Land League agitation in Ireland upon the minds of the Hebridean crofters.

MR. ELLIOT STOCK announces, as the new volume of the "Book-Lover's Library," *Walton and the Earlier Writers on Fish and Fishing*, by Mr. R. B. Marston, editor of the *Fishing Gazette*.

MR. CHARLES WEEKES, author of a volume of poems entitled *Reflections and Refractions*, published last year, is about to publish a series of booklets in belles lettres.

MESSRS. ISBISTER & Co. announce *The Message of Israel in the Light of Modern Criticism*, by Miss Julia Wedgwood, author of "The Modern Ideal."

MESSRS. C. BURNET & Co. will publish next month a translation of a work by M. Charles La Grange, Astronomer Royal at Brussels, written to show the agreement of the measurements of the Great Pyramid with the literal chronology of the Bible. It also argues that Brück's historic period in his "Life of the Law of Nations" is measured, and its places symbolised, in the Great Pyramid of Gizeh. M. La Grange's attention was directed to this subject by the late R. A. Proctor's volume, in which he makes merry at the expense of the pyramidalists. Having examined Mr. Flinders Petrie's later measurements, made under the auspices of the Royal Society, his conclusion is that they only confirm the conclusions of Mr. Piazza Smyth.

MESSRS. G. P. PUTNAM'S SONS announce a book by Mr. William Brough, entitled *The Natural Law of Money*, in which the successive steps are traced from the days of barter to the introduction of the clearing-house, and the principles of currency are examined in their relation to past and present legislation.

MESSRS. JARROLD & SONS will issue shortly an illustrated volume, entitled *Sunrise Land*; or, *Rambles in East Anglia*, by Mrs. Alfred Berlyn, author of "Vera in Poppyland."

THE Sunday School Union announce: *Ralph Rotherburgh's Revenge*, by Evelyn Everett Green, in the "Blue Cover Library," and a prize temperance story, by the Rev. Reuben Vennel, entitled *Driven into the Ranks*.

MR. ALFRED AUSTIN has been elected by the committee to be a member of the Athenaeum Club.

PROF. EDWARD DOWDEN, of Dublin, will deliver a lecture at Toynbee Hall, on Friday, May 4, at 8 p.m., on "Eighteenth Century Literature—The Romantic Movement." On Friday of this week he was to read a paper to the Goethe Society, of which he is president, on "Werther, as illustrated by the English Sentimental Movement."

THE *Canadian Bookseller* for April contains some interesting statistics. During 1893, the total number of copyrights registered throughout the Dominion was 449, of which only ten were novels. The total value of books, &c., imported during the year was 890,000 dollars (£178,000), the United States contributing 476,000 dollars, as compared with 327,000 dollars from Great Britain. English authors will be more interested to learn that the imports of copyright books, on which they are supposed to receive a royalty of 12½ per cent., *ad valorem*, amounted to only 13,000 dollars (£2600). Under the new tariff it is proposed to abolish the collection of this royalty, and to impose a uniform duty on all books (other than music, maps, and prints) of six cents per pound avoirdupois.

#### UNIVERSITY JOTTINGS.

ON the occasion of Prof. Weismann's visit to Oxford on Wednesday next, to deliver the third Romanes Lecture, the University will confer upon him, on the morning of that day, the honorary degree of D.C.L.

THE statute establishing a School of English Language and Literature will come up for discussion in Congregation at Oxford next Tuesday.

MR. WILLIAM ESSON, of Merton, has been unanimously elected deputy Savilian professor of geometry at Oxford, in view of the permanent incapacity of Prof. Sylvester. Mr. Esson proposes to lecture this term on "Projective Geometry."

THE Rev. Thomas B. Strong, of Christ Church—who is, we believe, a brother of Mr. S. Arthur Strong, the Assyriologist—has been elected Bampton Lecturer at Oxford for 1894. For the following year there will be no election, owing to the serious decrease in the value of the farm that constitutes the endowment.

MR. CRACKANTHORPE, counsel to the University of Oxford, has been elected to an honorary fellowship at St. John's College.

PROF. PERCY GARDNER announces a public lecture, on "The Sarcophagi from Sidon," to be delivered in the University Galleries at Oxford next Friday.

THE announcements of the Cambridge University Press include:—an edition of the Syriac Gospels, transcribed by the late Prof. Bensly, Mr. J. R. Harris, and Mr. F. C. Burkitt, from the MS. discovered at Mount Sinai by Mrs. S. S. Lewis; a series under the title of "Studia Sinaitica," including a Catalogue of the Syriac MSS. in the Convent of St. Catharine on Mount Sinai, compiled by Mrs. Lewis, an Arabic version of certain of the Epistles from a MS. in the same convent, and a catalogue of the Arabic MSS. in the convent, both edited by Mrs. Gibson; and a tract of Plutarch, the Syriac text edited from a Mount Sinai MS. by Dr. Nestle; a Grammar of Modern Egyptian Arabic by Vollers, translated by Mr. Burkitt; the first volume of the translation from the Pali of the Jātaka; the third and concluding volume of Dr. Swete's edition of the Septuagint; an edition of

Origen's Commentaries on St. John, by Mr. A. E. Brooke; and, as the next publication in the series of "Texts and Studies," the Rules of Tyconius, by Mr. Burkitt.

FROM the report of the Non-Collegiate Students Board at Cambridge, we learn that there have been several cases where students have been admitted to work at special subjects, without any intention of graduating. Two were students from Japan, studying law and economics; two were from America, one of whom resided three terms to study theology, and the other (a graduate of Harvard) studied history and economics for two terms, after having spent three months at the University of Berlin.

PROF. ALEXANDER STEWART, of Aberdeen, has been appointed by the Crown to be principal of St. Mary's College at St. Andrews.

PROF. A. FARINELLI, Barlow Lecturer at University College, will deliver a course of twelve lectures, in Italian, on "Dante's *Purgatorio*," on Tuesdays and Fridays at 3 p.m., beginning on May 1. Admission is free.

THE University of Halle will celebrate in August the two-hundredth anniversary of its foundation.

THE annual report of President Dwight, of Yale, states that since 1886, when the name of the institution was changed from College to University, the number of students in the graduate department has risen from 42 to 103; the law and medical schools have increased threefold, and the scientific school has more than doubled. The University has now 1116 students.

#### ORIGINAL VERSE.

DIVAE GENETRICIS LAYDES.

THE streaming skies have wept our lonely death;  
Straitened we lie and hapless wait for thee:  
Thou art our Mother! Warm us with thy breath—

Whether within a hollow of the sea,  
Or in some yet unravish'd dell of cresses,  
Or ferny thicket where no frost may be,

Thou dwellest, or where desolate cypresses  
Toss their black plumes upon a thin blue air,  
And wailing seas fling high their stormy tresses:

Lo! in thy myrtle groves the doves prepare  
Their homesteads and their broodful murmurs float  
Out to the wintry beam; and here and there

The ousel thrills his mellow-chorded rote:  
In broader diapason all thy choir  
Prelude the rapture of thy honey throat.

Now in the drenched pasture, spire on spire,  
Uplifts the tender undergrowth of grasses;  
Now the sun tinges blushing woods with fire

Where, westering tardier, glowing he passes,  
As loth to miss thine advent when from over  
The even sea thou glidest: white-arm'd lassies,

Lapful of flowers young-ey'd, stray to discover  
The crocus' purple chalice gemm'd with gold,  
And pencil'd wood-sorrel, shy April's lover,

To deck thy sylvan altar. Now, behold!  
The sacrifice, fruit of thy dewy breast—  
Balm and new milk, the firstlings of the fold,

Rose-sharded anemones and garlands drest  
For festival, and milk-white eggs of doves  
Taken warm from the sanctuary nest:—

So, Aphrodite, grey-eyed Queen of loves,  
Come, bringing foison and full tilth and store,  
Thou quickener of everything that moves,  
Rise from the dead, nor leave us any more.

MAURICE HEWLETT.

## "THE YELLOW BOOK."

MESSRS. ELKIN MATHEWS & JOHN LANE have issued the first number of *The Yellow Book*, a new and bulky and well-printed miscellany, which is to be published once a quarter. Its cover, I am sorry to say, might go a long way to damn it as a serious venture; for tasteful people can only suppose that the design was a joke of a third-rate order, sent back as unacceptable from the office of *Pick-me-up*. Mr. Aubrey Beardsley—a gentleman of some parts, though not much known to fame—is, I understand, the author of this cheerful eccentricity. Nor are his efforts in *The Yellow Book* confined to this design: he has several in the body of the volume, perhaps equally meaningless, and quite as unhealthy. His "Education Sentimentale" is a comic puzzle, not without a certain attractiveness of "line"; but before he can do justice to that measure of talent which I conceive him to possess, Mr. Beardsley must forget the Japanese, as surely as Mr. Houseman must forget the sexless modern Pre-Raphaelite. Mr. Will Rothenstein, another illustrator, is at least as deserving of being known as either of the gentlemen we have named. Indeed, he has more of individuality than Mr. Houseman; but he, too, counts somewhat, it would seem, on the advantage of eccentricity in securing prompt notoriety of a certain sort and degree. In his case this is superfluous, for he is exceedingly clever. His portrait of a lady lying on her stomach will doubtless best please the initiated—in other words, an out-of-the-world clique of limited sympathies and yet more limited knowledge; but the plain man and the qualified critic will agree to entertain a preference for Mr. Rothenstein's "Portrait of a Gentleman." Mr. Rothenstein's gentleman is young and pleasant and comparatively healthy, and is very ingeniously presented: "Que diable va-t-il faire dans cet galère?" Yet he has some companions not unworthy of him. In an effective study of artificial light Mr. Walter Sickert drops the tear of regret over the old Oxford Music Hall.

Coming to the letterpress, some of which belongs to literature, and some to the puffed nonsense of the moment, there is a clever story by Mr. Henry James, which is nothing at all if it is not a satire on that "larger latitude"—in other words, the license to talk about ugly things inartistically—which finds itself indulged in one or two improbable stories contained within the covers of this very *Yellow Book*. Good as Mr. James's satire is, it is hardly likely to last, if only because the kind of thing that it satirises is itself so certainly doomed.

Of the further contents of the first number of this new miscellany we have only time and space to mention three items. Mr. William Watson sends a sonnet of distinction and real dignity, called "Night on Corbar Edge"; somebody contributes "A Defence of Cosmetics"—a worthless, silly article on an insignificant theme; and by Mr. Arthur Waugh there is a sane and manly, an instructed and well-written essay, on "Reticence in Literature." Here is, indeed, a very curious, perhaps almost an unexampled, mixture of the steadily excellent with the cheaply eccentric. In the next number let the latter, if it cannot be banished, be at least accorded a less prominent place!

FREDERICK WEDMORE.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- BRUNOT, Ch. *La Vie Nationale: la Politique*. Paris: Chaillay. 4 fr.  
 DREIER, G. *Untersuchungen über das gleichseitige Dreieck als Norm göttlicher Baupropportionen*. Stuttgart: Cotta. 3 M.  
 JOUKOWSKY, C. de la. *L'Armée à l'Académie*. Paris: Perrin. 7 fr. 50 c.

- JUNONHAENDL, M. *Aegypten. Heliogravuren*. Mit Vorwort u. erläut. Text v. G. Ebers. Berlin: "Cosmos." 100 M.  
 MOSTARD, G. *A travers le Maroc: Notes et croquis d'un artiste*. Paris: Lib. Illustrée. 12 fr.  
 OUNET, Georges. *Le Droit de l'Enfant*. Paris: Ollendorff. 3 fr. 50 c.  
 STROH, R. *Achim v. Arnim u. Clem. Brentano*. Stuttgart: Cotta. 7 M.  
 STRINDHAL, Lucien Lenwen. *Roman inédit*. Paris: Dentu. 3 fr. 50 c.  
 VERLAINE, Paul. *Dans les limbes*. Paris: Vanier. 3 fr.  
 YRIARTE, Ch. *Le Livre de Souvenirs de Maso di Bartolomeo dit Masaccio*. Paris: Rothschild. 60 fr.

## THEOLOGY.

- CASPARI, C. P. *Der Glaube an die Trinität Gottes in der Kirche des 1. christl. Jahrh.* Leipzig: Faber. 1 M.  
 DORSCHEUTZ, E. v. *Studien zur Textkritik der Vulgata*. Leipzig: Hinrichs. 8 M.  
 KATTENBUSCH, F. *Das apostolische Symbol*. 1. Bd. *Die Grundgestalt des Taufsymbols*. Leipzig: Hinrichs. 14 M.  
 TEXTE U. UNTERSUCHUNGEN. 10. Bd. 2. Hft. *Ausser-canonische Paralleltex-te zu Matthäus u. Marcus*. Gesam-melt u. untersucht v. A. Resch. Leipzig: Hinrichs. 14 M. 50 Pf.

## HISTORY, ETC.

- BESTIN, G. *Madame de Lamballe d'après des documents inédits*. Paris: Flammarion. 3 fr. 50 c.  
 GUILLON, E. *Les Complois militaires sous le consulat et l'empire*. Paris: Plon. 3 fr. 50 c.  
 HÉRISSE, la Comte de. *Un Pair de France Polier (1815-1872)*. Paris: Ollendorff. 8 fr. 50 c.  
 RÉVOLUTION FRANÇAISE, la, en Hollande: la République batave. Paris: Hachette. 7 fr. 50 c.  
 VOYAGES des pèlerins bouddhistes, traduits en français par E. Chavannes. Paris: Leroux. 10 fr.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- BRITÄGER zur Methodik der Erdkunde als Wissenschaft wie als Unterrichtsgegenstand. Hrg. v. R. Lehmann. 1. Hft. Halle: Tausch. 2 M. 70 Pf.

## CORRESPONDENCE.

## THE NORTH-PICTISH INSCRIPTIONS TRANSLATED AND EXPLAINED.

## V.—"Ip" and the St. Vigeon's Stone.

Bodleian Library, Oxford.

All readers of these letters know that the *O* of Irish surnames is the Irish *o*, "grandson" or "descendant." Of this the modern dat. pl. is *ibh*, which (as that case in Old Irish ended in *-b*) suggests an earlier *ib*. But of *o* there is an older form *aue*, which again suggests an older dat. pl. *aib*. And (as that case eventually changed its ending to *-bh*) this in turn suggests a later form *aibh*. Moreover, we know that in Ulster *ai* is pronounced *ē*, so that we get the possibility of Old Irish dialectal forms *eb* and *ebh*. We know also that Irish *ai* is almost invariably represented by Pictish *e* (we have had fourteen instances in eight inscriptions), and that the Highlander delights to change his *b*'s into *p*'s: so that for *aib* and *ib* we get possible Pictish *ep* and *ip*.

Let us now tabulate these forms:

O. Ir.	do. dialectal?	Pictish?
<i>aib</i> ?	<i>eb</i>	<i>ep</i>
<i>ib</i> ?		<i>ip</i>
<i>aibh</i> ?	<i>ebh</i>	<i>ebh</i>
		<i>ev</i>
<i>ibh</i>		<i>ibh</i>
		<i>iv</i>

We know also that the land occupied by tribes of families was called by the names of those families, and that it was common in such cases to use the dat. pl. as an abstract locative.

Consequently, if the descendants of a man named Cu (gen. *Con*) held land, that land might possibly have been called in the oldest Irish Aib Con, or in later Irish Ibh Con. If these died out, or migrated, or were expelled, and the land fell to the descendants of someone else, it might still be called Aib or Ibh, but with another name following. And there arises the possibility that, in consequence, these terms *aib*, *ibh*, and their congeners would be used to indicate a family-holding apart from the name of any particular family, and without retaining any plural sense.

Let us now see what this hypothesis will explain.

I. It supplies an origin not only for O'Reilly's "*ibh*, s. a country, a tribe of people," but also for his "*aibh*, s. . . a tribe."

II. It explains Ptolemy's name (second century) of the people in Ireland (II. 2 § 8) called *Eblanoi* (which reading I prefer to *Eblanioi*), and the city *Eblana* (*ib* § 7). These names represent Eb-lan. As Irish *th* only = *h*, and Zeuss (*Gram.* p. 71) gives instances of its being dropped in the middle of a word (e.g., *én* for *ethn*); this *lan* = *lāthn*, gen. pl. of *lāth*, a hero, so that Eb-lan meant "descendants of heroes." And I doubt not that Legin, the name of the men of Leinster (in which the Eb-lan and their city lay), is only another form of the same patronymic and = Lathgin, "hero-born" or "hero-clan."

III. It explains the twofold mediaeval Irish name of Dublin — (1) *Baile-Atha-Cliath* = "town of the hurdle-ford," and (2) *Duibhlinn* — together with the connexion between the latter and Eb-lan. There were various Ath-Cliath's in Ireland (Joyce, *Irish Names of Places*, p. 351), and the particular one at the settlement of the Eb-lan would be called *Baile Atha Cliath du* (= at) *Ibh-linn*. The change of vowel in *linn* might arise from a shortening and subsequent infection of the *a*, as *i* is a form of *a* infected; but possibly the false derivation from *duibh linn* (= black pool) is at the bottom of it. As the preposition *du* frequently dropped its vowel before a word beginning with a vowel, we also get the spelling and pronunciation Divlin explained.

IV. It explains part of the name of the five isles to the north of Ireland, which Ptolemy (II. 2 § 10) calls *Aibodai*. Each of the two most westerly was called *Aibouda*—obviously because each was inhabited by the same Aib or trihe.

V. It explains part of the name of Ptolemy's *Epidion*, the fifth and most easterly of these isles. As it was on the Pictish coast, its name began not with Aib, but with Ep. Indeed, when we come to his description of the corresponding part of Caledonia, we find there a tribe called the Epidioi, and an *Epidion akron*, Epidion promontory, or Promontory Epidion. This was, no doubt, the Mull of Kintyre, and was probably identical with the supposed isle to which he gives the same name. Kintyre is all but an isle, and, looked at from Antrim, it would be taken for one: "In ancient records Kintyre is occasionally described as an island" (*Orig. Paroch. Scotie* ii., pt. i., p. 1).

As for Pictish *ip*, we have already had it in the tenth or eleventh century Newton Stone. It had clearly become crystallised in the meaning of "family-holding," with all plural sense lost, before the Pictish dat. pl. changed its ending from *b* (p) to *bh* (v); so that we actually get *renn ip Ua Rosir*, "in front of *ip* of O'Rosir's," where early Pictish would have given *renn Ip Rosir*, "in front of O'Rosir's." But we still have the name of a family attached to it.

In the (twelfth century) Gaelic entries of the Book of Deer, we seem to get a further advance. There *ip* is apparently used without the name of any family at all.

We are told (plate v. of the Spalding Club edition) that certain persons gave to Christ and

\* Pliny (IV. § 104) had called them the *Haebudes*, but it is obvious that the *h* is a Latin's erroneous reading of the name out of some Greek geographer. *h* not being a letter in Greek, and usually not even indicated at that time in MSS. by the rough breathing, the reader would have to guess whether or not to aspirate the word. Similar instances of wrong guessing in the contrary direction have led to Annas and Arimathaea in our New Testament, instead of Hannas and Harimathaea.



to Columcille and to Drostan *báll dōin ipet ipair*, which is translated (p. 94) "*Ball Domin in Pet Ipuir*." This translation, however, seems to me virtually impossible, because it puts a *ball* inside a *pet*, whereas all the evidence goes to show that a *pet* was a single homestead, and on p. lxxxiv. seven instances are given of *pit* and *bal* being "used indiscriminately" as names of the same places. I suggest that the words in question denote three distinct holdings: (1) *Ball do min* (= Farm at (the) green); (2) *Ip "Et"*; (3) *Ip "Air."* *Et* would of course be the familiar *ett* of our Pictish inscriptions = hearth (i.e., homestead); and in the St. Vigean's Stone we shall find another *ip* described as an *ett*, *Air* is an adjective meaning "ploughed."

There is another passage in the Book of Deer where one is sorely tempted to find *ip*. We are told (plate iv.) that the Mormaor of Buchan gave to Columcille and Drostan *uádoic itiprat gounice chloic pette nūc garnait*, which is rendered (p. 92) "from Cloch in tiprat to Cloch pette mic Garnait"—i.e., from Stone of the (in) Well (tiprat) to Stone of Farm of m'c Garnait. In the reprint of a former letter I have divided *itiprat* differently, as = *int ip Rat*; but for *int* one would have expected *ind*, I cannot quote an instance of *rat* = *rath*, and in any case it ought to be in the genitive, and is not—so I recant. The well in question was doubtless either Abbey Well or St. Drostan's Well.

But note that in this passage we have evidence as early as the twelfth century of march-stones (*clochan*) of property, which is what I have been insisting that almost all our inscribed Pictish stones are; and note that the stones here mentioned are also stones which define the boundaries of property of Columcille and Drostan; and the St. Vigean's Stone, which we are about to consider, is also a stone which serves as the boundary between property on the one side belonging to Drostan and an *ip* or holding called *Ev Bhret* on the other, which was the *ett* or homestead of a man called *Forcus* (*O'Bhret*?).

The "Drosten" Stone, as it is commonly called, is now in the porch, and was once in the kirkyard, of St. Vigean's, in Forfarshire. On one face it has a cross of interlaced ornament, with borders containing animals, &c., treated decoratively. On the other it has a man kneeling with drawn bow and arrow; in front of him a wild boar; above him several Pictish symbols and a variety of animals, chiefly wild, including a bear. Both the long edges between these two faces are also ornamented, and at the bottom of one of them is the inscription, in excellent Latin half-uncials:

dRōfzen-  
IP'eu²b'Rez²  
εΖΖ'F'OR,-  
cuf.²

Before explaining this inscription, it must be said that the stone is, by all accounts, so placed that the inscription—which is only raised about a foot above the ground—is not very easy to study minutely; but that I have worked with a microscope on an admirable photograph, taken by Mr. James Milne, photographer, of Arbroath, before the stone was placed where it now is. Let me also say that—although no one has previously suspected it—the Latin letters are cut over a scratched Ogam inscription. I hope some day to be able to properly define the Ogams, but I doubt its being possible from my small photograph—at least, without still further shortening sight already too much shortened by such work.

The small punctuation-mark like a figure 2 always denotes the end of a word. The first line also has at the end a stop something like this, /, . The third line has at the end the punctuation -, -

which is meant to have the effect of our hyphen. And there is a - at the end of the entire inscription. The ' is also employed after the consonants *b* and *p* to raise them in the genitive case to *bh* and *ph*, like ' in Irish.

The *b* in the second line has always been mistaken for an *o*: I only discovered the stumpy head of the Irish *b* when examining the punctuation-marks with a microscope. We had a very similar case in the *bolo* of the Newton Stone.

In the third line, where *Forcus* is raised to the genitive and becomes *Fhoircus*, the *i* is placed crosswise inside the *o*. In the first line, where *Drostan* is raised to the genitive and becomes *Drosten* or *Droisten*, an *i* seems to be placed crosswise over the *o*: in this position it comes very near other lines in the stone which run in the same direction, and apparently belong to the previous Ogam inscription, and it looks to me as if for the purpose of further defining this stroke a small *i* has been written on top of it.

The first line means "Of Drostan," Pictish *e* as usual equalling *ai*. It means that the property on the left—the side of the stone which bears a cross—belonged to a church or monastery dedicated to St. Drostan. "The great number of sculptured stones which have been found about the church point it out as a site of early ecclesiastical settlement, and suggest that the old parish may have been the territory of an early Celtic monastery" (Stuart, *Sculptured Stones of Scotland*, ii., p. 7).

The other three lines refer to the property on the right—the side of the stone which has the man and animals on it. The second line gives the name of this property *Ip Ev Bhret*. It was an *ip* or family-holding, and was according to custom called by the name of its occupants in the locative-dative case, just as in the Logie Elphinstone Stone, and, as we shall see by-and-by, in the Aboyne Stone. The family were descendants (grandchildren?) of *Brat*, the genitive of whose name would be *Bhrat*, Pictish *Bhret*, here written *B'ret*; as his descendants they were called *aibh*, Pictish *ev*.

The last two lines tell us that this *O'Bhret* property is the *ett*, i.e., the "hearth," or homestead, of *Forcus*. *Ett*, which exact form is also found on the Lunastone, has been already fully explained in former letters: to those who have not read them I can only now say that it is the Pictish equivalent of the Irish *aith*. Prof. Rhys has pointed out on p. 269 of his paper that the actual form *Forcus* (= *Fergus*) is found in Adamnan's Life of Columba, at the end of the seventh century, as the name of an Irish king of the sixth century. Here it makes a genitive *Fhoircus*, written *F'hoircus*.

*Forcus* himself was very possibly one of the *O'Bhret* family. The ancestor of this family was a *brat* or "judge"; and from some newspaper abstract of a paper by Prof. Mackinnon, kindly lent me by Lord Archibald Campbell, I find that in a Gaelic charter of 1408 a man bears the name *Mac-a-bhruiin*, meaning "Son of the Judge."

The entire inscription may be rendered thus, "Drostan's—Holding *O'Bhret*'s, hearth of *Forcus*."

My next letter will include all the remaining stones which belong to my subject.

EDWARD W. B. NICHOLSON.

C. EDMON'S "GENESIS," 2906-7.

London: April 20, 1894.

The emendation *seogan* for the unintelligible *sencan* is so exceedingly obvious that it may be presumed to have been the first thought of every person who ever read the passage. The scholars who have not accepted it, therefore, must have deliberately rejected it. Probably they have done so

because they did not see how to make it yield a satisfactory sense without resorting to supplementary emendations of little probability. I agree with Prof. Hempl that none of the suggestions hitherto made, from those of Bouterwek and Grein downwards, can be accepted as fairly plausible; but his own proposal pleases me less than any other. It will not do to assign to *seogan* a sense which the verb is not known to have had in any Germanic language. The only authenticated sense is "to singe, burn"; if fire is mentioned in connexion with the verb it is always as instrument, never as object. And then the meaning given to the passage by the emendation is hardly tolerable. It may be conceded that the author of the "elder Genesis" has very little claim to be called a poet, and a good deal of bathos may be allowed to the emendator of his text; but it is possible to abuse the privilege.

I think, however, that the reading *seogan* is probably right. If I may venture to add another attempt to the many that have been made to correct this difficult passage, I would suggest that a line may have been omitted. It is very unlikely that any conjecture can exactly hit the mark; but possibly the sense may be approximately represented by the following:—

"wolde his sunu cwellan  
folmum sinu; fyre seogan  
wite wynsunne; weobedd seodan (cf. 2931-2, where  
read onrēad)  
mages dreore."

Another mode of filling up the gap would be:—

"Eofes lichaman; Uffruman cweman."

The kind of *enjambement* supposed in these conjectures is fairly common in the "elder Genesis." It is very possible that my suggestion may be wrong; but I have the satisfaction of feeling that, at any rate, it cannot be worse than some of those which have previously been made.

HENRY BRADLEY.

SPENSER, "FAERIE QUEENE," I. ii. 18.

Oxford: April 23, 1894.

Mr. H. Littledale's suggestion has been anticipated and discussed in *Notes and Queries*. At 7 S. viii. 478, I quoted a parallel passage occurring in *F. Q.* iv. vi. 13, which seems to show that Dr. Kitchin's interpretation is correct, and that there is no need to alter the punctuation of the first and the best subsequent editions. The entire stanza may be quoted:

"So, as they coursed here and there, it chaunst  
That, in her wheeling round, behind her crest  
So sorely he her strooke, that thence it glaunst  
Adowne her backe, the which it fairly blest  
From foule mischance; ne did it ever rest,  
Till on her horses hinder parts it fell;  
Where bying deepe so deadly it imprest,  
That quite it ehynd his backe behind the sell,  
And to alight on foote her algates did compell."

It (= in both passages, the sword on its stroke) in the one case "glances down his shield," and in the other "adowne her backe"; "blame" = "mischance"; and "blest" delivered. The parallelism is exact; and the grammatical construction of "glancing down," if we were inclined to adopt Mr. Littledale's interpretation of the passage, is not apparent.

C. E. DOBLE.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, April 29, 7.30 p.m. Ethical: "Some of George Meredith's Women," by Miss Alice Woods.  
MONDAY, April 30, 8 p.m. Society of Arts: Cantor Lecture, "Typewriting Machines," by Mr. H. C. Jenkins.  
8 p.m. Aristotelian: "Epictetus," by Mr. R. J. Ryle.  
8.30 p.m. Japan: "Aspects of Social Life in Japan," by Archdeacon Shaw.  
8.30 p.m. Farke Museum: "Barometric Conditions and Air Movements," by Mr. R. H. Scott.

8.30 p.m. St. Martin's Town Hall: "Twenty Thousand Feet above the Sea," by Mr. Edward Whymper.

TUESDAY, May 1, 8 p.m. Royal Institution: "Rabies," I., by Prof. J. W. Ridd.

8 p.m. Anglo-Russian: "The Russian Language," by Mr. A. Kinloch.

5 p.m. Royal Institution: Annual Meeting.

8 p.m. Biblical Archaeology: "Greek and Other Legends of the Deluge," by Mr. F. Le Page Renouf.

8 p.m. Civil Engineers: "The Manufacture of Biquette Fuel," by Mr. W. Colquhoun.

8.30 p.m. Zoological: "The Echinoderms collected during the Voyage of H.M.S. *Penguin* and by H.M.S. *Egeria*, when surveying Macleodfield Bank," by Prof. E. Jeffrey Bell; "Studies in Teleostean Morphology from the Marine Laboratory at Clouthorpe," by Mr. Ernest W. L. Holt; "Field-notes on the Wild Camel of Lob Nor," by Mr. St. George Littledale.

WEDNESDAY, May 2, 8 p.m. Archaeological Institute: "Remedies in the Sloane Collection and Alchemical Symbols," by Mr. F. C. J. Spurrell; "Photographs of Stones, from the Drift Deposits, Long Island, U.S.A.," by Mr. F. C. J. Spurrell; "Rubbing of a Monumental Brass, lately found in Tong Church, Shropshire."

4.30 p.m. Camden: General Meeting.

8 p.m. Royal Society: Conversazione.

8 p.m. Society of Arts: "Nickel," by Mr. A. G. Charleton.

8 p.m. Elizabethan: "Shakspeare's As You Like It," by Mr. J. A. Jenkinson.

THURSDAY, May 3, 8 p.m. Royal Institution: "The Solid and Liquid States of Matter," I., by Prof. Dewar.

8 p.m. Linnean: "The Habits of Certain Species of Lemna," by Mr. H. B. Guppy; "The Fertilisation of Certain Malayan Orchids," by Mr. H. N. Ridley.

8 p.m. Chemical: "The Structure and Chemistry of the Cyanogen Flame," by Prof. Smithells; "The Condition in which Carbon exists in Steel," by Mr. J. O. Arnold; "Hydride and its Derivatives," by Mr. Kipping; "Volatile Compounds of Lead Sulphide," by Mr. J. B. Hannay.

8 p.m. Civil Engineers: James Forrest Lecture: "The Relation of Mathematics to Engineering," by Dr. John Hopkinson.

8.30 p.m. Parkes Museum: "Moisture: its Determination and Measurement," by Mr. W. Marriott.

FRIDAY, May 4, 8 p.m. Philological: Anniversary Meeting: Presidential Address by Prof. A. S. Napier.

8 p.m. Viking Club: "The Orkney and Shetland Lamp," by Mr. Edward Lovett.

8 p.m. Toybee Literary Association: "Eighteenth Century Literature—The Romantic Movement," by Prof. Edward Dowden.

9 p.m. Royal Institution: "Sound Production of the Lower Animals," by Prof. C. Stewart.

SATURDAY, May 5, 8 p.m. Royal Institution: "Colour Vision," I., by Captain Abney.

## SCIENCE.

### DR. BUDGE'S "BOOK OF GOVERNORS" AND "DISCOURSES OF PHILOXENUS."

*The Book of Governors*: the *Historia Monastica* of Thomas, Bishop of Margā, A.D. 840, Edited from Syriac MSS. in the British Museum and other Libraries, by E. A. Wallis Budge. Vol. I.: The Syriac Text, Introduction, &c. Vol. II.: The English Translation. (Kegan Paul & Co.)

*The Discourses of Philoxenus*, Bishop of Mabbōgh, A.D. 485-519. Edited from Syriac MSS. of the Sixth and Seventh Centuries in the British Museum, with an English translation by E. A. Wallis Budge. Vol. I.: The Syriac Text. (Asher.)

SYRIAC scholars not many years ago were indebted to the author of these two works for furnishing them with a model edition of the Syriac text, together with an English translation, of *The Book of the Bee*, a work which was soon followed by his *History of Alexander the Great*, being the Syriac version of the Pseudo-Callisthenes (see the ACADEMY, 1890, No. 926). We are now put under fresh obligations to Dr. Budge, who, within the last few months, has brought out, in a manner worthy of a pupil of the late Dr. Wright, two of the most important texts of Syriac literature which had hitherto remained unpublished.

The "*Historia Monastica*" of Thomas, Bishop of Margā and Metropolitan of Bēth Garmai, consists of two volumes. Vol. I. contains the Syriac text, which has been edited from four Nestorian MSS., two of which Dr. Budge himself procured in the East for that purpose. By closely following the pointing of these MSS., the author probably enables scholars to form an exact idea of the actual pronunciation of Syriac by the Nestorians in the ninth century. In addition to this the book contains a

valuable introduction, in which the life and work of Thomas and the history of the monastery of Bēth Abbē are set forth; and a full description of the rise and development of Christian monasticism and asceticism in Mesopotamia has been here given, so far as we know, for the first time. A history of Rabban Hormizd and the foundation of his monastery at el Kōsh has been appended; and, in connexion with this subject, we are glad to see that Dr. Budge has lately announced the edition of a Syriac text, by Sergius of Adhorbaigān, which, up to the present day, is once a year recited at el Kōsh, in commemoration of its founder. The indexes of proper names and of Greek and Latin words used in the Syriac, with which Vol. I. concludes, will prove especially useful to the philologist. Vol. II. contains a literal English version of the book, accompanied by a considerable number of footnotes. By adding these the author has conferred an invaluable service on all those who are interested in the history, chronology, and geography of Mesopotamia; and having travelled in that part of the East himself, he has often been able to put in a few words of comment a more graphic and detailed description of localities or high roads than anyone could give who has gained his knowledge from books only. We must not pass over in silence the important extracts from Ishō-yabh III., Patriarch and Catholicus of Adiabene, and from the "Paradise" of Paladius, quoted in explanation of Thomas' narrative, with which the notes to the translation as well as the introduction of Vol. I. are interspersed. A perusal of Dr. Budge's *Book of Governors* raises the hope that he may give us more such specimens of Nestorian life and literature, such as are contained in the two beautifully printed volumes before us.

Especially welcome to Biblical students will be Dr. Budge's edition of the Discourses of Philoxenus, Bishop of Mabbōgh in the first half of the sixth century, which he has undertaken for the Royal Society of Literature. This eloquent writer, who was born at Tahal in Bēth Garmai, circa A.D. 460, and was the author of the celebrated Philoxenian Version of the New Testament, also wrote, besides numerous other works, thirteen homilies, the Syriac text of which (comprising 625 pages royal octavo) has now been edited by Dr. Budge from eight MSS. in the British Museum, of which the earliest dates from the sixth century. A comparison shows that the text of these discourses was handed down to at least the ninth century without any essential corruption; and we may thus hope to form a fair judgment as to the Biblical text the author had either before him or in memory, and to advance a step in the investigation of the history and development of the Syriac version of Scripture. In a second volume Dr. Budge proposes to give an English translation of the Discourses, and to print extracts from the unpublished treatises of Philoxenus which throw light upon difficult passages therein. The handsome binding of Vol. I. adds to the attraction of the book, which is further enhanced by four photographic plates giving specimens of the most important MSS. from which the text is published. Let us hope that his new duties as Keeper of the Department of Egyptian and Assyrian Antiquities at the British Museum will not prevent the author from an early issue of Vol. II.

## MATHEMATICAL BOOKS.

*American Journal of Mathematics*—Vol. xv. 4; Vol. xvi. 1. (Baltimore.) The contents of the first number are: a paper by Mr. Basset on "Toroidal Functions," which embodies results laid before the London Mathematical Society

by the author last year; a valuable Note by Dr. F. N. Cole on "Simple Groups as far as Order 660," which is a continuation of like work by the author in vol. xiv. W. H. Echols writes on "The Expansion of Functions in Infinite Series." E. W. Brown gives the completion of his memoir on "The Elliptic Inequalities in the Lunar Theory." A short Note follows on "The Multiplication of Semi-Convergent Series," by Prof. Cajori: it is an attempt at the extension of results given by Voss (*Math. Ann.*, vol. xxiv., p. 44). The longest paper in the number is by T. F. Holgate, on "Certain Ruled Surfaces of the Fourth Order." In continuation of work by Cayley and others, the writer considers "those species which may be generated by two projective sheaves of planes of the second order." Prof. Cayley sends a Note on the so-called quotient  $G/H$  in the theory of Groups. The second number, which is furnished with an excellent likeness of Prof. Lie, opens with a memoir by E. B. Van Vleck "Zur Kettenbruchentwicklung Hyperelliptischer und ähnlicher Integrale." This exhaustive piece of work is illustrated with numerous diagrams and references. Mr. Basset contributes a paper on "Waves and Jets in a Viscous Liquid." In vol. ix., Prof. Greenhill discussed the principal cases of wave-motion in a frictionless liquid which had been solved up to that date; Mr. Basset now considers certain problems of a similar character when the viscosity of the liquid is taken into account. The remaining papers are "Sur l'inversion des integrales de fonctions a multiplicateurs," by M. E. Picard, and on orthogonal substitutions that can be expressed as a function of a single alternate (a skew symmetric) linear substitution, by Dr. H. Taber.

*Plane Trigonometry*. By S. Loney. (Cambridge University Press.)—*Elementary Trigonometry*. By H. S. Hall and S. R. Knight. (Macmillans.) Each of these little books is excellent, and the student might well be content with either. There is, of course, the old familiar material, but it is decked out in such attractive guise as the authors could contrive. Each is more elementary than some recent works on the subject which have been based on De Morgan's ideas; but the second is the more elementary, as the writers have eschewed the use of infinite series and imaginary quantities. From our point of view, which is that of a school teacher, the latter, therefore, is the book which we should recommend for boys. It is drawn up with that skill which shows the writers to be past masters in the art of teaching, and is quite on as high a platform for Trigonometry as their previous books on Algebra are for that subject. We have read the text with care and have thoroughly enjoyed it. Logarithms are not relegated to Algebra, but come in for a full and careful discussion; the worked-out examples will furnish capital models for pupils and should "cure that inaccuracy which is so often due to clumsy arrangement." The chapters on heights and distances, properties of triangles and polygons, and the final chapters on miscellaneous transformations and identities, and on miscellaneous theorems, strike us as being very well done. A good deal to the same purport may be said of like parts in the first book, but for the reason stated we have gone more carefully over the other. We have found the examples we have tried correct, with the exception, in the second book, of p. 219, ex. 7, interchange sines and cosines; p. 353, xxiii. (a), 1, answer should be  $\sin^2 n\alpha$  not  $\frac{\sin 2n\alpha}{2\sin \alpha}$ . The books differ on one point. The first book devotes seven pages to a list of formulae, whereas the other is opposed to the practice. Something may be said on both sides, though we ourselves





various senses in which Mr. Bradley recognises the self were distinguished—the sentient self and the self as a psychological construction being apparently the most important. It was urged that it is necessary to recognise also the self as the unity of experience and as the ideal involved in knowledge; and it was contended that by introducing these conceptions certain modifications would be rendered necessary in Mr. Bradley's system, especially (1) a removal of the antithesis between truth and reality; (2) the introduction of a positive instead of a merely subversive dialectic; (3) a modification of the analysis of psychological elements, through the explicit recognition of three stages in the development of consciousness; (4) a reconciliation of the two sides of self-assertion and self-denial in the moral ideal; and (5) a more fully developed view of the finite world as the revelation of the Absolute. It was acknowledged, however, that on all these points Mr. Bradley has, to a considerable extent, supplied his own correction.—The paper was followed by a discussion.

#### HISTORICAL.—(Thursday, April 19.)

MR. OSCAR BROWNING in the chair.—Mr. C. P. Merrian was elected a fellow.—A paper was read by Prof. T. F. Tout on "The Earldoms under Edward I." in which the policy of the Crown towards the great territorial houses was explained and illustrated by an examination of the distribution of the several earldoms, based upon the actual returns contained in the Inquisitions post mortem and other records.—Sir James Ramsay, Mr. Sidney Lee, Prof. Cunningham, and Mr. H. E. Malden took part in the discussion.

#### FINE ART.

*Persian Ceramic Art*, belonging to Mr. F. Ducane Godman, F.R.S., with Examples from other Collections. The Thirteenth-Century Lustred Wall-Tiles, by Henry Wallis, with Illustrations by the Author. (Privately printed.)

THIS volume concludes what is one of the most sumptuous of illustrated catalogues. The special function of the art of chromolithography has never perhaps been so fully shown as in these pictures of lustred Persian pottery, unless, indeed, it be in those wonderful facsimiles of old book-bindings with which the skill of Mr. Griggs adorned the illustrated catalogue of the Burlington Fine Arts Club exhibition in 1891. The colours of some of the vases pictured in the previous volume of the Godman collection were more powerful and the whole effect more gorgeous; but we are inclined to think that Mr. Samuel Hodson has hit his colours in the present plates with a nicer exactitude, and has rendered the lustred surfaces with even greater success than before.

If we begin by speaking of the illustrations, it is Mr. Wallis's own fault (or, rather, virtue); for in that graceful and interesting essay embedded between the catalogue and the appendix, which he has framed with a lovely margin of design, from a Persian MS. in the British Museum, and inlaid with figures of tiles all printed in gold, he tells us that he has thus adorned his text with the benevolent intention of enabling his readers to refresh their eyes when tired of his own literary performances. This attests a generosity and a concern for the happiness of his fellow creatures which are quite oriental in their scale, and also quite in accordance with the spirit of that beautiful art of which the volume is a record.

But, indeed, the illustrations may be regarded as part of the text. They are, in

modern parlance, "documents" in a true sense. When sifted and compared with the patience and artistic instinct of Mr. Wallis, these tiles reveal certain variations in design which enable him to place them in something like chronological sequence, and they also bear inscriptions (and in a few instances dates) which are a great assistance to the historian of art. Unfortunately, with regard to these most beautiful and interesting examples of the art of Persia in the thirteenth and fourteenth centuries there is little to help such internal evidence; but what Mr. Wallis has done shows how much more may possibly be accomplished when the comparatively few examples which have reached Europe in recent years are supplemented by others belonging to the same and to preceding periods. That they exist in the ruins of once great cities like Rey can scarcely be doubted; and we may hope that before very long these precious dust-heaps will one day be excavated by a Schliemann, a Dieulafoy, or a Flinders Petrie.

Meanwhile, what we already possess of the ancient ceramic art of Persia in the British Museum, at South Kensington, and in private collections, nay, even this very volume itself, is sufficient, if not to satisfy the historic appetite, at least to raise the vision of a world like that of the Arabian Nights: a world of groves and nightingales, of gardens and gazelles, of palaces glittering with gold and gems, and of a people careless and luxurious, lovers of the chase and the wine cup, clad in purple and fine linen, and faring sumptuously every day. Even the wall-tiles of their ruined buildings breathe still that "joy of life" which once possessed them, and have inspired Mr. Wallis (not perhaps without a tinge of professional envy) to write this eloquent description of a painter's Utopia.

"The Persian artist of the times when these tiles were produced had not to roam the world for subjects. Seated in his open shed, the gorgeous procession of Eastern life passed before him. The images of the gallant noble on his curveting charger, the sedate merchant, the dainty maiden, the laughing children, were photographed on the tablets of his memory, to be represented in the lustred line when occasion required. So, also, the gorgeous and profuse flora suggested endless motives for decoration in his 'unpremeditated art.' But beyond and above all was the ever-present source of inspiration, the light that is known only in the East, and in which his spirit rejoiced. His wants were few, and bountiful nature is liberal in the East. Calamity might come; but then, generally, it was the sharp stroke that smote, and body and soul parted. He knew little of 'the weariness, the fever and the fret' of modern Western life, and he would not import into his art—so sensitive and responsive to all outward phenomena as well as to all spiritual emotions—that of which he had no experience. Hence it has come to pass that these few square inches of glazed pottery carry with them, like the notes of the nightingale and the skylark, an ever-flowing sense of joy and gladness; and it is not surprising if one sometimes finds on the walls of those whose work lies in our substantial, matter-of-fact, not unpleasant but often too smoky Western cities, a plaque that still, at the distance of six centuries, reflects the sunshine, the art, and the poetry of the far-off East."

So perhaps the Persian artist of the thirteenth century lived and had his being; so, we fear, notwithstanding Mr. Wallis's sanguine view of the future of Iran, the Persian artist will never live again. "There are no birds in any last year's nest."

COSMO MONKHOUSE.

#### NOTES ON ART AND ARCHAEOLOGY.

THE New Gallery opens next week. But the Royal Academy, adhering rigidly to its rule of the first Monday in May, will not open until the week after; the private view is fixed for Friday, May 4.

THE forty-first annual exhibition of pictures by British and foreign artists at the French Gallery, Pall Mall, will also open next week. The special attractions are Turner's "Meeting of the Waters," and a series of studies from nature by Prof. C. Heffner.

WE may further mention that a collection of pictures and sketches, by the late Charles Jones, of the Royal Cambrian Academy, is now on view at Mr. A. Bertram Lond's studio, Ryder-street, St. James's.

THE following have been elected members of the Royal Society of British Artists: Messrs. Robert Christie, Reginald Machell, E. H. Read Montague Smyth, Frank Spenlove Spenlove, and Holland Tringham.

AN exhibition of works by past and present students of the City and Guilds of London School of Technical Art will be held in the hall of the Skinners Company from May 1 to May 9. The exhibition will include sculpture, modelling, engraving, drawing, painting, design, house decoration, and wood engraving. Among the past students of the school who will contribute are Miss Barlow, Mr. Harry Bates, Mr. George Frampton, Mr. W. G. John, and Mr. F. W. Pomeroy.

ON Monday next, Messrs. Sotheby will sell a second instalment of the valuable collection of old silver plate formed by Mr. Robert Day, of Cork. The larger portion is of Irish manufacture, including not a few examples of the seventeenth century, made at Dublin, Cork, and Youghal. There are several chalices and patens. The catalogue is illustrated with three photographic reproductions.

THE April number of the *Studio* (Bell) is in some respects the most noteworthy that has yet appeared. A lithograph by Mr. Whistler, entitled "Les Gants de Suède," is a remarkable picture, and is printed *hors texte*. And *à propos* of it there are two interesting little notes on lithography; one of them by Mr. Rothenstein, whose art now attracts much attention, and the other by Mr. Way, the most artistic of practical lithographic printers. Then, in addition to a report *in extenso* of the lecture in which Mr. Frederick Wedmore throws cold water by the bucketful upon the average art student and the ordinary painter, for whom he does not conceal his indifference, there is a short paper by Mr. Lys Baldry, on the late Albert Moore, several of whose designs are reproduced in exquisite fashion. Mr. Moore's "Summer Night," we cannot help thinking, actually gains by the absence of colour.

THE new Part of *Archæologia Aeliiana*, published by the Society of Antiquaries of Newcastle (London: Andrew Reid), is, as usual, full of interesting matter and excellent illustrations. First, there is a brief report of the committee appointed to make excavations *per lineam vallii*. Two series of cuttings were made at different parts of the *vallum*. One led to the discovery of a bronze axehead and a flint scraper, suggesting whether the *vallum* may

not possibly be a work of the pre-Roman period; the other disclosed traces of a wide road running parallel with the wall, but apparently of later date. Then we have a detailed account of the Roman bridges over the North Tyne near Chollerford, and two articles upon the Roman altar to the goddess Garmangabis, which was found at Lanchester, in Durham, last July (see *ACADEMY*, August 19, 1893). General Sir William Crossman describes a bull of Pope Adrian IV., relating to Neasham Priory in Durham; Mr. Cadwallader J. Bates treats of the battle of Flodden from contemporary records, in supplement of a former paper by Dr. T. Hodgkin; and there are also several good papers on local churches and families. Finally we may mention an article on the Goldsmiths Company of Newcastle, who branched off from the Plumbers in 1702, and who discontinued the privilege of assay in 1881. The Company itself still exists, and possesses a circular copper plate, upon which the punches of no less than 287 makers have been impressed.

## THE STAGE.

It is true, certainly, that at half the London theatres the serious pieces are doing badly, or have done so badly that they have now ceased to do at all. Changes in the bills are announced in every direction, though whether they will produce a success, either popular or distinguished, yet remains to be seen. Meantime, an actor of excellent comedy—a man whose voice, whose appearance, whose gait, whose manner have been quaint comedy itself (we mean Mr. Edward Terry), has taken again to burlesque, from which, so to say, he sprang. Miss Kate Vaughan—one of the earliest revealed of the modern Muses of the Dance—has forsaken the old writers for a return to the extravagances in which she was wont to be nimble. Burlesque or fantastic opera—opera supported by no serious and no artful strains—is what pays best of all: it is quite curious to witness, even on a brilliant Saturday afternoon like that of last week, the eagerness of the public to regale itself with song and dance. In the banquet of the drama, solid fare is neglected, and appetite is roused only upon the appearance of the *entremets*.

ON Friday in last week the annual public reading by the members of the Shakspeare Reading Society, under the direction of Mr. William Poel, took place at the Steinway Hall, the play of "Richard II." having been selected for the entertainment of the evening. Very wisely, we consider, was the piece chosen, for on the regular stage—notwithstanding the play's individuality of interest and its unquestionable charm of diction—we are never, we fear, likely to behold it. Mr. Poel always contrives to get the best that is to be got out of the ladies and gentlemen whom he teaches to read, and a great deal is to be got out of the highly intelligent members of the Shakspeare Reading Society. Though dispensing with scenic effect, Mr. Poel does not scorn the aid of music, and Mr. Vinning composed for the occasion an appropriate chorus.

## MUSIC.

### BERLIOZ' "FAUST" AT VENICE.

THE performance of Berlioz' "Faust," which was given on April 19 at the Fenice Theatre, is quite an event for Venice. None of Berlioz' music had ever been heard here before; and that which is most often played here is the music of Rossini, varied by "Crispino e la Comare." The performance of "La Damnazione de Faust" was a purely local effort, due entirely to the energy and enterprise of the

Cavaliere P. A. Tirindelli, who got together a chorus of 120 and an orchestra of 80, partly from the Liceo Musicale Benedetto Marcello, and partly with the aid of amateurs, many of them society people. The undertaking was certainly a hazardous one; but it has proved, on the whole, very successful. The soloists were not specially remarkable; but the chorus had been brought into very workable order, and the orchestra kept together extremely well. The brilliance of Italian voices, their sharp staccato way of attacking a melody, a certain jollity in singing, suited some parts of Berlioz' music admirably. And there were certain things in it—certain snaps, and dashes, and leaps—which I have never heard better done than by this Venetian orchestra. An Italian orchestra is always at its best in passages of loud brilliance; but it can never stay to give all the fine shades. And in German music, such as the selection from Weber's "Euryanthe," which the band was playing the other day in the Piazza, it loses the whole character, the whole effect, of what was intended by the composer. The music of Berlioz is much more possible to an Italian orchestra than perhaps any other serious foreign music; for Berlioz has all the brilliance of the Italians, with a finesse which one would like to call French if any other French composer had manifested it. It must be said, however, that the Cav. Tirindelli's orchestra never quite got that silvery quality which Berlioz' music, at its loudest, always has if properly played. That was not the fault of the conductor, who over and over again carried his orchestra with him by the mere force of his will, and seemed to wring his effects out of them.

The house was crowded; the audience a little puzzled, not without enthusiasm, but not inclined to be over enthusiastic. What seemed to me curious with an Italian audience was that some of the parts which produced least effect, so far as I could see, were just those parts in which Berlioz had really done what their favourite composers had always been trying to do: those parts in which he hurls a mass of sound at you like a bomb-shell; those explosions which in Rossini are ludicrous, in Verdi fine, but which no one has ever managed like Berlioz. A Venetian audience could not but recognise, and could not recognise without admiration, the astonishing mastery and novelty of Berlioz' orchestration. But I fancy they still preferred, and will continue to prefer, the orchestration of Ponchielli.

ARTHUR SYMONS.

## RECENT CONCERTS.

BERLIOZ' "King Lear" Overture was performed at the third Philharmonic Concert at the Queen's Hall, on April 19. This work was one of the sins of his youth. It was programme music; and Berlioz himself, who, at the time at which it was written, had just been the victim of treachery and faithlessness, was the real hero. There is plenty of passion in this Overture; but the ideas are not deep, and the workmanship is not striking. The piece, however, is scored with consummate skill: in fact, with genius. Berlioz had not much to say, but said that little remarkably well. The performance, under Dr. Mackenzie's direction, was spirited. The programme included another Overture, one by Dr. C. H. H. Parry, "To an Unwritten Tragedy," heard for the first time at these concerts. The music is interesting, the subject-matter is attractive, and the developments show skill. The work is good and worthy of its composer, though scarcely likely to increase his reputation. We cannot agree with the remark in the programme-book: that "the title tells us

enough for guidance as to the mood in which the piece can best be heard." It seems to us that the title and the music were at variance, for the latter scarcely rose to a tragic level. M. Sapellnikoff, the Russian pianist, gave an interesting performance of Schumann's Concerto in A minor, though the reading was, perhaps, a little too objective to pass as pure "Schumann." Certain traditions have been handed down by the gifted widow of the composer, and it is difficult for a critic to approve of even the slightest departure from them. One must, however, beware of becoming narrow-minded. M. Sapellnikoff met with a brilliant reception, and, by way of encore, played a Liszt Rhapsody. Miss Ella Russell sang in place of Miss Amy Sherwin. She came, in fact, to listen, but kindly volunteered to assist the directors, who, at the last moment, learnt that Miss Sherwin was unable to appear.

Mr. Bevan gave a concert at St. James's Hall on Monday evening; and, to commemorate the anniversary of Shakspeare's birth, settings of some of his songs were included in the programme. The idea was a good one, and it seems a pity that it was not carried out more thoroughly. It would not be difficult to draw up a long and attractive programme of "Shakspeare" music, both vocal and instrumental. Miss Samuell, Miss Clara Butt, and Mr. Lloyd achieved special success. The Dilettante Vocal Quartette sang a glee by Spofforth, and a part-song by Buck; while the Meistersingers Orchestra, under the direction of Mr. Norfolk Megone, performed three dances from Mr. German's Incidental Music to "Henry VIII."

Mr. Frederick Dawson gave his second Pianoforte Recital at St. James's Hall on Tuesday afternoon. The programme commenced with Bach's Fantasia Chromatica and Fugue, which was followed by Beethoven's Sonata, (Op. 31, No. 2), in the same key. It was a happy idea to place these two works in juxtaposition, for in mood they greatly resemble each other. Mr. Dawson's reading of the former was neat, but colourless. In the Sonata, especially in the Adagio, he showed more warmth; there was, however, great lack of delicacy in the Allegretto. It is not given to all pianists to achieve success with the "Appassionata" Sonata. It cannot be said that Mr. Dawson failed, yet in his rendering there was evidence of thought and study rather than of feeling. This was followed by Beethoven's last three Pianoforte Sonatas (Op. 109, 110, and 111). The first was somewhat roughly handled; in the second, however, the pianist rendered far more justice to the composer and to himself. His technique was admirably neat, and his conception of the music good. In the last there was, again, excellent playing, and yet the pianist did not reveal the full message of the music. Mr. Dawson deserves every encouragement; he has Beethoven at his fingers' ends, and when his hear-service is as great as his head-service, he will, indeed, be a splendid player and true artist. J. S. SHEDLOCK.

## MUSIC NOTES.

THE Royal Academy of Music has just completed its seventieth year of work. A commemorative concert will be given at the Queen's Hall on Thursday, May 10. The whole of the music will be selected from the works of past students (such as Sir Joseph Barnby, Sir Stenning Bennett, F. Corder, E. German, Sir G. Macfarren, Dr. A. C. Mackenzie, and Sir A. Sullivan), and all the performers will be either present or past students. The proceeds of the concert will be devoted to the fund for assisting poor and deserving students by the payment of fees.

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critical studies in history had destroyed Elsmere's old faith, without any unfair or inartistic treatment of the matter; but Mrs. Ward was not content with that. She introduced definite examples of the historical difficulties, in a way necessarily superficial, and therefore unfair. It would have been at once fairer and more artistic, more reverent and more scholarly, to have pre-faced the story by a reasoned and elaborate essay upon the question. As it is, the treatment hurts the feelings of orthodox Christians, and must irritate those of scholars, orthodox or not. A second blemish was the description of the orthodox Christians. Consumptive, emaciated, hectic, wasted, unearthly, gaunt, worn, thin, starving, ascetic, mystical, passionate, vehement, agonized, ardent, and uncritical: these were the adjectives. Their eyes were dreamy and bright, their hands long and thin, their voices had a vibrating intensity. They were often most loveable, and had a magnetic charm of personality. The intellect was a snare to them, and they fled from the learning of Germany with a *Vade Satana!* Newcome, the High Church vicar, "had the saint's wasted unearthly look, the ascetic's brow high and narrow"; when he appealed to Elsmere, it was with "a hurricane of words hot from his inmost being." Wishart, the young Liberal Catholic convert, was "a pale, small, hectic creature, possessed of that restless energy of mind which often goes with the heightened temperature of consumption." He poured forth "a stream of argument and denunciation which had probably lain lava-hot at the heart of the young convert for years." Ancrum was a valetudinarian, sinking out of sheer exhaustion into the arms of Rome. Catherine Elsmere and Dora Lomax were womanly and devout and strong, but with something of a mulish obstinacy in their religion. It was always a religion of passionate dreams passionately believed. Mrs. Ward's orthodox Christians were amusing to her orthodox readers; but as representatives of orthodoxy, they seemed somewhat inadequate caricatures.

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ignore their grammar. There is an occasional excess of phrase, overwrought expressions, and an encumbering weight of words; but never any clumsy carelessness, no huddled jumble of sentences, unrhythmical and disproportioned. Of all the general impressions made upon the reader by Mrs. Ward's book, the strongest impression is that here is very careful work. Perhaps no impression is less commonly left by modern writers. Mrs. Ward's novels are written with a very vigilant eye to demonstrating the necessity of "conduct," of a resolute morality, of a care for the things of the spirit; but what human, what delightful worldliness, what a sense of living forces, the writer brings to her task! The background, environment, atmosphere, whatever be the right word, are admirable in their reality and truth. "Society," the "masses," the "landed class," the "political world," the "old families," the "new generation," the "labour movement," Mrs. Ward may depict them rightly or wrongly, but her portraiture is enchantingly alive. M. Jusserand, the latest writer upon Langland and "Piers Plowman," dwells upon Langland's feeling for crowds of men, the miscellaneous and moving multitudes, the variegation of life, its human stir, but with the varieties distinctly shown:

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Mrs. Ward's books are masterly work, seriously to be considered, comfortably to be enjoyed; the abominable amateur of cleverness has had no hand in them. One can fancy Dr. Johnson rolling out sonorous condemnation of certain monstrously fashionable novels of to-day, somewhat in this manner: "Madam, you have not atoned for the tedium of your narration by the novelty of your morals, nor for the disorder of your style by the indecorum of your sentiments." But though we may dislike Mrs. Ward's stories, we cannot be disrespectful nor contemptuous towards them. Even the vitriolic and vivacious exquisites of criticism, who flout the "earnest" novel as only fit for "Brixton parlours," cannot flout away the honourable excellence of *Marcella*.

As in its predecessors, so in *Marcella*, the burden of the story is the progress of some strenuous soul towards reason, patience, self-discipline: a regulated and well-grounded ardour, as Mrs. Ward comprehends and realises them. Difficulty! that is the characteristic word: the recognition of complexities in life: an ordeal never ended, always to be endured: a testing and a purifying of fine gold in the fire. There is a moral collision of two fine natures, with a shock rending the hearts of both: on one side, clear-eyed and wise patience, strong to stand firm, in spite of passion persuading, not ignobly, the contrary course; on the other side, a vehement spirit of protest, revolt, impatient conviction, born of a not ignoble intolerance of a sad wisdom, just, and proof against the folly of an emotion, unjust in its very generosity. On one side Aldous Raeburn,

on the other Marcella Boyce; common to both, a sense of social disorder, sorrow, trouble. Aldous has the "strength to sit still," the power to serve, if need be, while he "stands and waits": a depth of moral purpose, a depth of mental courage, a depth of emotional sincerity. Marcella has the storm and stress of youth, inexperience, personal ambition, and headlong sympathy. Both have family pride: Aldous in its finer form of real "nobility," implying responsibility; Marcella, in the more sentimental form, picturesque and vivid, less assured and unassertive. Her father's conduct in earlier life had outcast him from his equals: she had been brought up apart from her parents, a prey to her childish cravings for sympathy, full of nervous passion, impressionable and restless and expectant. She falls in with "Venturist" socialism in her London youth, with an exciting Bohemianism of thought and feeling: her beauty, ardour, pride, give her visions of becoming a Saint Teresa, a Joan of Arc, to "the social movement," the cause of the poor and the oppressed. Her father's succession to the old place in the country brings her front to front with village life, as a field for her half-unconscious patronage and wholly genuine commiseration. Aldous Raeburn, heir to a great estate and title, living hard by with his grandfather, falls in love with her, discerning her better than she knows herself. And at this point begins the active drama of the book, which we will not attempt to tell. It is enough to say that Aldous and Marcella are parted by the means that joined them, their common concentration upon social difficulties. As she was passionately prejudiced by her personal feelings of compassion in the matter that separated them, so also her love for him was at heart a yielding to personal ambition. At the end, great suffering, a quickening of her conscience and deepening of her mind, a purgation in manifold and multifarious trials of life, bring her back to him. She had passed through the fires.

A number of admirable characters assist in the drama. The most memorable is Harry Wharton, "gentleman labour leader," young and able, and all that the part seems to demand. His character is one of the most masterly and natural in recent fiction. Honestly a champion of the poor; intellectually and emotionally a social reformer of "advanced and progressive" views; winning and buoyant, a notable personality, he sells his labour journal to a syndicate of capitalists at the crisis of a great strike which he has fostered. He sells it to relieve his personal necessities, largely due to gambling debts incurred at a very aristocratic and retiring haunt. He is a familiar figure at great gatherings of "society," a favourite with great Tory dames and magnates of all kinds. He wins Marcella to his side, by maintaining with equal fervour and far greater knowledge her policy of "thorough." The discovery of his conduct, no surprise to Aldous and others, acquaintances of his early youth, was among her severest wounds: she had almost loved him. Seldom has a novelist portrayed with finer truth the divorce

between intellect and conscience, between sentimental public sympathies and cynical private selfishness. A divorce: yet the elements and various strains so subtly intermix and overlap that the character is always easy, unforced, persuasive. The expositor of "Hohenstiel-Schwangau" would have enjoyed the exposure of Harry Wharton. Edward Hallin is less masterly, because he is the whitest of white souls: the scholar-priest of social reform, neither scholar nor priest by profession, but very much of both in his life. He is the idealist with a grasp of facts: the sternest of believers in the strength of justice, truth, complete and absolute honesty. The Cambridge friend of Aldous, he inspired Aldous with his spirit, the spirit that never compromises with half lies and expedient immoralities, and the "necessary" insincerities of public life. A little more insistence upon his virtues, and he would have been a tedious saint, an Aristides: as it is, he is pleasant, and human, and pathetic. He stands over against Wharton, as an influence upon Marcella; and he is throughout, by his influence, the better and guardian angel of her and Aldous, in their love. Mrs. Boyce, Marcella's mother, is an impressive figure; whether she be an acceptable figure or not, is less obvious. Her husband's disgrace killed her pride in him, and her joy in existence: she lived apart, unapproachable, but not repellent. She lived in her past, she loved Dante, she was no cynic; but she was a quietly embittered spectator of the life about her, a little ironical and very loveable, whilst neither wanting nor accepting any love but that of her irritable and no longer brilliant husband. Aldous' grandfather, Lord Maxwell, is as stately an old noble of a type familiar both in literature and in life, as his sister is a narrow and dignified lady, unable to comprehend "modern notions." The labour leaders, the "Venturist" theorists, all the examples of rugged force, or democratic culture, or self-educated enthusiasm, or business-like energy, devoted in various ways to the solution of "the social problem," are happily drawn; they are neither idealised, nor caricatured, nor yet presented with indifference. They help to illustrate the complexity of our tangled life, the characters and natures of the powers at work in it: the necessity of the work, the partiality and imperfection of all methods, apart from honesty and knowledge and faith. The book seems to suggest that the co-operation of the highest qualities of all classes can alone do any good: to suggest, for the book, though intensely moral, is not didactic. In the play of life upon life, the personal struggles of men and women, with their humour and gravity, hope and fear, sorrow and joy, all very human and alive, Marcella succeeds and satisfies. It has an abundant brilliance of scenes, either passionate or amusing. Here is a rendering of modern life, crowded and moving, in which high tragedy and excellent comedy take their parts, each with a bearing upon the other, that is true to life and true to art.

LIONEL JOHNSON.

*History of the Philosophy of History: Historical Philosophy in France and French Belgium and Switzerland.* By Robert Flint. (Blackwoods.)

TWENTY years ago Prof. Flint published a volume on the history of the philosophy of history in France and Germany, intending to follow it up by another dealing with the same study as cultivated in Italy and England. The assumption of other duties interfered with the completion of his plan as at first projected, and at the same time gave him an opportunity for re-considering and greatly enlarging the original scheme. He now believes himself capable of making his work, "instead of simply a connected series of studies, a real and comprehensive history." When completed it will, apparently, extend to four volumes, and will form such a complete repertory of information on the subject of historiography as is to be found in no other language. For, be it observed, Prof. Flint gives us a great deal more than his title seems to promise. His present volume is by no means limited to a survey of the historical theories put forward in the French language. Nearly every French historian of any importance finds his labours acknowledged and reviewed with satisfactory fulness in its pages; and the introduction gives a copious account of historical literature in classical antiquity and the middle ages, during neither of which periods can a philosophy of history be said to have existed.

Some writers prefer to talk about a philosophy, others about a science of history. Prof. Flint, for his part, refuses to draw a sharp line of demarcation between the two, and claims the right to use both terms interchangeably. If they must be distinguished, he would assign to science "the task of ascertaining the course, plan, and laws of history itself"; to philosophy "that of tracing the relations of causation and affinity which connect history with other departments of existence and knowledge" (p. 21). But, so understood, the two methods, as he excellently observes, cannot profitably be pursued apart from one another. Special exception has been taken by Mr. Goldwin Smith to the idea of a science of history, on the ground that it is rendered nugatory by man's free will. Our author, although himself apparently a believer in free will, has no sympathy with the objection, and urges that "intelligent defenders of free agency do not oppose it to causation, but represent it as the highest type of causation" (p. 17). But is there not a certain ambiguity in this plea? The action is indeed caused by the volition, but the volition itself must be either uncaused or unfree; and if uncaused, it is surely not amenable to any scientific law except perhaps the theory of probabilities. One of the philosophers reviewed in this volume, M. Renouvier, being a strong believer in free-will, fully accepts its inevitable corollary, the contingency of history, and has illustrated it in an ingenious romance called *Uchronie*, the object of which is to show how, at a certain epoch, the whole subsequent course of events might have been radically



altered by a different determination of the will. And since Prof. Flint assents to "all the fundamental principles and positions" of M. Renouvier's historical doctrine (p. 671), he can, to say the least of it, scarcely regard human history as a possible science in the same sense as, for example, geology. Thus the difference between him and Mr. Goldwin Smith is, after all, merely verbal.

The great majority of the systems analysed in this volume are little more than ambitious party pamphlets, in which history merely serves to verify the social or political theories of the writer. Bossuet leads the way with his famous *Discours*; the reforming or revolutionary philosophers of the eighteenth century follow suit on the opposite side; the Revolution calls forth a violent reaction, which finds its theorists in such men as De Maistre and De Bonald; *juste milieu* constitutionalists attempt to trim the balance between the two; the advent of democracy is proclaimed as the ultimate outcome of progress in tones of welcome by Michelet, and in tones of warning by De Tocqueville; the Socialists, aiming at a much more radical transformation of existing conditions, seek in the light of their ideal for a more complete reinterpretation of the past; finally the greatest of all modern French thinkers, Auguste Comte, unites in one vast synthesis all the conflicting tendencies of his time, and sketches an outline of universal history, which after fifty years may still be read with unabated interest, and which, I believe, will alone among such efforts survive as an immortal masterpiece of philosophical genius.

A theist, and, of course, much more a Scotch Presbyterian theist, must necessarily regard the founder of Positivism as fundamentally mistaken in his reading of history. All the more creditable is it to the candour of Prof. Flint, and, I may add, to the power of Auguste Comte, that the sketch of universal history contained in the fifth and sixth volumes of the *Philosophie Positive* should be here characterised as, in some respects, surpassing all previous attempts of the kind (p. 600). But we might wish that the leading features of the sketch had been reproduced with somewhat greater fulness of detail, even on the condition of allotting less space to the horde of mediocrities, with whose dreary deliverances this volume is encumbered. Not that the author can be accused of excessive indulgence as a reviewer. He justly regards

"the notion, at present so prevalent, that all criticism ought to be sympathetic, and occupy itself chiefly in the discovery of merits or excuses, as a superficial conceit of a literary dilettanteism, itself the product of unbelief in truth and morality" (p. 684).

But there are some ineptitudes to which Prof. Flint pays an extravagant compliment by taking the trouble to refute them, some windbags that would be more fitly treated by a single prick of the pin than by repeated blows of the mallet, and some inflated counterfeits of speculation, like Victor Cousin's, for example, that have long ago collapsed of themselves. For these Prof. Flint has every severity but the severity of letting them alone. Some of the space occupied

by the exposition and refutation of these ephemeral futilities might well have been spared for an examination of Renan's forecast of the future of humanity, for which we are referred to two of his own works, or for an account of Fustel de Coulanges' *La Cité Antique*, which is not even named, although the author is highly commended in a few lines of small print, or of M. Frédéric Passy's *Formes des Gouvernements*, which, with its author, is passed over in complete silence. It is true that the work last named has had to suffer from a great misfortune and a great fault. The misfortune was that it appeared on the eve of the Franco-German war; the fault that it demonstrated the impossibility of establishing a Republic in France. Nevertheless, M. Passy is a thinker whose mistakes—if he be mistaken—are more instructive than the correct judgments of lesser men speculating after the event.

Taine, whom posterity will probably count as, next to Auguste Comte, the greatest French philosopher of the nineteenth century, is rather ungraciously treated by Prof. Flint. Although entirely opposed to Spiritualism, the author of *De l'Intelligence* should not be counted among the Positivists, from whom he is at once differentiated by his scientific disinterestedness, his faith in the perfectibility of human knowledge, and his dislike to governmental interference. Nor is it true to say that Taine's *Origines de la France Contemporaine* "bears no traces of that historical theory" which is expounded in the historian's other works (p. 637). On the contrary, there could not be a better exemplification of that theory. The Revolution, its causes and its consequences, are handled throughout as a mechanical problem; and the celebrated characterisation of Napoleon is the most brilliant specimen extant of Taine's peculiar method. The three elements of "race," "medium," and "moment" are all there, and are combined with a master-hand to explain the career of the Corsican conqueror and legislator.

Still, after every deduction and exception that can be made, Prof. Flint's work remains a marvellous monument of learning, of candour, and of lucid penetrating criticism. If it contains nothing quite so brilliant as the famous epigram, "Bad German philosophies when they die go to Oxford," one recognises the same hand in such sarcasms as that "worse than Bossuet's idolising of Louis XIV. as a kind of god on earth is his imagining God to be a kind of Louis XIV. in heaven" (p. 227), in the designation of Comte's *Politique* as "an atheistical Popery, with himself for chief priest and sole prophet" (p. 581), and in the neatly antithetical statement that Comte "gave up what was true in the doctrine of Rousseau for what was false in that of De Maistre" (p. 591).

A few chronological errors, doubtless due to the printer, may be noted. The date of Mme. de Staël's birth is given as 1746 (p. 348) instead of 1766; the date of Benjamin Constant's death as 1837 (p. 350) instead of 1830; and the date of Augustin Thierry's death as 1826 (p. 353) instead of 1856.

ALFRED W. BENN.

"RULERS OF INDIA."—*Sir Thomas Munro.*  
By John Bradshaw. (Oxford: Clarendon Press.)

OF the great men who at the commencement of this century laid broad and wide the foundations of our Indian empire, the subject of this biography has always exercised a peculiar fascination on those who, like myself, have spent a life in the revenue administration of the Madras Presidency, and who regard Munro as their special teacher and guide. For seven years I was in charge of Kurnool, the central portion of the Ceded Districts, and often has my camp been pitched near the well at Pattikonda, where the father of his people died; and especially in those Talooks of Bellary now attached to the Kurnool District have I had the opportunity of appreciating the reverential affection with which the Ryots still cherish the memory of their benefactor and friend. No one can have mixed much with the agricultural classes of India without acquiring an affection for their honesty, their simplicity, and their goodness of heart. And it was this sympathy, added to his complete knowledge of every detail of Indian administration, that made Munro the greatest ruler ever known in the Southern Presidency. He is popularly credited with having been the founder of the Ryotwar system of land revenue; but in this justice has hardly been done to Capt. Reid, under whom Munro worked as an assistant in the first settlement of the Baramahal. For it was by the untiring industry of both these men that the Ryotwar system was evolved and developed, which, after time had purged it of some passing errors, has proved itself the most perfect system ever devised by the wit of man for raising a fair revenue from land held by peasant proprietors.

When towards the close of the last century the servants of the Company, until that time employed in trade, were called upon to raise revenue from the districts ceded to them as the prize of war, they were probably in total ignorance as to the tenures on which the land was held by the agricultural classes, and were only aware that a portion of the produce was always paid with more or less willingness as the share of the government of the time. When the civilians were for the first time taken from the pursuits of trade, and appointed to develop a land revenue, it was therefore natural for them to resort to the easiest and worst methods of their predecessors under the ever-changing Native governments, and to obtain a revenue by farming out the villages to the highest bidders.

Reid and Munro, who were appointed to settle the Baramahal ceded by Tippoo in 1792, were, fortunately for Southern India, men of a different stamp; and they both possessed the genius essential for their duty, the genius of taking pains. In the course of seven years they lived on familiar terms with the cultivators, learned thoroughly their wants and capabilities, and by personal inquiry became acquainted with their true position. They found that these men had for generations owned the land they tilled, and were in fact the proprietors, subject only to the payment of the

assessment imposed by successive governments. With the help of the Village Accountants, they made a survey of the villages field by field, and fixed in grain the proportion of the produce to be charged on each plot of land as an assessment in coin. And as they acted on a principle novel at the time, and not fully adopted for half a century by later administrators of the system, that each cultivator should be at liberty every year to throw up whatever land he wished to relinquish, it became necessary to have a yearly settlement in each village, not to settle what each peasant should pay for the land he held, but to settle what land he might wish to keep in his possession, and to free him from all liability for such land as he no longer wished to hold. This, briefly, is the Ryotwar system: not sprung from the brain of any enthusiastic admirers of peasant proprietary, but patiently worked out from the existing facts by men who willingly gave a life of labour to master the details of the duty submitted to them. When the Districts of Bellary and Cuddapah were ceded by the Nizam at the close of the Mahratta War, Munro was appointed to their civil charge, and again for seven years carried out in his new sphere the same continuous labours with the same successful result.

The exigencies of the Government, however, to a great extent checked that success; and it was not until some thirty years after his own death, that Munro's principles were effectively carried out in their integrity, and his Ryotwar system purged from the errors which so long vitiated its efficiency. There were two points which from the first were strenuously advocated by Munro—a moderate fixed money assessment on each field; and absolute liberty to each Ryot to cultivate as much land as he chose, and to throw up at the commencement of each year any field that it did not pay him to work. The settlement of the Ceded Districts was at first based on the pecuniary wants of the Government, and a reduction of one quarter of the assessment then fixed was openly stated by Munro as necessary for the welfare of the country. When, fifteen years later, he was Governor of Madras, he insisted on the reduction being carried out, which, in opposition to his original views, had been till then postponed. But such was the fear of loss of revenue felt by the local officers, that the reduction was in effect nullified by the Ryots being compelled to pay for waste—i.e., uncultivated land, to the extent of the reduction allowed. In 1820 Sir Thomas Munro issued orders to carry out the reduction; in 1824 he made a tour through the Ceded Districts, and discovered how those orders had been frustrated. The collectors of Cuddapah and Bellary were both removed from their posts, and Munro's original intentions as regards the amount of the fixed assessment were at last carried out. But it was years before the best points of his Ryotwar system were truly grasped, and it was not until thirty years after his death that they were in practical force throughout the Presidency.

The real test of a successful Ryotwar Settlement is that the land should be saleable, and in consequence full security for

the Government revenue. When, in the year 1860, I was appointed to Kurnool, which was settled on a pure Ryotwar, I found that the native officials, their former illegal practices having been stopped by the Torture Commission, looked to the sale of the Ryots' pots and pans (they have little other personal property) for the collection of arrears. In those days I was young and confident, and informed them that I would allow no coercive process except the sale of the land. They smiled in derision, and thought that the new Dora would soon be brought to his senses by huge and uncollectable arrears, the greatest reproach to a collector as the result of inefficient management. The long list of evictions that went up week by week for the sanction of the Board of Revenue doubtless shocked its native officers; but the revelations of the Torture Commission had done away with the philanthropic folly which, by not permitting legal coercive process, had for years caused the land revenues to be collected by illegal coercion, and the requisite sanction was granted. As a fact, not a single case of actual eviction was ever required: when it came to paying their assessment or giving up their land, the Ryots preferred to pay, and to the astonishment of the Tahsildars the efficiency of the new system was proved by the entire absence of all arrears. Before I left the district in 1867, even the threat of an eviction became unnecessary. It would be impossible to find on the face of the earth a more contented and thriving body of peasant proprietors than were the Ryots of Kurnool in my time.

Mr. Bradshaw's volume of the "Rulers of India" has brought back to my mind my own veneration for its hero, and the happy memories of my own revenue work as a successor in his fields. Mr. Bradshaw became an inspector of schools in the Madras Presidency shortly before I left the service. The *genius loci* has inspired him with sufficient enthusiasm for his subject; and from his little book the general reader will be able to gather a fair conception of the character of a man whom his followers regard as the leading administrator of his time.

JAMES INNES MINCHIN.

*The Exchequer Rolls of Scotland.* XIV. (1513—1522). Edited by G. Burnett and A. J. G. Mackay. (Edinburgh.)

HARDLY sufficient attention, perhaps, is paid to the publication of the Scotch Exchequer Rolls. The reason may be that the Register House at Edinburgh does not seem to distribute them very liberally.

This volume is specially interesting, since it enables us to trace the events during the nine years that followed the battle of Flodden, and the over increasing influence of England and Scotland over each other. For the marriage of the Stuart king, who fell at Flodden, with Margaret Tudor, was almost as eventful a marriage as that of Ferdinand of Aragon with Isabella of Castille; and in both cases it took long ages to really unite the countries, notwithstanding the dynastic connexion. A Greek tragedian might have written the tragedy

of the House of Stuart, as he did the tragedies of the doomed Houses of Thebes or Argos. For, with some great and some fascinating qualities, there was a want of tact and judgment that marred the career of nearly all these kings. Clarendon himself sums up against them:

"It was the unhappy fate and constitution of that dynasty that they trusted naturally the judgments of those who were as much inferior to them in understanding as they were in quality, before their own, which was very good; and even their natures, which disposed them to virtue and justice, to be prevailed upon and altered and corrupted by those who knew how to make use of some one infirmity that they discovered in them; and by complying with that, and cherishing it and serving it, they by degrees wrought upon the mass, and sacrificed all the other good inclinations to that single vice. They were too much inclined to like men at first sight, and did not love the conversation of men of many more years than themselves, and thought age not only troublesome but impertinent. They did not like to deny, and less to strangers than to their friends; not out of bounty or generosity, which was a flower that did never grow naturally in the heart of either of the families, that of Stuart or the other of Bourbon, but out of an unskilfulness and defect in the countenance: and when they prevailed with themselves to make some pause rather than to deny, importunity removed all resolution, which they knew neither how to shut out nor to defend themselves against, even when it was evident enough that they had much rather not consent; which often made that which would have looked like bounty lose all its grace and lustre."

It is true that in Scotland they had to deal with one of the most turbulent and dangerous aristocracies in Europe. It might almost be described as the settled policy of the nobles to get their kings killed off as soon as they had children, in order that during a long minority they might enjoy all the license of the feudal anarchy, which was their beau ideal of government. This volume therefore is naturally rather a history of the nobles than of the monarchy. It is a history of their quarrels, and especially those of the Hamiltons and Douglasses. The Hamiltons supported the French monarchy, while Angus made the last throw for the Douglasses in the game in which the Crown was the stake; so of the Humes, and other border families, "who laid about them at their wills and died." The Regent, the half-French Duke of Albany, tried to keep a little order, and gave office to a number of his French followers on whom he could rely, but some of them were murdered. Margaret Tudor had to speak French when they met, that Albany might understand her. The long English wars had naturally thrown the country into the hands of France, and Scotland was long a pawn on the French chessboard. Law, architecture, art, had all taken a French colouring; but in this volume we reach the turning-point between mediæval feudalism and the times we call modern. Whatever opinion we may form of Mary Queen of Scots, the main results of her policy were the loss of the chance which Catholicism had of regaining its power, and the severance of the old tie with France. The course of the history begins to turn towards England. But still this volume is mainly about the way in which

the nobles get hold of the crown lands, and fortify their castles and houses, and control the adjacent burghs. The death-roll of Flodden, compiled by the editors, is the history of the great families; the widows of the chiefs who fell were as masterful as their husbands had been, there were many who represented Scot's Lady Buccleugh. The nobles and gentry also contribute the two authors of the period: Gavin Douglas, "who gave rude Scotland Virgil's page," and James Bellenden (he calls himself Ballantyne), who translated Livy, and Boece's Chronicles. James V., like his daughter Mary, was brought up on Livy, and history was deemed a necessary part of the education of those who were to govern. There was even a native printer, Walter Chapman; but the demand must have been small, and Scottish writers had to get their works printed at Paris, and, later on, at London. But the production of two such translations as those of Virgil and Livy before any similar translations appeared in England is most creditable to early Scotch scholarship, while England has little to boast of in the way of fine printing: her choicest books had to be printed at Paris. The writers, too, belong to the class of nobles or gentry, as in France; the time for plebeian authors was yet to be. We have not yet come in fact to a Scottish people; that people was the creation of John Knox. Our poet Cowper speaks strongly of the ingratitude of the moderns to the Reformers. The parish schools instituted by John Knox gave the Scottish people, hitherto one of the most backward of any, a distinct lead in Europe. What would Cowper have said if he had lived to see the revival of mediaevalism in the hands of Scott, who created a past that had never been a present, and even brought the Lowlanders to admire the dress of the Highland savages, whom their ancestors looked on as mere mountain wolves.

This volume does contain some notices of the burghs, and of the professions that were gradually making their way there, especially of the surgeons who sprang from the craft of barbers. The Royal College of Surgeons at Edinburgh possesses a charter granted by the Town Council in 1505, and ratified by James IV. in 1506, to their predecessors the Surgeon-barbers. It is several years earlier than the similar charter of Henry VIII. to the Surgeon-Barbers of London, the gift of which is commemorated in Holbein's portrait group.

The book is admirably edited by Dr. Mackay, who completed the work of the late George Burnett. The table of prices in the appendices is specially noteworthy; and there is an excellent index by Mr. R. Anderson, an index which does not disdain such entries as ale and barley, but beer does not yet occur. We hope we may, without offence to Scotland, claim both editors for Oxford, and their work as one of the excellent results of the Union between Scotland and England.

C. W. BOASE.

#### NEW NOVELS.

*The Story of Margrèdel.* By D. Storrar Meldrum. (Blackwoods.)

*Dave's Sweetheart.* By Mary Gaunt. In 2 vols. (Edward Arnold.)

*In Cupid's College.* By Mabel Hart. In 3 vols. (Hurst & Blackett.)

*The Ending of my Day.* By Rita. In 3 vols. (White.)

*The Hero of the Pelican.* By Percy de Lisle. (Digby, Long & Co.)

*An Unsatisfactory Lover.* By Mrs. Hungerford. (White.)

*The Copperhead.* By Harold Frederic. (Heinemann.)

*Jim B.* By F. T. Carew. (Methuen.)

*The Teleporon.* By W. H. Stacpoole. (Bristol: Arrowsmith.)

*Heavens!* By Alois Vojtech Smilovsky. (Bliss, Sands & Foster.)

It has yet to be seen whether Mr. Meldrum is resourceful enough to write a novel of the ordinary length; but *The Story of Margrèdel* proves beyond all doubt that he can reproduce certain simple aspects of Scotch life with photographic accuracy, and—which is perhaps even more to the point—that he can mask a plot very skilfully. It may be almost heresy to speak thus of any writer who exhibits the lights and shadows of Scotch life as it was lived yesterday; but it is the simple truth that the central and most attractive character in this book is neither of the brothers Oliphant nor Margrèdel herself, but her uncle, the irascible Malbert, professor of languages. Whenever he appears on the scene, tragedy makes its appearance with him. One sees at once that his mission is to track down and destroy the *coquin* who has ruined his sister. The discovery of a clue to the seducer is very cleverly managed; and although one would naturally wish to have seen Dug Oliphant himself punished for his sin, it is quite in accordance with the creed that some years ago must have held sway in Kirkcaldy, that the son should suffer for the father's transgression. Self-restraint is the note of *The Story of Margrèdel*; so far as mere style is concerned, perhaps too much the note. Mr. Meldrum does not make quite enough of anything or of anybody—of the differences between the well-contrasted brothers Oliphant, of the hopeless love affair which makes Margrèdel after a fashion the avenger of her mother, even of the toddy and gossip of Kirkcaldy. When Mr. Meldrum "lets himself go," it will then be seen whether we really have secured in him a new master of humour and pathos.

*Dave's Sweetheart* is as grim and has as dismal an ending as any *fin de siècle* novel-reader could possibly wish, and then it is delightfully Australian. But there is a great deal of power in it: quite as much power as there is, for example, in the writings of Mr. Gilbert Parker and Mr. Rolf Boldrewood. The poor, infatuated woman who figures in it is as incapable of placing duty before passion as any Dodoesque matron in modern Society. So well

does its author do his work, that one gets positively to hate the creature who can desert the loyal and kind Sergeant Sells for the selfish robber and murderer Dave Anderson. The duel between the two men also is admirably sustained. The closing scene in which the sergeant hunts down the man who has ruined his life, and yet is balked of personal vengeance by having to hand him over to the law, is painful, but artistically perfect.

*In Cupid's College* is insufferably long, and the story told in it is almost beneath contempt. But the writing is bright without being overwhelmingly smart, and, with perhaps one exception, the characters are very cleverly sketched. The best of these is—perhaps, of course—as a human being the most despicable. Marsden *fills* is, in the ordinary young lady's sense, the hero of the story—for does he not get engaged to the wrong girl and nevertheless marry the right one after all?—but Marsden *père* is emphatically the best drawn character. It would not be easy, indeed, to find in contemporary fiction a better example of a perfectly cold-hearted, shallow, and indolent man, whining at his luck in matrimony, shunning practical life, and a legitimate object of contempt to his family and all around him. There is a certain amount of eerie fascination about Ethel Carre, the Madonna-like girl, with her terrors and her imperfect mental endowment; but most readers will not be displeased that the place she almost secured in the life of Jim Marsden is ultimately given to one of these eminently sane Hope girls. "Bless you, Althea! you may be shy, but you aren't stiff, and you shall wear just whatever face you choose." This is the true note of *In Cupid's College*, and those portions which are inspired by it are thoroughly delightful. The rectory sort of talk, of which there is abundance, is also admirable.

*The Ending of my Day* differs from the novels turned out regularly by its author only in being longer and more tedious than the average. Belle Ffolliott, who here tells her own story as "a little devil," is indeed sinned against rather than a sinner. It is true that she is divorced before the end of the third volume is reached, and disappears from the scene as the unhappy wife of Sir Denis Dalrymple, not as the happy wife of Jack Trefusis. But she was quite innocent of anything worse than taking up with certain "fads" of the women's rights kind, and of being in the smart scandal-loving set of Lady St. Omer. In point of plot, therefore, *The Ending of my Day* is very weak. But, as the mouthpiece of the views on men, women, and things of such delectable folk as Lady St. Omer, and her friends at home and still more abroad, it will quite hold its own with work of the ordinary "Rita" class. Both themselves and their conversation are sufficiently naughty and nice.

The "good ship" *Pelican*, commanded by Captain Wilson, is, while lying in the harbour of Calcutta, hailed by "a gentleman of striking appearance, but somewhat shabbily attired, accompanied by half-a-dozen coolie porters, bearing between them a



heavy iron-bound box and a couple of portmanteaux containing his personal effects." After some difficulty the stranger is allowed to become a passenger, and is distinguished from the others as a man of mystery. By and by, however, the *Pelican* is threatened by a pirate ship. The man of mystery then comes to the rescue, and by a contrivance of the infernal machine type gets rid of the pirates. As a consequence he is worshipped as a hero, especially by the writer of this story. The plot is interesting, and, whenever the peppery Major White and the undisclosed Fenian appear, the dialogue is lively and Marryattish. But the volume is too large; it ought to have been but half its size.

All that need be said of *An Unsatisfactory Lover* is that it is one of the best of Mrs. Hungerford's "pot-boilers," and that it is in every way characteristic. There is in it, of course, the natural, slightly hoydenish, Irish girl Terry (Torentia) O'More, who is impecunious (for a time), not specially careful in matters of dress, and rather partial to having more strings to her bow in the persons of lovers than one, but who, of course, succumbs to one if he is endowed with the adequate amount of masterfulness. Equally, of course, Mrs. Hungerford supplies this masterful lover in the person of an Englishman, who reminds one just a little of the second husband of Diana of the Crossways, although he is not blessed by nature with quite so much Anglo-Olympian serenity. On the whole, one may spend a half hour harmlessly enough over *An Unsatisfactory Lover*.

Mr. Harold Frederic has already shown his capacity to write fiction of the orthodox length; but he has done nothing better than what is contained in this collection of short stories dealing with the American Civil War, and particularly with the part played by the North in its course. These stories are all good, showing both American humour and American pathos at their best. The story which gives the title to the collection is the longest and also the best, at all events in the sense that the characters in it are the most elaborately drawn and the most skilfully contrasted. It may be questioned if anywhere in fiction has the cutting asunder of family ties, caused by the Civil War, been better illustrated than by the dispute between Abner Beech and his son Jeff. Happily the pathos of this quarrel is relieved by the comic amatory affair of Jeff and the daughter of Abner's political aversion, old Jee Hagadorn. The abiding charm of "The Copperhead" is, however, to be found in the fact that it presents a delightful picture of rural life and society during the War. It is not even in the smallest detail suggestive of strain or artificiality. The shorter stories give here and there the idea of artistic touching up for the sake of effect, but their brightness atones for all other deficiencies. "My Aunt Susan," the last in the collection, is an exquisite combination of not too pronounced Yankee character, humour, and pathos.

*Jim B.* is too obviously a "can-can" in modernity, with its sensuality, selfishness,

suicide, slang, and Schopenhauer. Even the author confesses

"There is something exquisitely ridiculous in the idea of a man—young, well-dressed, with plenty of money, smoking a good cigar—getting into a state of excitement about religion in the Empire, especially when the ballet that happens to be running is 'exceptionally brilliant.'"

Being quite up to date, *Jim B.* is, of course, a tragedy from beginning to end. The luckless hero is perpetually getting into scrapes, partly because he has a troublesome conscience, and partly because he is always brooding on religious and theological difficulties. Finally he marries a shallow, selfish "Gaiety girl," who does not understand him, and has the fashionable craving for excitement. She falls a very easy prey to his relative Sir Henry Beverley, who takes her to supper and plies her with champagne and passionate embraces. Thereupon *Jim B.* dies. This is all as it should be. A strain of farcicality in some of the incidents and characters would seem to prove that its author is but a beginner. He has evidently considerable acquaintance with the ways of young London, and his writing is "not half bad."

The little volume by Mr. W. H. Stacpoole, which has been published by Mr. Arrow-smith, consists of stories of a kind that may be said to stand half way between "good" and "rattling good." Most of the situations are not unnatural; the bulk of the dialogue is not too artificially clever; and, as a rule, neither the humour nor the sensationalism is overdone, although perhaps in the last story Captain Barclay takes a trifle too much brandy by way of preparing to murder his prospective son-in-law. In a word, Mr. Stacpoole is no imitator, but writes simply and naturally and as his imagination dictates. Thus "Farewell" is an excellent story of a bogus marriage which turns out to be a real one; there is both excellent mystery and excellent misunderstanding in "Mr. Carton's Will"; and the character of the young woman in "Kate Seymour" is admirably drawn. "The Teleporon" itself is rather disappointing. The impecunious position of the hero is cleverly sketched in the first pages; but the device that is resorted to by way of extricating him from it is deficient in true humour, even although it smacks of Conan Doyleish ingenuity.

*Heavens!* deserved translation at the competent hands of Prof. Maurer, of Prague. It is a pleasant picture of (literally) Bohemian life. Loveable, impecunious, unselfish, Father Cvok is just such another as the Vicar of Wakefield. The heroine, too, is sister to Olivia. But she is actually seduced by her Squire Thornton; she has the good sense, too, to decline to marry him, and to prefer a worthy merchant, who is a glorified—a very much glorified—Jenkinson; while she places her child for the purposes of tuition in the hands of Father Cvok. Cvok's brother, parson Leddecky, and his snappish money-saving cook and housekeeper, Miss Regina, are delightful sketches. Altogether *Heavens!* is a model of simplicity. English novelists, please copy.

WILLIAM WALLACE.

### SOME BOOKS OF VERSE.

*The Burdens of Belief, and Other Poems.* By the Duke of Argyll. (John Murray.) The Duke of Argyll is distinguished in so many ways—as orator, statesman, man of science, man of letters—that he can well afford to forego the bays of the poet. But this volume shows that, if he had given to verse as zealous a regard as he has bestowed on the other occupations in which he has won distinction, he might have excelled in it also. The Muse is an exacting mistress. She reserves her best gifts for those who bring her their whole devotion. Among her favourites she permits no half-love, no divided homage. Outside this inner circle there is a larger one, and those who are privileged to be members of it pay an occasional tribute and receive a passing smile in return. It is pleasant to find the Duke of Argyll among the gentle spirits who compose this larger, but still select, company. A familiar figure in the halls of science and in the senate, it is an agreeable surprise to meet him also in the courts of poesy. The duke argues with much force, in an interesting preface, that there is no real contradiction between poetry and science—that the transcendental suggestions of science "go to establish in our minds the most fertile, perhaps, of all poetic conceptions, that, namely, of the Unity of Nature, and therefore of its manifold and inexhaustible relations with the human spirit." But though this be true, as of course it is, the poet must beware of using verse as a medium for the crystallising of transcendental suggestions into plain facts. Verse is better employed in giving suggestions to the inquiring instinct of science than in receiving them. Nothing that the most imaginative poet could now say about the electric telegraph would compare with Shakspeare's

"I'll put a girdle round about the earth  
In forty minutes."

"The Burdens of Belief" suffers as a poem from its purely didactic aim, and from the scientific method which enters into it. But it is nevertheless a poem of much beauty, and better worth having than a cartload of the erotic verse which passes in these days for the current coin of poetry. The following natural and perfect illustration of a great truth, profound in its very simplicity, deserves to rank among the best poetic work of the time:—

"As in a land of lakes  
Deep-valleyed with a thousand rills,  
The mighty pulse of ocean makes  
Far home among the hills,  
And every fisher's boat,  
In wooded creek with smoke up-curved,  
Still rests upon the seas that float  
And circle round the world,—  
So does God's Kingdom wind  
Its arms beneath all ways of men;  
Far wandering sails of human kind  
Can be turned home again."

Some of the most successful poems in the volume are contained in the section called "Songs of Nature and the Birds." Here the poet entirely throws off the restraints of the scientific mood—as, for instance, in these delightful stanzas from "The Danbury Swallow":

"And one familiar bird there came,  
That ever sounds her twittering note  
By cottage eave and latticed frame,  
From creamy breast and russet throat.  
"O'er half the world she finds her way  
To skim each year this English lawn:  
Her flight is part of summer day,  
Her wings are busy with the dawn.  
"She loves no solitary place,  
Nor forest lands, nor moor, nor fen,  
She moveth ever in the face  
And round the meadowed homes of men."

- "One year, for nest, she chose instead  
Of barn, or eave, or raftered door,  
The lowly vestibule that led  
Unto a little chapel floor.
- "All that fair week she carried straws  
And built her fragile house with clay:  
No hand enforced the household laws  
That would have stopped her happy way.
- "Next year she came, and flew around,—  
On one bright morn of perfect calm  
Her place was echoing to the sound  
Of children's chanting of a psalm.
- "She sat entranced, and heard the praise  
That David sang of homing bird;  
She heard her name from ancient days,  
And wondered at the gracious word;
- "Then, waiting till the parting few  
Had passed into the blossomed air,  
On to God's altar straight she flew  
And laid her young ones there."

*Orchard Songs.* By Norman Gale. (Elkin Mathews & John Lane.) That Mr. Norman Gale has a true and delicate gift of song does not need to be said. He has caught the spirit of an ideal rustic life, and he expresses it with much happiness of phrase and truth of colouring. I confess, however, that the obtrusive "naturalism" (of white breasts, ungartered knees, and so on), which he imports into his least natural pastorals jars upon my own sense of what is fittest in poetry. This sort of thing was all very well in Herrick—though even in him it was artificial—but we ought to have got beyond Herrick in these days. By all means let us have as little sophistication as possible; and I can imagine that Mr. Gale thinks he is delivering us from sophistication by his pictures of the very free loves of so-called shepherds and milkmaids. With all respect, be it said, he is mistaken. What he gives us as examples of simplicity are only an affectation of a state of things that never did exist and never can. When he describes the genuinely natural life of the country, Mr. Gale is a true poet, and there is an irresistible charm in what he writes—as in this passage, for instance:—

"The lesser whitethroat in the orchard growth  
Beneath an apple planned  
A hive for nest,  
And as we lay and watched  
The while she matched  
Each grassy joist and beam,  
The fluffy architect, unstirred,  
Rounded the entrance with her beak,  
Or smoothed the cup  
Where she would dream  
Upon her family of eggs,  
And warm them into song  
Where pears and pippins throng."

Here, too, is an example in which a distinctly high level is reached:—

"We stood upon the forehead of the hills,  
And lifted up our hearts in prayer;  
And as we halted, reverent,  
Meseemed that Nature o'er us bent,  
That she did bid us snp  
From bread she gave and from her cup.  
There at her large communion did we feast,  
Herself the Substance and herself the Priest.  
The immaterial wine she poured,  
And standing on the Cotswold sward,  
Administered to us  
Beneath the unsupported sky  
Her sacrament of revery."

One may be permitted a verbal criticism as to the epithet "unsupported," which seems meaningless and awkward. The poet has also made a slip in representing Nature, instead of the recipients of her sacrament, as "standing on the Cotswold sward." But these are comparatively small blemishes, which do not detract from the profound beauty of the passage. In these extracts the poet's sincerity is unmistakable. That, as it seems to me, can hardly be said of some of the more personal and smutty pieces,

*Dramatic Pictures, English Rispetti, Sonnets, and other Verses.* By Alexander H. Japp. (Chatto & Windus.) Vigour and variety are perhaps the most striking notes in Dr. Japp's poems. The contents of the present volume range from elaborate character-pieces in dialect to dainty lyrics in a single stanza. He is very happy in one or two of the former—especially, perhaps, in his sketch of the Yorkshireman who thus expounds a north-country philosophy to a south-country boy:

"Folks don't respect you, lad, for what you spend  
Nor what you give, but just for what ye keep:  
You mark it, lad, 'tis what you have and keep  
Makes men lift oop their hats, and honour tha;  
You ga and spend it round, and then they think  
You are a fool just like unto themselves,  
And 'come familiar, sidlin' oop to tha.  
No, no, lad, every piny I can I keep,  
And lay them oop, and then i' t' North they say—  
'There's a Higgle, faith, a warm man every bit'—  
And honour Higgle as both wise and warm."

But there is nothing better in the volume than detached lines of the single stanzas describing the songs of birds. These are the opening lines of the stanza on the nightingale:

"Sweet heart of secret minstrelay—how far  
Thy golden notes, like lightnings in the dark,  
Flash full."

The first lines of the stanza on the lark are still better:

"Soul of the common field, where grass is green;  
Melodious voice of morning and of light."

The blackbird is apostrophised thus:

"Oh, minstrel of the morn, like light, thy note  
Hath magic as if rolled through golden throat."

And here is a good description of the song of the thrush:

"Bird of the liquid note that grows and swells,  
Repeated till the rapture rises clear,  
And all around is thrilled, as though there dwells  
A melody within the atmosphere."

*A Lay of the Southern Cross and Other Poems.* By the Very Rev. Henry Jacobs, D.D., Dean of Christ Church, New Zealand. (Skeffington.) These poems are all, either directly or indirectly, concerned with religious subjects. The longest of them, which gives its title to the volume, tells in five cantos and in Spenserian stanzas the story of the evangelisation of New Zealand, and of the founding and expansion of the Church of England in the colony. Unquestionable piety and admirable zeal are evident on every page. Dean Jacobs writes with the enthusiasm of an evangelist; and perhaps, if his materials had been better suited to poetic treatment, it would have been found that he could give to his work the essential quality of poetry. That was hardly possible in the actual circumstances. The following stanza, which refers to the late Bishop Selwyn, is a fair example of the merits and defects of Dean Jacobs's verse:

"High works he shall attempt: in counsel great,  
And wise to gather from each man his best;  
Patient for opportunities to wait;  
Well knowing when to urge, and when to rest;  
Fearless to meet, and resolute to breast  
Each adverse tide, he shall behold the day,  
Whereto he hath unceasing onward pressed,  
When the Church fabric shall reposing stay,  
Built on consenting Orders, Bishops, Clergy,  
Lay."

The first six lines are excellent, both for their aptness of expression, and as being a forcible description of a great prelate whom they picture as he was. The seventh is very faulty, and the last two are irredeemable bathos.

*The Crucifixion of Man.* By George Barlow. (Sonnenschein.) In almost all his books—and

they are numerous—Mr. Barlow's remarkable facility as a metrist betrays him into redundancies and errors of taste which mar what might otherwise be good work. His choice of subject is seldom of the happiest, and the result of these peculiarities combined is one to be regretted in so able a writer of verse. I do not at all complain that Mr. Barlow, in this poem, renounces the traditional view that woman is the victim and slave of man, and adopts the opposite one, that she is "as often the crucifier and destroyer of the soul of man." He is perhaps right in so thinking. But when one finds this idea worked out—first, in the betrayal of a man's honour, and her own, by a woman; next, in the ruin of an innocent woman by the injured man, as a brutal revenge upon the very sex of woman; again, in the descent to prostitution of a country girl who is lured away to London, to the despair of the country preacher who loved her; and, again, in the drowning of two lives by the preacher, his own and that of the daughter of his dead love, in order that the girl might be saved from her mother's fate—the whole theme becomes nauseous. Lyric verse is not a fitting medium for such matter.

*Doorside Ditties.* By Jeanie Morrison. (Blackwoods.) Full of pathos, and of truth to human nature in some of its humbler aspects, these "ditties" would compare well with more ambitious work. They are records of devotion and suffering which fill the eyes with tears, and the heart with a new sense of the nobleness of life. No mere extract could give a fair impression of their quality, and each piece is too long to admit of its quotation as a whole; but readers should turn to the book for themselves.

*Poems.* By Florence Peacock. (Hull: Andrews.) There is much inequality in Miss Peacock's verses. At their best they are good; at their worst they are marred by bad rhymes and defective rhythm. The good, however, preponderate, and their quality may be judged from this average specimen:

"AMOR IN EXTREMIS.

"Lord, I have sinned; yet grant me grace  
Once more again to behold her face,  
Ere I go to mine own appointed place.

\* \* \* \* \*

"Yet for my vow there is naught to show,  
I broke no lance with the heathen foe,  
Lord, I have lied unto Thee, I know.

"Lied, because a woman was fair,  
And the sun shone warm on her golden hair,  
Ah! but her beauty was passing rare!

"Blame her not, Lord, for the sin was mine,  
She had not sworn to fight for Thy shrine.  
Let me drink of the cup that is bitter as brine.

"But, Lord, if I ever found grace in Thy sight,  
Let no drop from that cup dim the gold so bright  
Of her hair; which drew me away from the light."

*Griselda.* A Society Novel in Rhymed Verse. (Kegan Paul & Co.) *A Song for the Season, and other Poems.* By Geoffrey Lane. (Sonnenschein.) These two books, which it is convenient to notice together, will not claim many words. Why the first was written it is difficult to conceive, for it is an odious performance. Society novels in their ordinary form are a nuisance, but done into verse they are almost a crime. A writer who puts into poetic language—though it be, as in this case, very indifferently stuff—a record of scandals and adulteries, ought to be pilloried. The second of the two books is a satire, and is no doubt well meant, but it lacks power.

GEORGE COTTERELL.

## NOTES AND NEWS.

MESSRS. MACMILLAN & Co. announce *A Constitutional History of the House of Lords*, from original sources, by Mr. Luke Owen Pike, of the Public Record Office.

MR. JOHN MURRAY has in the press a new edition, revised and enlarged, of Smith's Classical Dictionary of Mythology, Biography, and Geography, edited by Mr. G. E. Marindin. It will have more than eight hundred illustrations and plans, many of which are new.

THE new volume of Mr. Elliot Stock's "Popular County Histories" will be *Westmorland*, by Chancellor Ferguson, who wrote the history of Cumberland in the same series. The volume will contain much fresh material, and some important unpublished information relating to the Roman occupation.

A TREATISE on Bimetallism, by Mr. Henry Dunning MacLeod, will shortly be published by Messrs. Longmans & Co.

UNDER the title of *Sober by Act of Parliament*, Messrs. Swan Sonnenschein & Co. are about to publish an account of the results obtained from various systems of drink legislation at home and abroad, written by Mr. F. A. McKenzie. Commencing with the story of the state saloons of South Carolina, the book goes on to describe the colonial laws, the state distilleries of Switzerland, prohibition and high license in America, and the growth of the English licensing system. One chapter is devoted to the connexion between whisky and politics in the United States, and an attempt is made to outline a moderate scheme of liquor law reform which would be acceptable to Liberals and Conservatives alike. Parts of the book have already appeared in the *Pall Mall Gazette*, but most of it will now be published for the first time.

MESSRS. CHATTO & WINDUS will publish shortly a little book on *The Savoy Opera*, by Mr. Percy Fitzgerald, with sixty illustrations and portraits.

MESSRS. A. CONSTABLE & Co. have in the press a work entitled *Thames Rights and Thames Wrongs*, dealing with the Conservancy question, by Mr. John Bickerdyke, author of "The Book of the All-Round Angler."

A BOOK on *The Elements of Modern Dress-making*, for the amateur and professional dressmaker, by Miss Jeanette E. Davis, principal of the women's work department of the Manchester Technical School, will be published in a few days by Messrs. Cassell & Co.

A NOVEL by Mary C. Rowsell, entitled *The Friend of the People*, will be published by Mr. T. Fisher Unwin, in three volumes, towards the end of May. We may mention that the novel has already been dramatised by the author, in co-operation with Mr. H. A. Saintsbury; and that a public reading of the play, for the purpose of securing copyright, took place at the Haymarket Theatre in February of last year.

MESSRS. JARROLD & SONS announce, for early publication in two volumes, a novel by Mrs. Leith Adams (Mrs. De Courcy Laffan) entitled *Colour Sergeant No. 1. Company*, which has already appeared in serial form in *All the Year Round*.

MESSRS. HUTCHINSON & Co. have in the press a new edition of Dr. Mannington Caffyn's novel, *Miss Milne and I*, which has been out of print for some time. The book is a study of a female character of a very extraordinary type, and might well have been written to match *A Yellow Aster*.

MESSRS. WILLIAM ANDREWS & Co., of the Hull Press, will publish at an early date,

*Flamborough: All About It*, by various writers, edited by the Rev. R. Fisher. It will deal with the history, antiquities, scenery, natural history, &c., of the famous Yorkshire village.

MESSRS. CARTER & PRATT, of Glasgow, are about to publish *North Again: Golfing this Time*—the scores recorded by Mr. W. Ralston. The volume will consist of a number of sketches detailing the experiences of three tourists who went on a golfing tour in Ayrshire.

It is announced that the Rev. Dr. McCosh, ex-president of Princeton, is engaged upon his autobiography, which will not appear until after his death.

MR. ROMESH CHUNDER DUTT, author of *A History of Civilisation in Ancient India*, has just been appointed Commissioner of a Division in Bengal, being the first native of India to reach that rank in the civil service.

MRS. HUMPHRY WARD's *Marcella* has already passed into a fourth edition, in three volumes.

THE Hon. Roden Noel will give a lecture on "The Poetry of Sir Samuel Ferguson" before the Irish Literary Society, on Tuesday, May 8, at 8 p.m.

ON Thursday of this week, Messrs. Sotheby were to begin selling the library of Mr. Hugh Galbraith Reid, which is so extensive that the sale will last altogether for twelve days. The collection is representative of all departments of literature, though it does not seem to include many of those rarities which the modern bibliophile most affects. We have noticed the second and fourth folios of Shakspeare; some of Milton's tractates; quite a number of first editions of Defoe; Gibbon's *Essai sur l'Etude de la Littérature* (Londres, 1761); Bliss's edition of *Athenae Oxonienses*, with a collection of more than 1100 portraits; a long series of books illustrated by Cruikshank; the publications of the Bannatyne and Maitland Clubs; and Blades' *Catalogue of Books Printed by Carton*, which rarely comes into the market.

THE Comision de Monumentos de Guipuzcoa has lately published, in the *Euskal-erria* of San Sebastian, the baptismal certificate of the Mouja-Alferez Catherine de Erauso, De Quincey's "Spanish Military Nun":

"Año de 1592, Folio 21, Partida 4, No. 37.

"Catalina de Herauso 37.—batizose Cat<sup>a</sup> de herauso en diez de hebrero deste dho año hija legitima de Miguel de herauso y mya pr<sup>a</sup> de galarraga. padrinos P<sup>o</sup> de galarraga y mya Velez de Aranzalde. M<sup>o</sup> el vic<sup>o</sup> alviza."

The ministro, or maestro, the vicario Albizua, was afterwards cura of San Vicente. The full name of the mother is Maria Perez de Galarraga. The family had dropped the initial H of their name before the close of the last century.

## UNIVERSITY JOTTINGS.

THE preamble of the statute establishing an English School at Oxford was approved by Congregation on Tuesday by a majority of 120 votes to 46. Last December the voting in favour of an abstract resolution to the same effect was 110 to 70.

THE series of resolutions, proposing the establishment of new degrees, to be granted after a special course of study or research to persons not necessarily graduates, will be submitted to the vote of Congregation at Oxford on Tuesday next.

MR. HERBERT J. C. GRIERSON, of Christ Church, Oxford, has been nominated by the Crown to the newly founded Chambers chair of English literature at Aberdeen, which represents one portion of the dual functions performed by the late Prof. William Minto. We

understand that Mr. Grierson was one of Prof. Minto's favourite pupils, and that he has been lecturing on English at Aberdeen during the past session.

THE two studentships for classical research at Cambridge have both been awarded to members of King's College: the Craven, to Mr. A. G. Bather; and the Prendergast, to Mr. E. F. Benson, of the English School at Athens.

As a memorial to Dr. Luard, the late Registrar at Cambridge, it is proposed to publish the original documents bearing on the internal history of the University, beginning with the earliest grace books. These contain not only the graces, but the proctorial accounts, including the degree fees, which are the only record of the degrees taken at this time. The first volume, covering a period from 1454 to 1487, edited by Mr. Leathes, is ready for the press; and other volumes will follow, if a sufficient number of subscribers can be obtained. The subscription is one guinea a volume.

DR. M. GASTER has been appointed for the second time to give a course of lectures on the Ilchester foundation at Oxford. The lectures will be four in number, and will be delivered on Tuesdays and Thursdays, beginning on May 8. The subject chosen is "The Sources of Popular Imagery in Russia, Religious and Secular."

MR. W. R. MOREFILL, reader in Russian at Oxford, was to deliver a public lecture, on Friday of this week, upon "Historical Composition among the Slavs."

WE notice that there are twenty-eight candidates for the first examination for the degree of Bachelor in Music at Oxford, of whom no less than eleven are members of Queen's College.

ENDOWED chairs of history, founded by the Scottish Universities Commission at Edinburgh and Glasgow, will be filled in the course of the current year.

TWO courses of lectures will be delivered at Gresham College next week, in connexion with the chair of geometry. Mr. J. Larmor will lecture on Tuesday and Wednesday upon "The Aether and its Relations to Material Phenomena"; and Prof. Karl Pearson will lecture on Thursday and Friday upon "The Geometry of Chance," dealing specially with card and colour experiments and with death-rates. The lectures begin at 6 p.m., and are free to the public.

MR. I. GOLLANZ, of Christ's College, Cambridge, has been appointed an examiner in English at London University, in succession to Prof. C. H. Herford.

WE congratulate Mr. Robert Bowes on the completion of his *Catalogue of Cambridge Books*, of which the two earlier parts have been already noticed in the ACADEMY. It now forms a handsome volume of more than 500 pages, containing just 3000 entries. Though intended primarily as a priced list of the books which Messrs. Macmillan & Bowes have for sale, the industry and accuracy of the compiler have raised it to the rank of a standard work of bibliography, in a very interesting branch of literature. The part that is new covers the nineteenth century, and is arranged in chronological order, with the exception that prize competitions and university sermons are collected under the date of the earliest. The contents of many of the volumes are set out in detail: as in the case of Harraden's *Cantabrigia Depicta*, Le Keux's *Memorials of Cambridge*, and the four series of *Cambridge Essays*—in which Sir H. S. Maine wrote on "Roman Law and Legal Education," and Sir James F. Stephen on "Characteristics



of English Criminal Law." Specially interesting are the large number of university and college magazines, beginning with *The Snob* (1829) and *The Gownsmen* (1830), for the two of which together no less than £84 is asked. Then we have *The Cambridge University Magazine* (1840-43); *The Oxford and Cambridge Magazine* (1853), to which William Morris, Burne Jones, and Rossetti contributed; *The Lion* (1858), edited by Mr. H. R. Haweis, of which Mr. G. O. Trevelyan brought out a parody, called *The Bear*; *The Light Blue* (1866 to 1871), whose contributors include many names now well known; *The Light Green* (1872), which is full of clever parodies; *The Cambridge Tatler* (1877), which contains the beginnings of F. Anstey's "Vice Versa"; and *The Granta*, which only started in 1889. By far the oldest college magazine seems to be *The Eagle*, which has had a life of thirty-six years. We must not omit to mention that the volume before us contains reproductions of the ornaments used by the early Cambridge printers; and a list, compiled by Mr. F. Jenkinson, University Librarian, of all the books known to have been printed at Cambridge from 1521 to 1650. Finally, we notice in the Appendix a copy of *Obsequies to the Memory of Mr. Edward King* (1638), in which "Lycidas" first appeared. This is valued at £76.

# TRANSLATIONS FROM THE PORTUGUESE.

TWO SONNETS OF BOCAGE.

CXXXVIII.

Oh, Camoens, great Camoens, how I find  
Thy fate like mine, when I compare the twain!  
The selfsame reason drove us o'er the main  
To heed the Giant,\* and Tagus leave behind:  
Like thee, un pitying poverty doth grind  
Me by the murmuring Ganges, and I'm fain  
To mourn, poor longing lover, all in vain,  
The empty joys on which I fixed my mind:  
The sport, as thou wast, of a cruel fate  
I pray the Heavens for death, and know full well  
That only in the grave doth peace await:  
Thou art my model.—But, oh, saddest thought!  
If I can copy thy misfortunes fell,  
I cannot share thy wondrous gifts in aught.

CCCVII.

I've spent my strength amid the strife insane  
Of passions, that have dragged me down to nought;  
Ah! blind and wretched man, I almost thought  
That Death would ne'er reduce me to its reign:  
With countless suns my puffed-up mind and vain  
Gilded a life by cheating fancies caught;  
But now poor Nature yields herself distraught  
To fell disease, with ruin in its train.  
Pleasures my comrades, and my tyrants too!  
This soul, that once could not a whim deny,  
In disillusion's gulf has buried you:  
O God! when darkness covers my life's sky,  
Let that which years have not one moment do—  
Teach him who knew not how to live to die.

EDGAR PRESTAGE.

# MAGAZINES AND REVIEWS.

By far the most important paper in the May number of the *Antiquary* is Dr. Cox's account of the discovery of an inscribed pig of lead near Matlock, concerning which Mr. F. Haverfield has already written authoritatively in the *ACADEMY*. Dr. Cox's paper contains not only an engraving of the pig found a few weeks ago, but also of two others, the dates of the discovery of which are respectively 1777 and 1783. These are, we believe, preserved in the British Museum. As Derbyshire has no museum of its own where local relics may be stored and be of service to the neighbourhood, we trust the object recently found may be

deposited in the national collection. Mr. John Ward concludes his paper on the Museum at Carleon. It is remarkably rich in Roman remains discovered in the neighbourhood. We gather that, unlike what is to be seen in some other places, they are carefully preserved and arranged with intelligence. Mr. Ward, who is not over much given to compliment, says that "the Carleon Museum is one of the very best antiquarian museums west of the Severn, and that it will amply repay a visit from the student of Romano-British times and culture." Mr. D. C. Parkinson contributes an account of Ennis Abbey. Until quite recent days, this interesting building was utterly neglected, and the condition of the graveyard showed a strange disrespect for the remains of the dead. In 1892 these historic ruins became the property of the Board of Works of Ireland, and are now, we believe, properly cared for. Viscount Dillon continues his account of the Armour in the Tower. When his researches are complete, we trust they may be published in a volume.

# SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- BROXON, M. Les Révoltes scandinaves (H. Ibsen, B. Bjornson, etc.). Paris: Grasilier. 3 fr. 50 c.  
COMMANVILLE, Mme. C. Mes souvenirs. Paris: Ferroud. 10 fr.  
CUNOW, H. Die Verwandtschafts-Organisationen der Australnegier. Ein Beitrag zur Entwicklungsgeschichte der Familie. Stuttgart: Dietz. 8 M.  
DESCHAMPS, G. Sur les Routes d'Asie. Paris: Colin. 3 fr. 50 c.  
FORBER, R. Die Waffensammlung des Stadtrath R. Zschille in Grossenhain (Sachsen). Berlin: Mertens. 160 M.  
GRAMMAYR, K. v. Schuldnöth u. Agrar-Reform. Eine agrarpolit. Skizze m. besond. Berücksicht. Tirols. Meran: Ellmenreich. 2 M. 80 Pf.  
GRIGGS, J. C. Studien über die Musik in Amerika. Leipzig: Breitkopf & Härtel. 2 M. 50 Pf.  
HANDAUX, G., & G. VICAIRE. Étude sur l'imprimerie de Balzac 1825-1827. Paris: Ferroud. 10 fr.  
KADE, O. Die Musikalien-Sammlung d. grossherzogl. Mecklenburg-Schweriner Fürstenhauses aus den letzten 2 Jahrhunderten. Wismar: Hinstorff. 8 M.  
KARPELES, B. Die Arbeiter d. mährisch-schlesischen Steinkohlen-Revieres. Sozialstatistische Untersuchg. 1. Bd. Leipzig: Duncker & Humblot. 6 M. 80 Pf.  
KUHNA, J. Die Ernährungsverhältnisse der industriellen Arbeiterbevölkerung in Oberschlesien. Leipzig: Duncker & Humblot. 6 M.  
KUNSTSCHATZ aus Tirol. 2. Abth. Architektur u. Kunstgewerbe. Mit erläut. Texte v. J. W. Deininger. Wien: Schroll. 40 M.  
LEITHAUSER, G. Bilder aus der Kunstgeschichte. Hamburg. 3 M.  
LORSCHKE, G. Die Enthauptung der Medusa. Ein Beitrag zur Geschichte der griech. Malerei. Bonn: Cohen. 2 M.  
MÉMOIRES d'une Inconnue, publiés sur le manuscrit original (1780-1816). Paris: Plon. 7 fr. 50 c.  
MONTAILLÉ, L. Le Costume féminin depuis l'Epoque galloise jusqu'à nos jours. T. I. Paris: Malherbe. 5 fr.  
POUGIN, A. Verdî: histoire anecdotique de sa vie et de ses œuvres. Paris: Calmann Lévy. 3 fr. 50 c.  
SCHULTZ, S. Der junge Goethe. 7. Hft. Goethe in Frankfurt (1778-4). Halle: Kaemmerer. 1 M. 20 Pf.  
TSCHIRKOW, F. Chronik. Schilderung aus dem Leben der preussisch-litauischen Landbewohner d. 18. u. 19. Jahrh. Königsberg: Gräse. 2 M.  
VOCKE, W. Die Grundzüge der Finanzwissenschaft. Leipzig: Hirschfeld. 11 M.  
WEILL, G. Saint-Simon et son Œuvre. Paris: Perrin. 3 fr. 50 c.  
ZÖLLNER, F. Beiträge zur deutschen Judenfrage m. akademischen Arabesken, als Unterlagen zu e. Reform der deutschen Universitäten. Leipzig: Mutze. 4 M.

## THEOLOGY, ETC.

- SCHÜRER, E. Die ältesten Christengemeinden im römischen Reich. Kiel: Toebe. 1 M. 20 Pf.

## HISTORY, ETC.

- AYERDUNK, H. Geschichte der Stadt Duisburg bis zur endgültigen Vereinigung m. dem Hause Hohenzollern (1666). 1. Abthg. Duisburg: Ewich. 5 M.  
BEITRÄGE, staats- u. sozialwissenschaftliche. 2. Bd. 1. Hft. August Comte u. seine Bedeutung f. die Entwicklung der Sozialwissenschaft. Von H. Wäntig. Leipzig: Duncker & Humblot. 8 M.  
GRUPP, G. Oettingische Geschichte der Reformationszeit. Nördlingen: Reischle. 3 M. 50 Pf.  
LOIR, M. Jean-Gaspard Venet, corsaire et amiral (1747-1808). Paris: Baudoin. 6 fr.  
NAUPHAL, I. Cours de droit musulman. 1er fasc. La propriété. Paris: Marchal. 6 fr.  
PRIERACE, J. Die Reichspolitik d. Erzbischofs Balduin v. Trier in den J. 1314 bis 1328. Ein Beitrag zur Geschichte Kaiser Ludwigs des Bayern. Göttingen: Vandenhoeck. 4 M. 80 Pf.  
SEBASTIAN, Mémoires militaires du Baron. Réimpression illustrée. Paris: Baudoin. 6 fr.

- STARCE, E. v. Palaestina u. Syrien von Anfang der Geschichte bis zum Siege des Islam. Berlin: Reuther. 4 M. 50 Pf.  
STUNJEN, Leipziger, aus dem Gebiet der Geschichte. 1. Bd. 1. Hft. Die Kölner Konföderation vom J. 1367 n. die schenischen Pfandschaften. Von E. R. Danell. Leipzig: Duncker & Humblot. 3 M. 80 Pf.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- ACLOQUE, A. Flore de France. Paris: J. B. Baillière. 12 fr. 50 c.  
BERON, R. S. Vorlesungen über die Zelle u. die einfachen Gewebe des thierischen Körpers. Wiesbaden: Kreidel. 7 M.  
KARLBAUM, G. W. A. Theophrastus Paracelsus. Basel: Schwabe. 1 M. 50 Pf.  
LEHMANN, R. Schopenhauer. Ein Beitrag zur Psychologie der Metaphysik. Berlin: Weidmann. 4 M.  
MEARL, E. Molluskensuma v. Schlesien. Breslau: Kern. 7 M.  
PESTENEER, P. Introduction à l'étude des mollusques. Paris: Carré. 6 fr.  
TULLBERG, T. Ueb. einige Muriden aus Hamarun. Upsala: Lundström. 8 M.  
WOBELIN, G. Die Phanerogamen- u. Gefäße-Kryptogamen-Flora der Münchener Thalebene. München: Jordan. 3 M. 50 Pf.

## PHILOLOGY, ETC.

- BROCKELMANN, C. Lexicon Syriacum. Praefatus est Th. Nöldeke. Fasc. 1. Berlin: Reuther. 4 M.  
EICHLES, H. Variationes zu Tacitus' Annalen. 2. Hft. Zu Buch II. Berlin: Weidmann. 1 M. 20 Pf.  
TOPOLOVSKY, J. Die basko-slavische Sprachähnlichkeit. 1. Bd. Einleitg. Vergleichende Lautlehre. Wien: Gerdol's Sohn. 8 M.

## CORRESPONDENCE.

### THE SEPTUAGINT versus THE HEBREW TEXT OF THE BIBLE.

The Athenaeum Club, S.W.

In the letters which you have permitted me to print I have tried to support two conclusions—one which has had adherents for some centuries, namely, that the Septuagint represents a better text than the Hebrew version of the Bible; the other, which is not so well known, that the Hebrew version, the so-called Masoretic text, is not only inferior to the Septuagint, but is a sophisticated and made-up text due to the Rabbis of the second century. Not only did they create a new text, but they created a new Canon. The notion so widely spread, that the Alexandrian Canon is an amplification of some Canon supposed to have previously existed in Palestine, seems based on the most fragile evidence. The original Canon was an elastic one, and is represented by the Septuagint. This is important in many ways, for it was the introduction of a more rigid Canon by the Jews at Jamnia which was the beginning of a great many of our troubles in criticism. And how did they go to work? We have an interesting tradition on the subject in the Talmud, which has been often quoted and used, but which has been quoted and used as if the rival schools of Rabbis at Jamnia had been discussing the retention in, or exclusion from, some Hebrew Canon of works already there, instead of its being a most interesting episode of the general discussions which took place when the shorter or recognised Hebrew Canon was actually formed.

The discussion as to whether the Song of Solomon, a secular erotic poem, should be retained in the Canon or not has often been quoted, as has the emphatic and hyperbolic dictum of the Rabbi Akiba to the effect that, "The whole world is not worth the day on which the Song of Songs was given to Israel; for all the Kethubim are holy, but the Canticles most holy." The very fierceness of the language of this ultra-partisan of Jewish thought as against Christian thought arouses more than a suspicion that the Book was, perhaps, not contained in the Bible of the early Christians at all, namely, in the Septuagint. It is very remarkable that there should be no reference to it by Josephus or Philo, or by any of the New Testament writers; and it would seem not improbable that the Greek version in the older codices has come from

\* The Giant is Adamastor, or the Stormy Cape. See *Lusiads*, Canto V.

Aquila's and Theodotion's translation or both, and not from the Septuagint at all. Origen's devotion to the Book is doubtless due to its affording good materials for his symbolical methods of interpretation.

While the final acceptance by the Jews of the Book of Canticles, after Akiba's strong language about it, is a dramatic incident in the history of the Canon, the corresponding rejection of one of the finest pessimistic sermons in any language—namely, the work known as *Ecclesiasticus* or *Wisdom*—on grounds fantastic and uncritical, is an equally instructive story. So remarkable was this rejection that Dr. Edersheim no doubt condenses the view of nine-tenths of modern scholars, when he urges that it was done for polemical reasons, and says that it was probably due to the wide use of the Book in the Early Christian Church. This accounts for the rancorous phrases of Akiba about it, for it has all the earmarks by which in other cases the genuine books were supposed to be distinguished from the apocryphal. It existed in Hebrew, as the author of the Greek translation affirms; Jerome tells us he had seen a copy of the Hebrew original, while the quotations from it in the Talmud are for the most part in Hebrew. An Aramaic translation also existed, which is quoted in the Babylonian Talmud. The author of the Epistle of James, whose surroundings were very Jewish, must have known it, as he apparently uses it often; and it is also quoted in chap. xix. of the Epistle of Barnabas. The Early Fathers, such as Tertullian, Clement of Alexandria, Origen, and Cyprian, all treat it as Scripture; and it is included in the Hebrew Canon as defined by the Synods of Hippo and Carthage. There cannot be the least doubt that it had an unquestioned place in the Septuagint, as it occurs in the Peshitta and in the Pre-Hieronymian Itala. The Septuagint seems to have preserved a more perfect text than the Masoretic one. The principal variation consisted in the addition of a large number of verses in the latter, in regard to which Mr. Margoliouth, in his learned notes on the Book, says:

"Some of them are quoted by very early authorities (e.g., Chrysostom and Clement of Alexandria), or are confirmed by the best collateral evidence (e.g., the Syrian, Latin, and Coptic versions). Many of these verses are translated in the Syro-Hexaplar version, where they are marked with asterisks, the existence of which in the Apocryphal Book is a matter of difficulty (Field Hexapla I., p. lxx.). That they are translations of Hebrew verses is shown by the fact that the sense of many of them only becomes clear after retranslation."

It seems from the attitude of some of the Rabbis, such as Rabbi Joseph, towards it that the exclusion of the Book of Wisdom from the Canon was entirely the work of that very polemical and headstrong fanatic and opponent of Christianity, the Rabbi Akiba, as tradition so uniformly says. The burden of my present argument is that the book was in the Canon as it was understood by the Jews and the Christians of the first century, whose Bible was so largely the Septuagint; and that it ought to be there now.

Let us now turn to another Book, namely, that of Ezekiel, which had to run the gauntlet of those fantastic persons, the Rabbinical critics, and which at one time was very nearly excluded from the Canon also, on the ground of its obscurity and its supposed opposition to the Law in certain places, as xviii. 20, xx. 5, xxxiv. 7. It is hardly realised how very nearly the exclusion was decided upon. If we are to credit the story in the Talmud, which certainly has all the appearance of truth, it was only when the matter was going to be decided against its inclusion that, by the intervention of the Rabbi Ananias, who undertook to reconcile

its supposed contradictions with the Law, it was eventually decided to retain it. Upon this slight thread, then, once hung the question of the reception or rejection of this famous Book by the Jew Doctors, which would have meant its rejection by Jerome, and probably by all the Western Church.

The Masoretic text of Ezekiel and the versions dependent upon it are very corrupt. I ought to mention that that acute critic Whiston—some of whose views were doubtless untenable, but who fills a remarkable place in the initiation of a scientific criticism of the Bible text—shows that the first verses of Ezekiel are quite unintelligible as they stand, and point to the text of the Book, as we have it, having been dislocated and rearranged just as the text of Jeremiah has been.

The first two verses of Ezekiel refer to certain visions he had in the thirtieth year of the Captivity. He does not tell us what they were, but begins again in the third verse with the visions he had in the fifth year. These are duly enumerated and described. Chapter viii. begins with the visions of the sixth year; chapter xx. with the visions of the seventh year; chapter xxiv. with those of the ninth year; chapter xxvi. with those of the eleventh year. In chapter xxix. we go back to the visions of the tenth year. In chapter xxxi. we again have visions of the eleventh year; in chapter xxxii. of the twelfth year; in chapter xl. of the twenty-fifth year.

This is surely very curious. Either the two initial verses belong to some other chapter whose heading is lost, or else they were the beginning of an entirely new Book. What is plain is that they have nothing to do with the events recorded in the first chapter; and if they refer to anything in the present Book of Ezekiel, it must be to something which occurred after the events described in chapter xl. It is very probable that, if we could recover the original Septuagint Text of Ezekiel, these dislocations would, as in Jeremiah, disappear, and that they are due to a rearrangement of the Text by the Jamnia doctors. It is a curious fact that Josephus, who used the Septuagint, tells us that Ezekiel left behind him two Books. We only know of one; but it is remarkable that modern criticism has separated the matter of Ezekiel into two sections shewing marked differences, and it is possible that the Book was originally in two sections. A reference to the fact seems to be made in the Athanasian Constitutions. Ewald and others have maintained, further, that in many places the Greek text is more intelligible and serves better to represent the original than the Masoretic text.

I must continue my criticism in another letter. Meanwhile, I ought to add here that in recently reading over some portion of the voluminous works of that very remarkable writer Whiston, I find that he had already at the beginning of the last century warmly championed the Septuagint against the Hebrew text, and had attributed the formation of the Masoretic text (of which he writes very much on the same terms as I have ventured to write) to the time of Barkobas, the famous prophet of whom Rabbi Akiba was the champion. I was unaware of this until quite lately; and it seems to me to strengthen my contention, which was arrived at on quite different grounds, and long before I had seen a line on the subject by Whiston.

H. H. HOWORTH.

#### SOME BASQUE CUSTOMS, ETC.

Sare, Bases Pyrénées: April 28, 1894.

In reference to the interesting letter of Miss Stokes in the ACADEMY of April 24, there is an instance of small crosses planted round a larger one in the twelfth century Codex Calixtinus

of Compostella, published by Prof. Vinson in the *Revue de Linguistique* (tom. xv., 15 Janv., 1882, p. 15). The passage runs:

"In summitate vero eiusdem montis est locus, quod dicitur *Cruz Caroli*, quia super illum securibus et dolabris et fossoribus coeterisque manubriis Carolus cum suis exercitibus in Hispaniam pergens olim tramitem fecit, signumque Dominicæ crucis prius in eo elevavit, et tandem flexit genibus versus Gallaciam Deo et Sancto Jacobo precem fudit; quapropter, peregrini, genua sua ibi curvantes versus Sancti Jacobi patriam, ex more orant, et singuli singula vexilla Dominicæ crucis infligunt. Mille etiam cruce possunt inveniri, unde primus locus orationis Sancti Jacobi ibi habetur."

The spot would seem to be at the junction of the old Roman road with the path coming from Valcarlos, near the chapel of Ibañeta. The passage would point to a wider range of the custom than that suggested by Miss Stokes.

The points of resemblance between Basque and Celtic institutions and customs are so few, so baffling, and yet sometimes so curiously minute (e.g., the cat in the ancient Welsh laws and in the Fuero of Navarre; the funeral stones described by Mr. Henry O'Shea in *La Tombe Basque*), that I may perhaps be excused for mentioning the following custom, of which I have known several examples.

When a death takes place, a fire is lighted, sometimes with the mattress on which the deceased expired, more frequently with a little straw, at the intersection of the cross-roads or paths nearest the house. As long as the fire lasts, every passer-by is supposed to say a *Paternoster* for the deceased, and in some spots to fling a stone on a heap at one of the angles of the cross-roads. In many places the custom is observed by a few families only, and is fast dying out. In others, when twenty years ago I asked the reason of it, the answer was "pour prier," and my informants were astonished to hear that it was not so done everywhere.

In the list of Basque words given in the Codex above cited we find: "*presbyterum, belaterra*, quod interpretatur *pulchra terra*." This word *belaterra*, for priest, is supposed to be connected with the *birretum* worn by the clergy; and this interpretation seems confirmed by a letter of institution of a Bishop of Bayonne of the priest of Azpilcueta in Navarre, dated 21 June, 1501. The institution takes place by the delivery of the Bishop's *birretum*, and placing it on the head of the priest's proctor: "*Conferimus et donamus et de eisdem providemus, et te per presentes et per traditionem virreti nostri in caput dicti procuratoris tui per nos apositi te investimus de eadem*." The document is printed by Father Fita in the *Boletín* of the Real Academia de la Historia (tome xxiii. cuad. 1-3, p. 190) 1893.

Can we compare with the name *Belaterra* on a Christian monument at Kalabsheh, mentioned by Prof. Sayce in his Letter from Egypt in the ACADEMY of March 17, p. 235?

WENTWORTH WEBSTER.

#### SHAKSPERE'S "DUNSINANE" AND MILTON'S "PHILISTINE."

Hampstead: April 23, 1894.

In his *Pronunciation of Scripture Proper Names*, Walker shows very intimate acquaintance with "Paradise Lost," but not with Milton's other poems. This is indicated pretty clearly by his treatment of "Philistine." His entries are "Phil-is'tim, Phil-is'tines S, Fi-lis'tins," the accent being placed uniformly on the second syllable, according to his Rule 8, but not supported by any reference to Milton, who uses only the adjective "Philistean" in "Paradise Lost" (9. 1061). Later dictionaries, the *Imperial* for one, put the accent on the first syllable—whether rightly or wrongly, accord-

ing to present-day usage, is not the point to which I wish to call attention now. My point is Milton's accentuation; this seems to have escaped Walker's notice. The accent, I contend, is uniformly on the first syllable of the substantive, but on the second of the adjective. Each occurs nine times in "Samson Agonistes": the substantive in ll. 238, 251, &c., with the accent on the first syllable; the adjective in ll. 722, 831, &c., with the accent on the second syllable. In his Psalm lxxxiii. 7 "Philistines" ("Philistims" in some editions) occurs with the accent on the first syllable. Some editions spell the substantive and adjective alike "Philistine," others spell the adjective "Philistian." In the first edition (1671) the adjective is spelt "Philistian"; but this edition, though probably printed at Milton's expense—"printed by J. M. for John Starkey at the Mitre in Fleet-street"—is badly printed, and contains many errata, even the numbering of the lines going wrong at l. 70. The poet's blindness prevented his personal superintendence, and therefore the spelling of the word is not of vital importance, although the accentuation is.

Now this important distinction in the accentuation of the substantive and adjective is, I believe, the simple, and the true, explanation of Shakspeare's hitherto unmastered difficulty, "Dunsinane." In all the eight lines in "Macbeth" in which the accent is on the first syllable, "Dunsinane" is a substantive; in the solitary passage, Act iv., Sc. i., where the accent is on the second, it is an adjective, "Dunsinane hill." In a letter in the ACADEMY of June 3, 1893, I pointed out several reasons why this solitary passage could not be considered sufficient proof that Shakspeare varied his accentuation of proper nouns, which I contend he never did, but I owe it to a friend that I am now able to remove the difficulty; the difference in the accentuation according to the part of speech having previously escaped my notice.

BENJAMIN DAWSON.

#### THE NAÏVETÉ OF CHAUCER.

College of the City of New York: March 31, 1894.

It has often been remarked, and very generally accepted, that the *naïveté* of Chaucer is to be ascribed, if not entirely, at any rate very largely, to the archaic language of his poems. Such a judgment appears unwarranted. It is, indeed, true that a critic will sometimes pick out, as poetically beautiful, what was merely a conventional form of speech, as Lowell did in his younger days, when he expressed his admiration for the line in the *Knight's Tale*, "Alone withouten any companye," a line which the student of the old romances recognises as a stock expression. On the other hand, it must be admitted that *naïveté* is a poetic quality of a high order. Every poet must at times see with the eyes and speak with the tongue of a child. As Coleridge wisely says, "To carry on the feelings of childhood into the powers of manhood; to combine the child's sense of wonder and novelty with the appearances which every day for, perhaps, forty years had rendered familiar—

'With sun and moon and stars throughout the year,  
And man and woman';

this is the character and privilege of genius, and one of the marks which distinguish genius from talents."

Chaucer had this power, and it belonged, not to his age, but to his genius. In what other poet of his day do we find *naïveté* like his? Gower, who stands nearest him, is childish rather than childlike, and his stories leave with the reader a very dreary feeling. As we read Chaucer's tale of Constance, the infantine charm lies, not in the inconsistencies, not in

any mere verbal forms differing from those we use, but in the whole texture of the thought.

"Sche set hir down on knees, and than she sayde  
Immortal God, that saved Susanne  
Fro false blame; and thou, merciful mayde,  
Mary, I mene, daughter of saint Anne,  
Bifore whos child aungels syng Osanne;  
If I be gultles of this felonye,  
My secour be, for elles schal I dye!"

In this stanza it is plainly the thought and feeling that produce the sweet, childlike effect, for there is here but one phrase, "Sche set hir down on knees," which differs in any important respect from modern usage. If we compare a passage from Chaucer's tale with a corresponding one from Gower's, it will be evident how slight is the poetic charm of a merely antiquated phraseology. Alla will have the knight swear that Constance murdered his queen.

"And happed that there lay a boke,  
Upon the which, when he it sighe,  
This knight hath swore and said on highe,  
That alle men it mighten write  
Now by this boke, which here is write,  
Constance is gultif well I wote.  
With that the honde of heven him smote  
In token of that he was forswore,  
That he has bothe his eyen lore,  
Out of his hed the same stounde  
They stert, and so they were founde."

Ed. Pauli, vol. i., p. 188.

So Gower tells it, with no lack of archaic language, but where is the charm of *naïveté*? Listen to Chaucer:

"A Britoun booke, i- write with Evaungiles,  
Was fette, and on this booke he swor anon  
Sche gultif was; and in the mene whiles  
An hond him smot upon the nekke boon,  
That doun he fel anon right as a stoon;  
And bothe his yen brast out of his face  
In sight of every body in that place."

With such an example before our eyes, can we admit that "much of that *naïveté* which to modern readers seems Chaucer's most obvious literary quality must be ascribed to the times in which he lived and wrote"? (Ward's *Chaucer*, "English Men of Letters.") Must we not rather maintain that the *naïveté* of Chaucer is one of the most exquisite blossoms of his genius—of the same kind as the *naïveté* of Spenser, of Wordsworth, of Tennyson?

LEWIS FREEMAN MOTT.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, May 6, 7.30 p.m. Ethical: "Morality and Dogma," by Mr. B. Bosanquet.

MONDAY, May 7, 4.30 p.m. Victoria Institute "Chinese Philosophy," by Surgeon-General Gordon.

5 p.m. Royal Institution: General Monthly Meeting.

7.20 p.m. Carlyle: "Labour," by Col. Maude.

8 p.m. Society of Arts: Cantor Lecture, "Typewriting Machines," II., by Mr. H. C. Jenkins.

8.20 p.m. Geographical: "The Bakhtiari Country and Upper Elam," by Lieut.-Col. H. A. Rawser.

8.30 p.m. Parke Museum: "Climate in Relation to Health and Geographical Distribution of Disease," by Dr. C. Theodore Williams.

TUESDAY, May 8, 3 p.m. Royal Institution: "Rubies," II., by Prof. J. W. Radd.

4 p.m. Palestine Exploration Fund: "Future Researches in Palestine," by Major Conder.

8 p.m. Colonial Institute: "Canada in Relation to the Unity of the Empire," by Sir Charles Tupper.

8 p.m. Civil Engineers: Discussion, "The Manufacture of Briquette Fuel," by Mr. W. Colquhoun.

8 p.m. Society of Arts: "Pewter," by Mr. J. Starkie Gardner.

8 p.m. Irish Literary Society: "The Poetry of Sir Samuel Ferguson," by the Hon. Roden Noel.

8.30 p.m. Anthropological.

WEDNESDAY, May 9, 8 p.m. Society of Arts: "Telegraphs and Trade Routes in Persia," by Col. Wells.

8 p.m. Geological.

THURSDAY, May 10, 3 p.m. Royal Institution: "The Solid and Liquid States of Matter," II., by Prof. Dewar.

8 p.m. Mathematical: "The Kinematical Discrimination of the Euclidean and Non-Euclidean Geometries," by Mr. A. E. H. Love; and "Stability of a Tube under External Pressure," by Mr. P. M. Greenhill.

8 p.m. Electrical Engineers: Discussion, "The Cost of Electrical Energy," by Mr. K. E. Crompton.

8 p.m. Viking Club: Conversazione.

8.30 p.m. Antiquaries.

8.30 p.m. Parke Museum: "Fog, Cloud, and Sunshine," by Mr. F. Gasler.

FRIDAY, May 11, 5 p.m. Physical: "Electromagnetic Induction in Plane, Cylindrical, and Spherical Current Sheets," by Mr. G. H. Bryan; "Dielectrics," by Mr. R. Appleyard.

7.30 p.m. Ruskin: "Ruskin as a Letter Writer," by Mr. J. P. Smart; "The Langdale Linen Industry," by Mr. Thomas Hewitt.

9 p.m. Royal Institution: "English Folk Song," by the Rev. E. Baring Gould, with Musical Illustrations.

SATURDAY, May 12, 4 p.m. Royal Institution: Tyndall Lecture, "Colour Vision," II., by Captain Abney.

## SCIENCE.

### PHILOLOGICAL BOOKS.

*An Old and Middle English Reader.* On the basis of Prof. Julius Zupitza's "Alt und Mittel-englisches Uebungsbuch." With Introduction, Notes, and Glossary by George Edwin Maclean. (Macmillans.) Prof. Zupitza's *Uebungsbuch* has many special merits, and it is probable that teachers in this country would long ago have adopted it for use in their classes if the notes and glossary had been in English instead of German. In adapting the work for English-speaking students, Prof. Maclean has retained the original selection of texts (omitting the four new extracts added in the last German edition, which has in other respects been followed), but has in some instances made a fresh collation of the MSS. The book contains thirty-four extracts in Old English and thirty-six in Middle English, including two chapters from Wycliffe's New Testament, which are printed in connexion with the parallel Old English versions. The passages are fairly representative of the diversities of literary style and of dialect in Old and Middle English, although Prof. Zupitza has intentionally abstained from giving specimens of those important works which the student at a somewhat more advanced stage ought to read *in extenso*. Prof. Maclean's part of the work deserves the highest praise. The Glossary contains an extraordinarily large amount of etymological information, condensed into small space by means of a highly ingenious system of typographical contrivances. The philology is well up to date; nearly every relevant observation in Brugmann's great work and in Paul's *Grundriss* is duly noted, and there is evidence that several very recent articles in periodicals have been studied with profit. The Notes and Introduction might perhaps with advantage have been made more copious; but they are sound and helpful, and contain abundant references to the literature of the subject. In the Glossary we observe a few inconsistencies in the notation of prehistoric forms (e.g., some fluctuation between *-on*, *-an*, and *-anon* in the infinitive, between *d* and *ð* for the Teutonic antecedent of the English *d*), and one or two inadvertencies in the use of the typographical symbols; but such things are hardly avoidable in a first edition. The etymologies given for *faillen* and *feallan* are doubtful. Brugmann's observations on these words in the last part of vol. ii. of the *Grundriss* were probably published too late to be available. The text of the extract from the twelfth century Chronicle should be corrected by Mr. Plummer's edition, which retains the punctuation of the MS. and has one or two amended readings.

*A First Book in Old English: Grammar, Reader, Notes, and Vocabulary.* By Albert S. Cook. (Boston: Ginn.) This book is carefully written, and will, we believe, be found well suited for its purpose, though some features of its plan are of doubtful advantage. The reading lessons, with fairly copious footnotes, fill only 110 pages, nearly half of these being occupied with extracts from "Apollonius" and "Andreas." The remaining passages are from Aelfric, the translation of Baeda's *History*, and the preface and epilogue to Boethius, with



twenty lines of "Beowulf" and about 120 from "Judith." The prose extracts are given in a normalised orthography, according to the forms of Early West Saxon. This seems an unsatisfactory proceeding: in the case of Aelfric it is something like re-writing passages of Tennyson in the spelling of Malory. No doubt it is well for the beginner to work upon texts written in the Early West Saxon spelling. But a sufficient abundance of material might have been found in writings of Alfredian date; and when some practice in reading has been gained, it is desirable that the learner should be made acquainted with the actual forms met with in the MSS. The grammar is brief, and is strictly empirical in method. So far as the classification of nouns is concerned, we do not object to this. The arrangement according to stems is best left until the learner has become familiar with the commoner phenomena of the language; though when that stage has been reached, it is valuable in accounting for many apparent anomalies, which it is almost impossible to remember without its aid. In the case of weak verbs, however, the scientific classification is mnemonically useful from the first, and we wish that Prof. Cook had adopted it. The sections on original and derivative vowels are somewhat wanting in lucidity, and the treatment of *u*-umlaut is misleading. On the whole, however, the grammar is satisfactory, the brief sketch of syntax being particularly useful. The chapter on prosody is fuller than is needful in so elementary a work, but hardly full enough to be quite intelligible to a beginner. The terms "trochaic," "iambic," and "bacchiac" are undesirable in treating of Old English rhythms. Their current use with regard to modern accentual metres may be tolerated; but as Old English metre depends to some extent on quantity, the misapplication of the classical terms is apt to confuse the mind of the student. The statement that "every hemistich ends either in a stressed syllable, or in a stressed syllable followed by a single short syllable" is incorrect; endings like *u dele* (where the ictus of a falling foot is resolved) are common enough. Prof. Cook's peculiar use of the tailed *e* to denote the umlaut of *o* (as well as that of *a*) is on several grounds objectionable. In the grammar the tailed *e* and *o* are treated as if they formed part of the genuine. Old English alphabet, instead of being (in their current use, at least) mere inventions of modern scholars. In the examples of non-West-Saxon dialects given in the appendix, the tailed *e* occurs where it is used in the MSS., but the learner is not informed that it does not there represent the same sound for which it stands in the rest of the book, but is merely a graphic variant of *e*. The vocabulary appears to be very correct, the etymological information given being, so far as we have observed, entirely sound, except that under the word *mācreftig* an explanation is quoted from Grimm which modern philology does not sanction, at least in the form in which it is given.

PROF. KELLE, of Prague, has just published the first volume of his *Geschichte der Deutschen Literatur* (Berlin, 1894), of which the second volume may be expected next year. As a general history of the older German literature, this volume of 286 pages, which brings us down to the death of Conrad II. in 1039, will be found most useful by students. On many points, as on Otfrid and Notker der Deutsche, Prof. Kelle is himself one of the great authorities; for other authors he has supplemented his own account by giving full references at the end of the book to special monographs.

THE mention of Notker reminds us of the fact, not yet recorded in the ACADEMY, that a most scholarly treatise on "The Sound-system

in Notker's Psalms from the St. Gall MS.," offered by Miss Edith E. Wardale (and accepted) as an inaugural dissertation for the degree of Doctor of Philosophy at Zürich, has recently been published. This is one of the best pieces of work in Old High German philology yet done in England, and reflects great credit upon the author, and upon the Oxford Modern Language School for Women. Along with it must be mentioned the admirable monograph upon the Phonology and Grammar of the Northumbrian Gloss to the Gospel of St. Mark in the Lindisfarne Gospels by another Oxford student, Miss Elizabeth M. Lea, published in the last two numbers of *Anglia* (of which it occupies 145 pages): a work which has received the encomiums of the most eminent Anglo-Saxon scholars in England and Germany. Miss Lea was a student of Lady Margaret Hall, where she took a First in the Honours School of English in 1890; she is now lecturer on English to the Oxford Association for the Education of Women. Miss Wardale was a student of St. Hugh's Hall, and took a First in the Modern Language Honours School in 1889; she is now Association lecturer in Old English and Modern Languages at Oxford, resident tutor at St. Hugh's Hall, and lecturer on Old and Middle English and German at Holloway College. The scholarly work of these ladies remind us of Miss Elizabeth Elstob and her Anglo-Saxon studies at Oxford in the beginning of the eighteenth century.

#### TWO CLASSICAL REVIEWS.

THE last number of the *Journal of Philology* (Macmillans) again shows the present trend of classical scholarship towards the criticism of MSS. Mr. F. G. Kenyon publishes two more of the treasures that have recently been acquired by the British Museum. These are (1) a fragmentary papyrus, containing the conclusion of Book III. of the *Odyssey*, accompanied by a few scholia; and (2) a vellum, containing a portion of the *De Falsa Legatione* of Demosthenes. The papyrus is written in a large, delicate uncial, so carefully that it may well have been intended for sale or for a public library. There are a few accents, breathings, and marks of elision, by the original scribe; the punctuation marks have probably been added later. The date is apparently the first century, A.D.; while the scholia cannot be later than the middle of the second century. Mr. Kenyon prints all of the text that has been preserved, collating the variants with the text of Ludwich. He points out that they deserve attention, as being all genuine variants, not mere errors of the scribe. He also prints the scholia, where legible. The vellum of Demosthenes is said to have been found with papyri in the Fayyum, and appears to be considerably older than any other extant specimen of that material. It consists of four pages, forming the two inside leaves of a quaternion. The interior columns on each page are preserved almost intact. The writing is a small, neat uncial; and there is no sign of the MS. having been touched by any but the original scribe. The hand is unlike that of any known vellum, and must be classed rather with those of the papyri. It is plainly of the Roman period; and both in the size and shape of letters, and in the general appearance of the writing, it bears considerable resemblance to the papyrus of Herodas. It probably belongs to the second century A.D. Mr. Kenyon prints the text in full, collating it with that of Blass, and examining all the variants in detail. His general conclusion is that:—

"We have here a confirmation of the general soundness of the text preserved to us in the much later MSS. on which we have hitherto depended. In this respect the new vellum agrees with all the

better papyri of other authors. It is becoming more and more certain that, if our Greek classical texts have been much corrupted since they left the hands of their authors, that corruption must have taken place very early, and must have been due to the deliberate intention of editors rather than to the ignorant blunders of scribes."

Next, there is a paper, by Mr. B. P. Grenfell, on some more Greek papyri, brought from Egypt by the Rev. A. C. Headlam, which have now likewise found a home in the British Museum. They are all contracts for the sale of house property at Apollonopolis Magna, the modern Edfu, not far from Thebes. They date from the first half of the seventh century, and are interesting as having appended the autograph signatures of the parties. Not less important than these accounts of new discoveries is the first paper, contributed by Mr. T. W. Allen, on "The Composition of some Greek Manuscripts." He here deals particularly with the well-known Laurentian MS. at Florence, which is our principal authority for the text of Aeschylus, Sophocles, and Apollonius Rhodius, taking it as an example of the entire class of Greek codices written about the year 1000 A.D. He shows, with great ingenuity, how the MS. was originally written by two scribes under the direction of a third, who corrected their mistakes (sometimes to the extent of cutting away and adding pages) added the scholia, and introduced a new system of numbering the quires. Finally, we must mention two collations of MSS.: (1) by the late W. H. Simcox, of six codices (or portions of them) of the Revelation of St. John; and (2) of excerpts from the pseudo-Vergilian *Aetna* contained in a MS. in the Escorial, by Prof. Robinson Ellis, who points out that they agree closely with the excerpts quoted by Bährens from two MSS. at Paris, but that they rarely confirm the reported readings of the Codex Gyraldinus.

In the *Classical Review* for April (David Nutt), Mr. T. G. Kenyon gives the first account in English of the papyri recently acquired by the Bibliothèque de Genève. He comments upon the fragments of Homer, which have been published by Prof. J. Nicole, though without any materials for indicating their probable date. One of them happens to contain part of the same book of the *Odyssey* as the British Museum papyrus mentioned above; and it supplies a few interesting variants. Another fragment, which covers from xi. 788 to xii. 9 of the *Iliad*, is of far greater importance, for it adds no less than eighteen lines to the received text, besides diverging more or less seriously from it in other respects. Prof. Nicole states that the handwriting resembles that of the Petrie fragment, which is of the third century B.C. Prof. J. E. B. Mayor draws attention to the prospectus of the new *Thesaurus Linguae Latinae*, which has been undertaken by the five Academies of Berlin, Göttingen, Leipzig, Munich, and Vienna. The editors-in-chief are Profs. Bücheler, Wölfflin, and Leo. For a few writers, the existing special lexicons are recognised as sufficient. For the remainder, complete *indices omnium verborum et locorum*, on Meusel's system, are to be compiled. The archaic and golden Latin (including inscriptions) will be reduced to slips in its entirety, the silver Latin for the most part, the later Latin in a selection. When the special *indices* have been made, they will be sorted alphabetically, statistics taken of the frequency of occurrence of words and forms of words, and the meanings arranged in groups. Thus, the mass of material will be sifted by sub-editors before it comes under the hands of the editors-in-chief. It is calculated that the whole work will not exceed twelve volumes large quarto, containing an average of 1000 pages each. A period of twenty years is

allowed for the publication; and the total cost is put at 600,000 marks (£30,000), towards which each of the five Academies will contribute 100,000 marks, the balance being supplied by the sale. Of the reviews, we must be content to mention briefly: Percy Gardner's "Origin of the Lord's Supper," by J. B. Mayor; Goodwin's "Homeric Hymns," by E. E. Sikes; Kaibel's "Style and Text of the *Πολιτεία Ἀθηναίων*," by H. Richards; Furtwängler's "Masterpieces of Greek Sculpture," by Miss Eugénie Sellers; and Bodesteiner's treatise on the Greek stage, by A. E. Haigh.

#### SCIENCE NOTES.

THE following are the subjects of the two evening lectures to be given during the meeting of the British Association at Oxford in August: Prof. J. Shield Nicholson, of Edinburgh, will lecture on "Historical Progress and Ideal Socialism"; and Mr. W. H. White, director of naval construction at the Admiralty, will lecture on "Steam Navigation at High Speeds." Lord Salisbury's inaugural address as president will be delivered on Wednesday, August 8, at 8 p.m.

THE annual meeting of the Museums Association will be held this year at Dublin, from June 26 to 29, under the presidency of Dr. Valentine Ball, director of the Dublin Museum of Science and Fine Art, and formerly of the Geological Survey of India. Among the arrangements are a reception at the Zoological Gardens, and an excursion to the Wicklow Mountains.

DR. H. E. ARMSTRONG has been elected president of the Chemical Society for a second year.

PROF. W. A. TILDEN, of the Mason College, Birmingham, has been appointed to succeed Dr. T. E. Thorpe in the chair of chemistry at the Royal College of Science.

IN connexion with the London Society for the Extension of University Teaching, a course of five lectures will be delivered in the lecture room in the gardens of the Zoological Society, Regent's Park, on Saturdays, at 4 p.m., beginning on May 19, by Mr. F. E. Beddard, prosector to the society, entitled "Sketches in Geographical Distribution." The lectures will be illustrated by diagrams; and, so far as possible, the specimens selected to illustrate the course will be animals now living in the society's gardens.

THE philosophical faculty of the University of Göttingen offers for public competition two prizes, of the value of 3400 and 680 marks, for the best investigations of the solubility of mixed crystals. The essays, which may be written in German, Latin, French, or English, must be sent in before the end of August, 1896.

THE paper on "Zoological Regions," read by Mr. A. R. Wallace at the five-hundredth meeting of the Cambridge Natural Science Club last March, is printed at length in the last number of *Nature*. While accepting the six Scelerian regions, as being both natural and useful, he points out they are more or less conventional, being established solely for the purpose of facilitating the study of the geographical distribution of animals.

#### PHILOLOGY NOTES.

MR. S. ARTHUR STRONG will publish immediately the first part of an edition of an Arabic MS. in the British Museum, containing an account of the Muslim Conquest of Abyssinia in the sixteenth century. Mr. Strong is also engaged upon another MS. in the same collection, namely Alkindi's History of Egypt,

in aid of which publication the Secretary of State for India has made a small grant.

THE February number of the *Indian Antiquary* (London: Kegan Paul & Co.) contains a further instalment of the late Dr. A. C. Burnell's MS. on "The Devil Worship of the Tuluvas," with a coloured plate: and an article on "Traders' Slang in Southern India," by Pandit S. M. Natesa Sastri, giving two lists of conventional numerals: one in which the fractions are all names of flowers or fruit, while the numbers are all derived from philosophical conceptions; the other consisting of entirely arbitrary compounds. He also mentions certain private trade signs, and tells a good story how some traders were enabled, by means of their slang, to turn the tables upon a gang of thieves who had taken them prisoners. Finally, Mr. G. A. Grierson contributes an exhaustive review of Prof. Jacobi's recent work on the composition and date of the *Rāmāyana*. While accepting Prof. Jacobi's views as to the analysis of the poem—the value of the several recensions, the rejection of the first and seventh book, and of many episodes as later additions—Mr. Grierson contests Prof. Jacobi's date (not later than the sixth century B.C.), as being irreconcilable with the known facts as to the early vernacular use of Prakrit.

#### REPORTS OF SOCIETIES.

VIKING CLUB.—(Friday, April 27.)

THE Rev. A. Sandison, vice-president, in the chair.—Dr. Karl Blind read a paper on "The Boar's Head Dinner at Oxford and a Teutonic Sun-God." After pointing out that the custom of celebrating Christmas Day by a feast at which the boar's head is a prominent dish was once widely spread throughout Germany and Scandinavia, he described the ceremony still observed at Queen's College, Oxford, as witnessed by himself as a guest some years ago. The boar's head, decked with gilded sprays of bay and rosemary, and with little banners, is brought in in a solemn procession, heralded by trumpeters, when the famous song is sung. The townspeople are admitted to the hall, before the dinner begins, and the gilded sprays and banners are distributed among them. This is a point of great importance, showing that the ceremony was once a public one, concerning the community at large. The legend is that a student walking near Shotover was once attacked by a wild boar. Having no other weapon, he thrust the Aristotle he was studying down the boar's throat, crying "Accipe! Græcum est," whereupon the animal died of such a mass of unwanted learning. In his honour the dinner was instituted. Is there not the bust of Aristotle in the hall of Queen's College to prove the truth of the story? But, unhappily for the legend, it will not bear critical examination; for the ceremony has a much older and more distinguished lineage, being the survival of a sacrificial feast in memory of Freyr, a Teutonic sun-god, representing love, peace, and goodwill. In the Edda it is stated that he owned a bear, Gullinbursti, that is—"Golden-bristles." On this bear, whose golden bristles signify the rays of the sun, he rode daily from east to west across the heavens. In his honour was a feast held at the winter solstice; hence the boar was sacrificed to him in temples and households. A similar custom to that at Oxford, though observed with less ceremony, obtains at St. John's College, Cambridge, on St. John's Day, December 27. It existed formerly at the Inns of Court, in noblemen's houses and yeomen's homesteads, as well as at the court. It has been re-introduced from Germany at the Queen's table. Traces of it are still found in some parts of England, where the boar's head is replaced among the poorer classes by a sucking-pig. In some Christmas carols stress is laid on the fact of the boar "going out of the country" on the twelfth day after Christmas: that is, after the very twelve days of the winter solstice which were hallowed among our Teutonic forefathers when celebrating Yule. The Yule log is itself an emblem of sun-worship, the word Yule meaning "sun-wheel"—perhaps from a root akin

to the Greek Helios. The Church, according to her plan of converting heathen festivals and customs to Christian uses, replaced this and kindred winter-solstice festivals by Christmas. In Germany, mumming performances, in which the old deities are still recognisable, precede Christmas even now in villages and small towns. Of Freyr and his sister Freyja, the goddess of love and beauty, it was said that they were received among the Aesir, the gods of the Norse Pantheon, from among the Vanir, on conclusion of a peace between the two formerly hostile divine circles. The word Vanir has perhaps connexion with Venus, and, curiously enough, to her also the pig was sacred. Another Norse emblem of the sun is the boar, Sæhrimnir, who was fabled to be slain and boiled daily for the banquet of the chosen heroes in Valhalla and daily renewed: just as the sun, which is in a boiling state every day and swallowed up every night, uprises whole again each morning. At the Yule festival in Scandinavia a boar was sacrificed, called Sónar-göltr, which may mean either "sun-boar" or "boar of atonement." Upon its vows were made over Bragi's cup, Bragi being the god of poetry and eloquence. In Gothland, in Sweden, a similar ceremony is observed at the present day, though the ancient gods are no longer appealed to. In Sweden, even now, cakes are made at Yule in the shape of a pig; portions of these are scattered over the fields that are to be sown with corn, or given to the ploughboys to eat. In Germany, too, these boar-cakes are used for the Christmas fare. This was of old a sacrifice to Freyr, the ruler over rain and sunshine, who makes the earth fruitful. In Sandwick and Stromness, in Orkney, every family which owns a herd of swine kills one at Christmas. There are traces of a similar custom in France, introduced by the Frankish conquerors who gave that country its name. All these are remnants of ancient religious rites. Freyr was also a god of happiness and good-luck. This remembrance lingers in the modern vulgar German phrase: "Er hat Schwein," "he has luck." In the Edda we read of Freyr's luminous sword, with which he attacked the "Frost Giants." This typifies the power of the sunbeam over the ice of winter. Freyr's character as a solar deity is maintained in the Saga of Gisl, where it is said that the sun always remains on the howe where Thorgrim, Freyr's priest, lies buried. The snow cannot lie there, and vegetation never ceases on that hill. The Eddic Skirnismál tells the story of Freyr's love for the beautiful Gerda; of the mission of his envoy, Skirnir, whom he sent to woo her; and of the harshness with which that servant performed his task. Such apparent harshness is to be accounted for by the fact that Gerda represents the cold, frozen earth, which at first repels the advances of the sun. The nine days of waiting, before his heart's desire could be granted him, which Freyr deploras in the story, symbolise the nine months of the Northern winter. Though the Odinic faith is gone, the old customs still live on among us; and of this the Boar's Head dinner at Oxford offers a striking instance. It is a survival of a rite which many a Viking must have observed at Yule-tide, even when abroad. We are far removed to-day from the ideas which gave rise to such ceremonies, but not farther than from kindred ideas of the Greeks and Romans. "And I therefore believe," Dr. Karl Blind said in conclusion, "that it is well worth our while to study these things, which connect the past with the present. In this way, through a better understanding of the mythological conceptions of our own forebears, we shall derive a poetic enjoyment similar to that which we derive from noble classic sources, but which it would be an error to think could only be derived from them."—After a discussion, in which Mr. Edwin H. Baverstock, Dr. Robert Gwynne, and Mr. Albany F. Major, hon. secretary, took part, the president thanked Dr. Karl Blind for his erudite and eloquent address.

GOETHE SOCIETY.—(Friday, April 27.)

PROF. E. DOWDEN, president, delivered an address on "*Werther*," as illustrated by the Sentimental Movement in English Literature," of which the following is a brief summary. The direct influence of *Werther* is seen in the literature of imitation

which it called forth in almost every language of Europe. Among English books of the Werther group are three which are of little importance in themselves, but which represent three phases of the English sentimental movement in literature: *The Letters of Charlotte during Her Connexion with Werther* is sentimental and moral; *Eleanora*, which tells of an episode in Werther's life before his acquaintance with Lotte, is sentimental, but does not aim at moral teaching, it is written (poor art as it is) only with a view to art; *The Slave of Passion, or the Fruits of Werther* is of the humanitarian and sentimental school of Henry Mackenzie's *Man of Feeling*. In the sentimental movement in English literature these were the three chief phases—the moralising, represented by Richardson; the artistic, represented by Sterne; and the philanthropic, represented by Mackenzie. The movement was attended by grave moral dangers; but it was of service in an age of much coarseness and dull sensuality. To trick up fine feelings before the mirror was perhaps better than to be brutal, and unconscious of brutality. But the sentimental movement in the narrower sense was only part of the great enfranchisement of the passions which took place in the eighteenth century, after a period of moral equilibrium, when the ideal aimed at was one of moderation and good sense. It was saved in England from its own dangers and errors by coalescing with the new philanthropy of the second half of the century. Its decline in pure literature is indicated by Mackenzie's novel of warning against emotional self-indulgence, *Julia de Roubigne*, and still more by Monk Lewis's boyish satire *The Effusion of Sensibility*. Goethe in *Werther* studies the malady of his age, as one who was himself infected and had become his own physician.

## FINE ART.

### MORELLI'S CRITICAL STUDIES OF ITALIAN PAINTERS.

"KUNSTKRITISCHE STUDIEN ÜBER ITALIENISCHE MALEREI."—*Die Galerie zu Berlin*. Von Ivan Lermolieff; Herausgegeben von Dr. Gustav Frizzoni. (Leipzig: Brockhaus.)

*La Galleria Morelli in Bergamo*. Descritta ed Illustrata da Gustavo Frizzoni. (Bergamo: Fratelli Bolis.)

"MORELLI'S CRITICAL STUDIES OF ITALIAN PAINTERS."—Vol. II.: *The Galleries of Munich and Dresden*. Translated by Constance Jocelyn Ffoulkes. (John Murray.)

We must plead guilty to having allowed an unduly long interval to pass since the issue of the last volume of "Morelli's Critical Studies of Italian Painters" in its amended and definitive form; but we console ourselves somewhat with the recollection that the epoch-making volumes dealing respectively with the Borghese and Doria-Panfilii collections, and with the State Galleries of Munich and Dresden, were criticised at great length in the ACADEMY as they successively appeared. The present volume was left in an incomplete shape by the great Italian critic at his death. Copious additional notes were found among his papers on all the main points raised, since the publication of the original volume of *Kunstkritische Studien*, in connexion with its final section nominally discussing the Gallery of Berlin, but, unfortunately, no complete text. It is owing to the loving care and the unremitting labour of Dr. Frizzoni, the follower and devoted friend of Morelli, that it has ultimately become possible to publish his last and by no means least important work. The groundwork remains the text

of the original volume, but the variations and subsequent developments of the original themes are so important that the book practically becomes a new one. Dr. Frizzoni has wisely preserved, wherever he could, the *ipsissima verba* of the author, supplementing these only where it has appeared absolutely necessary to do so, in order to make the text homogeneous and complete. A certain patchiness, a certain want of absolute consistency in minor detail, is the inevitable result; but we may nevertheless feel deeply grateful to the editor for having attempted and finally accomplished, with a success unlooked for under the discouraging circumstances, a task of peculiar difficulty.

As an appendix to the critical discussion of the Italian pictures at Berlin appear Lermolieff's three essays—by this time familiar to most serious students of Italian painting—on the earliest manifestations and developments of the art of Raphael, and his relations to Timoteo Viti, Perugino, and Pinturicchio respectively. It is true that these essays—respectively headed "Perugino oder Raphael," "Raphael's Jugendentwicklung," and "Noch einmal das Venetianische Skizzenbuch"—go over some of the ground already traversed in the body of the book; but notwithstanding this, we herald with genuine pleasure their reappearance, as showing Lermolieff's critical and controversial methods at their very best. His mode of attacking and persistently heckling an adversary, though it rarely, if ever, oversteps the bounds of fairness, in a text-book often disturbs the equanimity of the student, and obscures the permanent character of his own work. Here, however, where he is replying to adversaries who are tilting at him from all sides at once, one cannot but admire the youthful vigour which he still preserves in his maturity, his bellicose ardour, and above all those closely-reasoned and victorious arguments, derived from his scientific method of approaching the old masters, with the aid of which he faces and checks one foe after another. Meeting scorn with scorn, but also courtesy with courtesy, he throws heavily the eminent archivist, M. Eugène Müntz; he goes far to prove, against the weighty arguments of Herr Lippmann, assertions which must at first have been deemed to savour of audacious paradox; he rightly brushes aside the not very important contribution to the subject of Dr. August Schmarzow, and seeks more completely to convince the already half-convinced Anton Springer—by far the ablest and the least prejudiced among those German art-historians of light and leading who have applied themselves to the special study of the art of Raphael. Into the complicated questions arising out of the relations of Timoteo Viti to the youthful Raphael, out of the famous "Venetian Sketch-Book," and in connexion with influence exercised by Perugino and Pinturicchio respectively over the divine youth during the purely Umbrian phase of his artistic career, it is impossible to enter on the present occasion. Students of Morelli's original work will remember his main con-

tentions: that Timoteo Viti was the first teacher of Raphael, and the artist influencing, not, as formerly held, the artist influenced; that the results of his teaching and example, temporarily obscured by the overpowering attraction exercised over Sanzio by Perugino and Pinturicchio, showed themselves again, in a modified shape, in those works which bridge over the space between the Perugian and the Florentine periods; that during the Perugian period of Raphael's *Lehrjahre* the influence exercised by Pinturicchio was at least as great as that of Perugino, the head of the studio and the school; that to the less celebrated of the two elder masters belongs almost in its entirety the "Venetian Sketch-Book," and with it a whole series of drawings in the Albertina, at Lille, at Oxford, at the Städelsches Institut of Frankfurt, in the Louvre, and elsewhere, which down to Morelli's time were almost unanimously attributed to Raphael's first period. The too little heeded art of Pinturicchio, whom Vasari did so much to *dénigrer*, stands forth after Lermolieff's searching demonstrations a much bigger and a more original thing than it did when he was conveniently summed up as a sort of satellite and understudy of Perugino. More and more do these daringly original and ingeniously worked-out theories of the Milanese critic find support and corroboration in the independent researches of unprejudiced students of Italian art. It is quite possible not to be in complete agreement with him on all points of detail, not to be absolutely carried away by all his ascriptions and arguments; but it is difficult, following without *parti pris* his main contentions and the technical proofs by which they are accompanied, not to be convinced that here we have at last a solid basis for the study of Raphael's earlier career, a classification of his earlier paintings and drawings, resting on something firmer than mere individual conjecture, varying with the eye and the temperament of the particular beholder. And, again, Morelli's views, startling and iconoclastic as they at first appeared, are thoroughly in accordance with the normal development of an artistic temperament such as that of the suave Sanzio, whose genius, with all its force and elasticity, had a very strong admixture of the feminine—not to be confounded with the effeminate—causing him in his beginnings to cling for support to painters of infinitely inferior power, whose art, assimilating and making his own, he then soon left behind in his rapid progress towards maturity and perfection.

Morelli does full justice, now as heretofore, to the splendid artistic treasures contained in the Berlin Gallery, in which he holds the Florentine, Ferrarese, and Early Venetian schools to be more finely represented than in any collection north of the Alps. A juxtaposition in the volume of the two versions of Botticelli's "Giuliano de' Medici"—the one at Berlin, the other formerly in Morelli's own collection, and now with the rest of that collection in the Municipal Gallery of Bergamo—goes further than any words, even those of the author himself, could



do to prove the superiority of the Morellian example over that which at Berlin assumes to be the original. Again, to our mind the author convincingly makes out that the curious "Madonna and Child" (No. 104a of the new Berlin Catalogue), ascribed by Dr. Bode to Verrocchio himself, is far too grotesque and altogether too second-rate to be by that master, revealing, as its types do, rather the influence of Antonio Pollajuolo. Here, again, it was a happy idea of Dr. Frizzoni's to give with the text a reproduction of Verrocchio's exquisite terra-cotta "Madonna and Child" in the gallery of the Sta. Maria Nuova hospital at Florence—his very finest production of this particular class. Those who look from the one to the other reproduction will be pretty well-able to solve the question of attribution for themselves, and they can scarcely fail to do so in a sense favourable to Morelli's contention. The author appears to us somewhat less successful in dealing with the remaining pictures belonging to this peculiar group—that is, the three Madonnas at the National Gallery, the Berlin Gallery, and the Städel Institut respectively; the "Tobias and the Archangel" at the National Gallery; and the "Tobias with the three Archangels" in the Accademia delle Belle Arti of Florence. The reason is that he too stubbornly pushes aside the question of the influence exercised upon this group by Verrocchio, apparently because he distrusts the source whence the theory comes. We may assume that in the present state of the controversy very few serious students of Italian art will be found to re-assert that our "Tobias and the Archangel" is from the brush of Verrocchio himself. Nevertheless, that this curious, if not a little grotesque, work, as well as the other paintings above indicated, show, in a varying degree, the influence of the great painter-sculptor is hardly to be denied. Dr. Frizzoni, in his book on Morelli's collection at Bergamo presently to be mentioned, has done fuller justice to the theory started by Crowe and Cavalcaselle and developed by Bode and Bayersdorfer. In discussing our author's beautiful little "Tobias with the Archangel"—yet another variation of this subject dear to the Florentines—he acknowledges the influence of Leonardo's master, as shown in the types, while putting aside any idea of his personal participation in the work.

One of the interesting novelties of the present volume is the suggestion that Credi's beautiful early work, "The Madonna and Child enthroned between two saints," in the cathedral of Pistoia, is in part the work of his master Verrocchio. Certainly, the altar-piece is in gravity and dignity of design so far beyond anything else that Credi has done—even the famous examples in the Accademia of Florence and the Louvre—that such a collaboration of master and pupil appears highly probable. The muscular, sculptural figure of St. John the Baptist is very characteristic of the author of the "Baptism," and is such as Credi has not again reproduced in all its severity. On the other hand, there is much in the delicacy of the finish and the loving elaboration of the detail to confirm the view

that, while the general design reveals the master's spirit and hand, the working out and execution are those of the pupil. A famous study of drapery in the Louvre collection of drawings, there attributed alternatively to Leonardo or Credi, but probably by the latter master, appears to us to be the design for that which in the altarpiece covers the lower limbs of the Madonna. The interesting if not a little repellent "Portrait of a Lady" in the Liechtenstein Gallery at Vienna, put forward by Dr. Müller-Walde and other German critics as from the hand of Leonardo himself, is by Morelli tentatively assigned to Verrocchio, while Dr. Frizzoni inclines to the opinion that it may be an early work by Lorenzo di Credi under the influence of his master.

We still feel unable to follow the eminent critic in his ascription of the Montoliveto "Annunciation" (No. 1288 in the Uffizi Gallery, and there ascribed to Leonardo da Vinci) to Ridolfo Ghirlandajo, although in the new volume he much elaborates and strengthens his case. The "Annunciation" appears to us still, to all intents and purposes, a work of the *Quattrocento*—more precisely of the last quarter of the fifteenth century; and the imitation, if imitation it be, is that of Leonardo in his earlier Florentine phase, not of the transformed and much more Milanese Leonardo who returned to Florence in 1503, and whose artistic relation to the youthful Ridolfo is shown in such productions of the latter as the "Goldsmith" of the Pitti Gallery, long accepted as the work of the greater master. As regards the interesting "Madonna and Child," No. 27 in the Berlin Catalogue—and there, though no longer without a query, ascribed to Mantegna—Morelli furnishes the most convincing grounds for excluding it from the list of the great Paduan's genuine works; but his positive ascription of the panel to Bartolommeo Vivarini, though it has a good deal in its favour, is more open to challenge. It must, however, be preferred to Dr. Bode's hypothesis, that the painting may perhaps be a Mantegnesque work of Giovanni Bellini. To that master's early Paduan productions it appears to us to bear hardly even the most superficial resemblance.

It may be remarked by the way that Lermolieff, in his repudiation of the theory of influences, goes a good deal too far in the opposite direction. Surely if we compare the later with the earlier phase of Muranese art—Antonio with Bartolommeo Vivarini—we can hardly resist the conclusion that the all-pervading influence of Mantegna did make itself felt in the work of the latter. Surely the art of the mighty Paduan asserted its encroaching power, whether at first or second hand, on all the chief schools of North Italy—on the Ferrarese, the Venetian and later Muranese, the Veronese, and the Vicentine. And, again, does not Mantegna's own early career show traces of various distinct influences? In addition to those of his master Squarcione, of Donatello, and perhaps of Jacopo Bellini, do we not find in his earliest productions echoes of the elder Muranese school itself? A comparison of

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Mantegna's early polyptychon, with single figures of St. Luke and other Saints, at the Brera, with a polyptychon by Giovanni and Antonio da Murano in the same gallery, should go far to convince the beholder that the younger master owes much to the elder as regards both the general arrangement of his altar-piece and the conception of some of the figures. To us it has always appeared that Mantegna asserted in Upper Italy a power of attraction analogous to that exercised north of the Alps by Roger van der Weyden, whose influence, however, extended itself over a much wider area than that commanded by the Paduan—including, as it did, the Netherlands, Germany, and even the Iberian Peninsula.

In dealing with the Lombard schools Morelli further discusses the art of Boltraffio, and gives the opinion, which we can hardly imagine being called into question by anyone acquainted with the picture, that the beautiful "Madonna and Child" in the gallery of Buda-Pest (there ascribed to Leonardo da Vinci) is really from the brush of Boltraffio, and not from that of an anonymous pupil of Leonardo. In the author's very best manner, because not overlaid with controversial matter, are the passages of the work dealing with the art of Bernardino Luini and Gaudenzio Ferrari. Indeed, Morelli may be said to have been the first to define the true position in North Italian art of Gaudenzio, whose pronounced and often annoying mannerisms should not blind us to the passion and power, to the pictorial splendour, of his works, both in fresco and in oils. Gaudenzio, as presented to us by Morelli, is no longer the exponent of a composite and artificially generated style, the friend and companion of Raphael (!). He stands forth as, even in his most mannered and least admirable performances, an artist of absolute originality. He is shown to have been legitimately and normally developed, on the one side from the parent school of Verelli, on the other from the Milanese Bramantino, and to have imported into his art neither more nor less of the Raphaelian suavity than might be acquired unconsciously and at second hand by any Italian painter flourishing during the first half of the sixteenth century.

Dr. Gustavo Frizzoni's charming volume, reproducing with a commentary, as instructive as it is modest and unassuming in tone, the chief paintings in the choice collection left by Morelli to the city of Bergamo, is as fitting a monument as could be desired to the memory of his revered teacher and friend. While in general adopting and sometimes further developing his master's views, he does not scruple, in the rare cases where the facts of the case appear to call for it, to take up an independent attitude. Thus, he acquiesces in Dr. Bode's classification of the beautiful little "Tobias and the Archangel" in this collection; and elsewhere in the volume he records his newly-acquired conviction that the interesting little "St. Margaret," ascribed by Morelli to Timoteo Viti, and so frequently referred to in his works, is, though unquestionably a design for which Raphael's precursor is answerable, a copy and not an original.

Among the reproductions which grace the book are to be found the "Lionello d'Este" of Pisanello—not a pendant, be it noted, of the portrait just acquired by the Louvre, but a much smaller work than the latter; the "Death of Virginia" and the "Giuliano de' Medici" of Botticelli; the interesting Ferrarese "St. John the Baptist," the author of which is still to seek; the two beautiful "Madonnas," representing successive stages in the earlier practice of Giovanni Bellini; the rare and lovely little work of Moretto's early time, "Christ and the Woman of Samaria," &c. Among the works by Dutch masters may be noted, as especially interesting, the "Peasant's Family with the Satyr," a signed work by Barend Fabritius; the masterly "Smoker" by Jan Miense Molenaer; and the superb portrait of a young Dutch lady, which Dr. Frizzoni thinks may possibly be a likeness of Saskia by Rembrandt, but which appears to us rather the unusually fine production of a follower under the master's immediate influence. Morelli never affected to speak *ex cathedra* with regard to Netherlandish painting, of which he was, nevertheless, no mean judge. To his unerring instinct for what is fine and true in art, even when it has so few connecting links with that of his own land, these few admirably chosen specimens of the masters of Holland bear witness, even though we may not be able in every case to endorse without question the collector's own attributions.

Miss Constance Ffoulkes, to whose able pen we already owe an excellent translation of Morelli's volume on the Borghese and Doria-Panfilii Galleries, has now given us, with equal skill and accuracy, an English version of the second volume, dealing with the Galleries of Munich and Dresden. The translator had, to start with, a considerable acquaintance with the Italian schools of the golden prime, and she, moreover, enjoyed the advantage of receiving guidance and advice from Morelli himself, so that she found herself in every way well equipped to perform the arduous task so far successfully carried out by the publication of the present volume. We hope that she will be able to devote her energies to bringing before the public in an English dress the final volume with which we have now been dealing. The English translation has certain advantages over the original volume itself, seeing that it brings forward—in more than one instance for the first time in an English work on art—important illustrations not to be found in the German edition. Among these are the "Madonna and Child with Saints," by Giorgione, in the Prado Gallery at Madrid; the now famous "Venus" of the same master at Dresden; the Giorgione portrait at Buda-Pest, now recognised as that of the Venetian poet, Antonio Broccardo; the beautiful "Madonna of Paitone," by Moretto, so coarsely travestied in the Dresden copy first repudiated by Morelli; and the curious "Salome with the head of St. John the Baptist," by Bartolommeo Veneto, formerly put down to the school of Leonardo da Vinci, and first identified by Dr. Frizzoni as the work of this hybrid, puzzling painter.

CLAUDE PHILLIPS.

### THE CHAMPS DE MARS SALON.

Paris: April 24, 1894.

THE Société Nationale des Beaux-Arts has stolen a march on its rival, and will open its exhibition to-morrow; while the original Salon, that of the Champs Elysées, will open as usual on May 1. This artistic *coup de Jarnac*, and the charge of ten francs for admission to-day (Varnishing-day), afford another example of the mercantile spirit which now reigns in the world of art.

The most notable feature of this Salon is the large addition of foreigners. New-comers have joined the contingent of American, British, German, Danish, and Swedish artists who exhibited last year, and their work generally displays a most pleasing variety of talent and originality.

From a purely artistic point of view, the most novel portion of the exhibition is the collection of 230 *gouaches*, or water-colour drawings, by M. James Tissot, illustrating the life of Christ, in five parts—"The Childhood," "The Preaching," "The Holy Week," "The Passion," "The Resurrection." In addition, the same artist has sent views of Jerusalem and the country around painted in oils, and some eighty architectural designs, fragments of monuments, and ruins. For the last eight years M. Tissot has been engaged in this most difficult series of "compositions," which has been a labour of love and faith. Two rooms on the ground floor have been specially designed and decorated for him by M. Jambon, so that the collection may be viewed under the most favourable conditions. Chapter by chapter, almost verse by verse, M. Tissot has studied and portrayed the personages, the incidents, and the scenes in the life of Christ. The Apostles, the fishermen, Joseph the carpenter, the Pharisees and Sadducees, all the various types of Jews and Arabs, the Temple of Herod, Jerusalem, Nazareth, and all the familiar spots, are presented to us with life-like fidelity. This collection is a Salon in itself, though the remaining studies and pictures will not be exhibited until next year.

On reaching the galleries upstairs, we are at once attracted by M. Puvis de Chavanne's large decorative panels intended for the staircase and ceiling of the Hôtel de Ville. These splendid pieces of decorative art were exhibited unfinished last year; now they present a most admirable and complete series of highly ornamental pictures. The large panel at the end of Room I., occupied last year by M. Puvis de Chavanne's "Victor Hugo offering his Lyre to the City of Paris," is now entirely taken up with a Provence landscape by M. Montenard. M. Roll has not sent any large canvas like his last year's "Fête à Versailles," but a series of varied and interesting subjects, among which is a very remarkable "Ouvriers de la Terre." It is an early morning effect, the moon not yet set: in the foreground a woman with her child clasped to her breast, while her husband, a country labourer, walks, his head bent, behind her; the tone of the picture is grey and sombre, corresponding with the expression of poverty, toil, and sorrow of the man and his wife. M. Dagnan's "Christ at Gethsemane" is the best of his four exhibits, deeply impressive and simple in treatment. The figure of Christ is wrapt in a dark mantle, which hangs straight from the shoulders, leaving no curves of drapery; the light is centred on the face, which wears a most beautiful expression of resignation and hope. The same artist's portrait of M. Bartet, of the Comédie Française, is an exquisite piece of finished work. Another fine portrait is that of the sculptor, Dampy, by M. Aman-Jean, who represents his friend in his leather apron, seated, his hands clasped on his knees, with a

look full of deep thought on his face. The quaintly adorned wooden frame in which the portrait is set adds to the originality of the picture. A splendid piece of painting is M. Gandara's portrait of the Princesse de Chimay, close to which, in strange contrast, hangs Mr. Whistler's full-length of the Comte de Montesquieu-Fézensac, who looks as if he had just been summoned from the world of phantasms. Mr. Sargent's portrait of a pretty young lady in a décolleté velvet dress with spangled silver trimming, seated on a sofa of neutral fawn colour, the curtains behind and the background being of the same tone, is one of the best in the salon.

We miss the names of Watts, Burne-Jones, and Alma Tadema; but Messrs. Henry Moore, Guthrie, Lavery, and Stott of Oldham, are among the English exhibitors this year.

C. NICHOLSON.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. E. J. POYNTER, R.A., has been appointed director of the National Gallery, in succession to Sir Frederick Burton, who retires by reason of age.

IN addition to the Royal Academy, the following exhibitions will open next week: at the Fine Art Society's—some paintings and sketches of "Military England of To-day," by Mr. J. B. Beadle; and also a collection of drawings of Venice, by the late Charles E. Herne, together with pictures contributed to the Herne Fund by members of the Royal Anglo-Australian Society of Artists; at Mr. J. Eichenhauser's gallery in New Bond-street, a collection of portraits of beautiful women and famous men, together with a few examples of the old Dutch masters; at the Gallery of Sacred Art (formerly the Doré Gallery), a new picture by Mr. Herbert Schmalz, entitled "Mary Magdalene"; and at the Carlton Gallery, Pall Mall, "The Derby, 1893," by Mr. G. D. Giles.

*Royal Academy Pictures, 1894*, will be published by Messrs. Cassell & Co. in five parts, as last year. The first of these will be ready early in May. Reproductions of some important pictures will appear exclusively in its pages.

MESSRS. W. H. ALLEN & Co. have in the press, for publication in May, a popular treatise on *The Art of Illustration*, by Mr. Henry Blackburn. It will contain information on drawing for the press and kindred subjects, with numerous illustrations.

THE Duke of York will preside at a lecture on "Future Researches in Palestine, and the Important Results to be Expected from Them," to be delivered by Major Conder on Tuesday, next, at 4 p.m. at the Westminster Town Hall. The proceeds will be devoted to the explorations at Jerusalem, for which a Firman has just been granted by the Sublime Porte.

THE seventh ordinary general meeting of the Egypt Exploration Fund will be held in the hall of the Zoological Society, Hanover-square, on Wednesday, May 23, at 4 p.m., with Sir John Fowler, the president, in the chair.

THE Dulwich Picture Gallery will be open on Sundays, from 2 to 5 p.m., during the months of May, June and July.

IF the number of persons attending picture galleries when they are opened on Sundays be a proof of the success of the movement—or rather a justification of it—the Sunday opening of the Guildhall exhibition must at least be held to have been justified; for, on the first Sunday, so great was the throng that once, if not oftener, the doors had to be closed until there was some abatement of the crowd. The

movement, we observe, is spreading to the provinces, even if it did not originate there. One or more of the large corporation galleries in provincial places are open habitually on the Sunday; and at Cardiff a temporary loan exhibition has lately been organised, with a view of testing the popular demand for the privilege. Several local amateurs have contributed works by English masters of importance—Turner's "Ewenny Priory" and Romney's unusual "Italian Landscape, with Laundresses" figuring in the show—while three living artists—Mr. G. F. Watts, Mr. Albert Goodwin, and Sir E. B. Jones—have lent interesting pictures, in token, it may be presumed, of sympathy with the movement. It may be somewhat amusing to chronicle the fact that perhaps the most important picture shown at Cardiff by Mr. Watts is his portrait of the late Lord Shaftesbury. The irony of Fate has reserved strange treatment for that ever thoughtful and admirable philanthropist; for, while at Cardiff his portrait figures as one of the chief attractions of an exhibition from which he would certainly have felt it his duty to withhold his sympathy, his monument in London—Mr. Alfred Gilbert's Fountain—takes the form of an unabashed and valiant Cupid, directing his gaze, and presumably his arrow, towards the ladies in Piccadilly-circus. Of both these circumstances, let us trust that the shade of the deceased nobleman, in the Elysian Fields, remains unaware.

IS not the craze for Constable in what are, after all, sometimes the least masterly of his manifestations, carried to a length almost as ridiculous as the craze for orchids and postage stamps? On Saturday, at Christie's, over six thousand pounds was obtained for a canvas by this fashionable and potent craftsman, not comparable for one moment with such an admitted masterpiece as that which has for some years been an ornament of the National Gallery. The picture sold at Christie's made some mark at an exhibition at Lille, a few years earlier than the date at which the more memorable "Hay Wain" made its justified success in Paris. The Lille picture, though obviously not without some merits of force and originality, was scarcely in the best sense "representative"; and it is much to be feared that, in the matter of Constable, wealthy or speculative buyers are just now being led away by the clamour of a name.

THE last number of the *Mittheilungen* of the German Archaeological Institute (viii. 4) contains an elaborate review of Prof. Middleton's *Ancient Rome* by Dr. Ch. Hülsen, who asserts that it is a dilettante work, disfigured by inaccurate statements and drawings, and characterised by worse plagiarisms than those of which Mr. Middleton has himself complained. In the same number Dr. Hülsen also gives a convenient summary, with illustrations, of the recent discoveries made in connexion with the Pantheon.

WE quote the following from the Athens correspondent of the *Times*:—

"Some interesting discoveries have just been made in Central Crete by Mr. Arthur Evans. The sites of two hitherto unknown primeval cities have been found, one with an acropolis and a votive grotto containing Mycenaean idols; the other at Goulas, with stupendous ruins, perhaps those of what was once the principal centre of the Mycenaean world, also with an acropolis and the remains of a primitive palace. Traces were also discovered of the Mycenaean system of writing, which seems to have been closely parallel with the Hittite and pictographic systems. Another system, apparently alphabetic, has been discovered, approaching more nearly to the Cypriote syllabary, the objects being reduced to linear forms."

## MUSIC.

### RECENT CONCERTS.

MR. MANNS'S annual benefit concert took place at the Crystal Palace last Saturday afternoon, when the programme contained two instrumental novelties. It commenced with the first of the three Overtures ("In der Natur") recently published by Dr. Dvorák under the general title "Triple Overture." The second and third were recently performed at the Palace, but surely they ought to have been all given at the same time; in the very first of the set there is a theme which plays a very tragic part in the third, entitled "Otello." The first has pleasing subject matter and picturesque orchestration; the music, of course, clever, is fresh and healthy, and there is more than one sign in it that Wagner and Grieg rank among Dvorák's favourite composers. The Triple Overture seems as if it required its poetical basis to be known; this is especially the case with the third section, but it is also necessary to establish the connexion between the various sections. Dvorák evidently works in the direction of programme music, and yet, as in his Symphony in G, he withholds the programme. It has been justly remarked that much so-called programme music is not such, while much music, supposed, from the absence of title, to be absolute, has really a poetical basis. The second novelty was a Fantasia for pianoforte and orchestra by M. Saint-Saëns, entitled "Africa." The piece is of comparatively loose construction; various themes, more or less characteristic, are heard. It is very fairly described in the programme-book as an "amusing and ingenious" work. It was admirably played by Miss Fanny Davies. The programme included Beethoven's Seventh Symphony, performed by the band under the direction of Mr. Manns with romantic feeling and verve. Miss Rina Allerton made her first appearance as a vocalist. While not successful in Beethoven's "Ah Perfido," she was heard to better advantage in Grieg's Solvejg's song. Miss Brema sang Schubert's "Erl King" with some power, but the song is far better suited for a baritone voice.

Master Bronislaw Huberman (of Warsaw) gave a violin recital at the Queen's Hall on Tuesday afternoon. It would be interesting to know his exact age. Some press opinions were given on the programme. According to one, Joachim, in June 1892, speaks of him as "the eight years' old boy"; yet, according to a testimonial, signed by a professor of the Paris Conservatoire in April, 1894, Master Huberman is still an "eight years' old" boy. Well, even supposing him to be in his teens, he is wonderful. He first played Mendelssohn's Violin Concerto, with Mr. Ganz at the pianoforte. At the outset, his intonation was not quite perfect, owing perhaps, to nervousness or excitement; but he soon recovered himself. The performance was remarkable for fine technique, intelligence, and feeling. The reading was modelled on that of Dr. Joachim, with whom, if we mistake not, Master Huberman studied for a while. He afterwards played a transcription of Chopin's early Nocturne in E flat, with astonishing skill and taste. But to our mind he was far more wonderful in a movement from a Bach Suite; the technical difficulties were overcome with ease, but the music was interpreted with marked intelligence, and with an *elan* quite surprising. Master Huberman will no doubt soon give a second concert. He appears to be a healthy boy, and to play as if he were really fond of music. He has already tried his hand at composition.

J. S. SHEDLOCK.



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## LITERATURE.

*The Life of John Churchill, Duke of Marlborough, to the Accession of Queen Anne.* By General Viscount Wolsley, K.P. Vols. I. & II. (Bentley.)

THESE volumes bring us only to the threshold of the Temple of Fame, which the personality of Marlborough occupies now and for all future ages. Up to this date he had schemed and laboured, but his toil and his manoeuvres had alike ended in disappointment. The opportune moment had now arrived. The illness of William had forced him to place on one side the foreign generals whom he loved, and to confide to the English Marlborough the command of the troops in the Netherlands. Almost immediately after this appointment an accident put a close to a life which disease had all but terminated, and the new commander at once became the soldier in whom all trusted. The death of the exiled James had lured the "Grand Monarque" into recognising the Pretender as the lawful king of England, and the insulted country had responded in a torrent of passion with the determined resolve to prosecute the campaign at all risks and at any cost. It was now a national struggle for life and not the war of a Whig majority. Such was the position of affairs at the date when Lord Wolsley brings these volumes to a conclusion. Had Marlborough's life been cut off at this period, his name would not have been connected with the brilliant events which now constitute his glory. He would have been remembered only as the deserter of James and the traitor to William. His life's work was not yet begun. In this respect the present position of Lord Wolsley's labours recalls to memory the brilliant fragment of the Life of Fox which was published by Sir George Trevelyan. Let us hope that, unlike it, the present design may not long remain unfinished.

Rarely, if ever, have two more handsome volumes been offered to an eager public. They are excellently printed and admirably illustrated. To add to their charm, some of the most beautiful miniatures in the possession of the Duke of Buccleugh have been reproduced at Paris by the process of Goupi-gravure. There are illustrations of Ash House, the birthplace of John Churchill, both as it then appeared and in its forlorn state after it had been reduced to a farmhouse. There is a plan of his march through the West of England in 1685 and of the battlefield of Sedgemoor, where his absence from the chief command nearly led to a disastrous defeat. There are charts of Cork and Kinsale, in the expedition which he designed and carried into complete

success. All the assistance that printers and engravers can add to the success of a book has been rendered without stint.

A memoir like this, designed on an adequate scale and sustained throughout with exceptional dignity of tone, save in regard to its author's censures of the unprofessional critics of warfare, cannot but add to his reputation. It is the most conspicuous success in English literature—with one exception, but that a great one—which is connected with the name of a military commander. To Napier's *History of the Peninsular War* it must yield the palm, but to that alone. Lord Wolsley has laboured with praiseworthy industry, and has freely availed himself of the investigations of local inquirers. Some of the most interesting touches in his pages on the scenes of Churchill's boyhood or in the narrative of the families of Churchill and Jennyns—and it is curious to find that the manor of Churchill in Somerset passed by sale in 1652 from the father of Sarah Jennyns, Marlborough's wife, to his cousin, Sir John Churchill, Master of the Rolls, at a time when the families were unconnected by blood and unknown to one another—have been drawn from researches of Western antiquaries. The same indebtedness for picturesque incident appears in the descriptions of the sieges of Cork and Kinsale. In them, as in the details relating to the district around Ash House, Lord Wolsley has realised the value of local knowledge. The reproduction in facsimile at the opening page of the crabbéd entry "in the badly-kept and sorely-neglected parish register of the very old church of St. Mary's, Axminster," of his hero's baptism, and the elucidation of this tangle of handwriting by the aid of skilled experts show at the outset the thoroughness with which these volumes have been compiled.

One general can best appreciate the difficulties of another. The value of a soldier's criticism of military operations is apparent in every sentence of the description of the campaign which terminated at Sedgemoor. In these chapters Lord Wolsley has put his heart into the narrative and has achieved a conspicuous success. The night march of Monmouth's undisciplined forces through the narrow lanes and across the trackless moors of Somerset, under the guidance of Farmer Godfrey, and the subsequent rout of his troops, are described to the life, and are followed by the reader with the closest attention. Victory was on the side of the royal forces; but their success was due to blunders of the invader's colleagues rather than to the skill of the royal leader. When Marlborough was superseded for Faversham, vigour gave way to inertness, and laxity reigned instead of keenness of observation. Under their new commander, the troops of James were left to follow the army of Monmouth without aim and without precision, and the ardour which animated their movements at the start soon flickered out. The impulse drawn from the genius of their first leader ceased to circulate through his subordinates. Faversham could neither anticipate the actions of his opponents nor initiate a plan of his own; but

"it was characteristic of Marlborough," says

Lord Wolsley in a passage describing the qualities of the ideal general, "that from apparently small indications he possessed the power of divining the enemies' plans, and was thus enabled to forestall them. From the experience of the recent past, he foresaw with admirable clearness the immediate future, and was able as it were to map out coming events from a study of the position at the moment. He could balance future probabilities with strange accuracy, and could fill in with living figures the sketchy outline furnished by the spy. Without this peculiar gift—one of the instincts that mark the born general—no campaign can be directed with success. To realise what is going on beyond a range of hills, or any other natural barrier to human vision and out of the reach of reconnoitring parties, is one of the problems which perpetually confronts the military commander. On the correct solution of that problem depends greatly the success of all military operations."

Subsequent volumes will supply even more abundant opportunities for a critical examination by one illustrious soldier of the designs of another. Lord Wolsley will be at his best in explaining Marlborough's campaigns in the Netherlands, and in exposing the blunders of his antagonists at Blenheim and Malplaquet. Though we are conscious of the advantages which an expert in warfare possesses in studying the marches and combats of another general, it must be allowed that the gift sometimes carries a drawback with it. The hapless civilian and the politician are the subject of repeated attack. The next battle in England will "be fought in defence of London," and, if it comes in our time, it will be due to "the folly and parsimony of our people." This is the opinion expressed after the defeat of Monmouth at Sedgemoor. On another page comes a tirade against the sentiments of the prosperous citizen and the futility of placing trust in treaties or national honour. More than once there occurs an attack against the system of government by party. Lord Wolsley would have been well advised had he ruthlessly struck his pen through such passages. A biography of such high merit as this should not be used as the medium for the introduction of immature views which will not receive even general assent.

Was Churchill justified in his desertion of the Stuart king, and what was the motive that animated him? His biographer attributes it to a "sincere love for Protestantism, which was ever his strongest conviction, and one of the most remarkable features in his character." Churchill himself put his religious convictions forward as the key-note of his action, and Lord Wolsley adopts this view without reservation. Again and again does he revert to this affection for the cause of Protestantism; and when the time comes for the discussion of the reasons for Churchill's withdrawal from the cause of James to that of the Dutch William, the biographer does not shrink from claiming for him that he was "actuated by lofty motives and a sacred cause." Critics of a less enthusiastic nature can only plead in mitigation of such a shameless act of desertion, that, if Churchill abandoned the cause of James, this change of masters took place only a year or two after his king had openly slighted his

services by thrusting him on one side to make way for the incompetent Faversham. Lord Wolseley tries to soften the offence by arguing that "Marlborough was not then in James's confidence and held no military command" (II. 82); but he has forgotten his own statement on a previous page that "Lord Churchill was promoted to be a lieutenant-general before leaving London, and on arriving at Salisbury he took over the command of a brigade of about 5000 men." Such conduct could not be ignored by the new monarch, and was duly rewarded by him. But Marlborough had for many years the mortification of reflecting that he was without influence in his new master's counsels, and without scope in the field for his commanding talents in warfare.

It was no doubt this neglect by William, and the desire to preserve his own life and the fortunes of his family, that prompted Marlborough to ingratiate himself with the exiled monarch in France. A serious disaster to the allied forces in the Low Countries, and a bold landing on the English coast by James, might at any moment have produced a complete revolution in the government. With the victory of the Jacobites short mercy would have been shown to those like Churchill, who had been admitted into their confidence and then betrayed their master. Lord Wolseley labours hard to clear the subject of these volumes from the charge of having been the first to disclose to St. Germain's the secret of the expedition against the dockyard and fortress of Brest. Nor indeed is he without success, although it is on indisputable record that Marlborough did communicate the news to that little court; and even if his information had been anticipated by others, the measure of his guilt is but slightly diminished. His admirers have but little to urge in extenuation of such conduct.

A few misprints arrest the eye in the first volume. Among them are Wottan (p. 19), Eylesford (p. 38), Danch (p. 38), Pointoise (p. 133), Blaque (p. 145), 1562 (p. 155), Sir John Scarborough (p. 246), Caldmay (p. 259). The "village of Lyme Regis" (pp. 273 and 286) unduly belittles a corporate town of the West of England and a seaport of much fame. The expression "at Crewkerne, near Lyme Regis, Devon" (p. 15) is doubly unfortunate, as the former town is in Somerset, and the latter in Dorset. Lord Wolseley remarks that Winston Churchill went to St. John's College, Oxford, "but for some unexplained reason he did not remain long enough to take a degree," language which seems to indicate the biographer's ignorance of the fact that at this period of our history many undergraduates who were not intended for the church did not pass through the whole course of University life. It is an infelicitous phrase (II. 121) that both the princesses, Mary and Anne, "had married Dissenters."

W. P. COURTNEY.

*Villiers de l'Isle Adam.* By Vicomte Robert du Pontavice de Heussey. Translated by Lady Mary Loyd. (Heinemann.)

THERE is one immediate reflection suggested by the appearance of this book: is there

need, with a public unreachd by Villiers de l'Isle Adam, and generally indifferent to, where not ignorant of, his writings, for a volume occupied with so detailed an account of the man and his work? A few years ago it would have been perfectly legitimate, in Paris itself, to deny any real popularity to the strange and brilliant personage who was so intensely Parisian, and yet was less understood by Parisians than almost any other writer of equal eminence. He was worshipped as a master by several young men of mark, including M. Huysmans and M. Maurice Maeterlinck. His name, though it had no weight with the ordinary reader, or even with newspaper critics, commanded respect. In "old France" circles, aristocratic and clerical, he was held in honour, but rather by virtue of his lineage than because of his writings, or, indeed, of his character and life, both of which were far too bohemian to please persons for whom "orthodoxy" and "righteousness" were convertible terms. But the great outside world of readers knew little about him and his work, and for some reason refused to be won to admiration either by his own brilliant performances or by the laudatory disquisitions of his friends. This state of affairs changed for the better before the death of Villiers, though not soon enough to save him from much of the misery which clouded his latter years. For a time it became the vogue to speak of the author of *Axel* and *L'Eve Future* as a great master; and one saw these books, or the *Contes Cruels*, or *Tribulat Bonhommet*, in most of the shops, and even on many private tables. But this aftermath was of brief duration. To-day, the position of Villiers de l'Isle Adam is at once higher and surer than it has been, but only in the judgment of readers who care for literature of a singularly fine quality. Those who turn with keen delight to the prose of Barbey d'Aureville or the verse of M. José Maria de Hérédia, will inevitably be attracted by the work of Villiers. There is as little in common between any of these and, say, Georges Ohnet, or the still more popular Montépin, as between, for instance, Mr. Walter Pater and the late Capt. Mayne Reid.

It is not yet five years since Villiers, "the last of the aristocrats," died. I understand that, though notices appeared in the leading English literary periodicals, and though one or two of these were of considerable length and importance, there was almost no increase in the demand for the books of Villiers de l'Isle Adam. To-day, I am assured by one of the chief French booksellers in London, a request is made once in a way for *Axel*, a copy of *Tribulat Bonhommet* is sold now and again, and the sale of *L'Eve Future* and even the well-known *Contes Cruels* is of almost equally nominal character.

I do not know how the memoir of Villiers by the late Vicomte Robert du Pontavice de Heussey has "gone" in France: not very well, I imagine. It is written without any charm of style, and shows little of that sequence in narrative which is of such paramount importance in biography. A few reminiscences, an inadequate acquaint-

ance with the intimate life, a slight familiarity with "the ins and outs" of *fin-de-siècle* literature in Paris: this is scarcely enough basis to support a "Life and Works" on the scale of the memoir in question. How delightful, certainly how moving a biography, M. Huysmans might give us, comparatively recent a friend of Villiers as he was. Among still younger friends, there is M. Henri Lavedan, an able writer and a worshipper of the genius of the author of *Axel*. Either of these might produce a volume as authentic as that which Lady Mary Loyd has now translated for English readers, with intimate touches and really illuminating reminiscences which would make the record a living one. Villiers' cousin was a worthy individual, a good friend, and a sincere admirer: his qualifications hardly extended further. As a volume of chit-chat about "the master" and his life and life-work, it may be acceptable: as the authoritative critical biography it falls far short of its aim. True, we are told many interesting details about Villiers, some of them new even to his old admirers; but it is strange, the amplitude of detail considered, how slightly vitalised is the phantasm evoked in this memoir. Moreover, if there be a difficulty for the reader in forming a proper idea of the man, there is a greater difficulty in the way of his obtaining an adequate understanding of the writings. If one should take up this volume, without prior knowledge of any book by Villiers de l'Isle Adam, it is surprising how little definite and satisfactory knowledge of his actual achievement one could gain. Numerous facts, several interesting bibliographical details, are chronicled; but we are left in the dark as to the inner life of his books, how they came into existence, what distinguishes them from others, what is the secret of their appeal, their charm, their strength and weakness. In one way this is as well. It may send readers to the books themselves. Lady Mary Loyd's translation of the memoir is carefully done, though there are occasional lapses in style—as, for example (p. 257): "The illusions of the Marquise were more silent and tenderer, all concentrated as they were on her Matthias." In the main, however, the translation is good. A better plan, in this instance, would have been a critical biography by Lady Mary Loyd, based upon the rambling and diffuse, but often valuable and suggestive, record of M. du Pontavice de Heussey.

In thinking of the work of Villiers de l'Isle Adam, I recall two significant sentences of his. One is from *L'Eve Future*: "Sans illusion, tout perit." The other is to be found in one of those hitherto unpublished fragments which M. Remy de Gourmont printed in the *Mercure de France* a year or so ago: "Soyons grands seigneurs, ne marchandons pas. Encourageons là par curiosité. C'est le devoir de tout bon citoyen de l'Humanité moderne." In these two sentences we have the inner Villiers. From first to last he lived upon illusions. True, he was as clear-sighted as any of his contemporaries, and that intellectual quality which we call irony was as native to him



as to Heine. None surpassed him in the bitter knowledge got from the fruit of the tree of life. If his faculty of expression was rigidly along the line of his temperament, his insight was not limited by that line. Visionary, even mystical, as he was, he had the searching, pitiless observation of the wide-eyed Balzac, the scrupulous Merimée, the cynical Guy de Maupassant. But, for himself, both as man and writer—an awkward collocation, as, after all, there is no separation possible—life was not only unendurable, but not even a realisable state of active existence, “*sans illusion*.” In prosperity and in adversity, in youth and in advanced years, in health and in incurable disease, he lived upon illusion. Villiers was his own Bonhommet; and, as mood and circumstances concurred, he wrote a glowing vision, such as *Akèdysseril*, or a fantastic disquisition “On the Utilisation of Earthquakes.” But, first and foremost, he was the “grand seigneur.” Most emphatically he believed that the ideal implied in these words was one to which it is the duty of every good citizen to aspire. The phrase embodied something of mere rhetoric. No man knew better than he that a rallying cry such as “*ne marchandons pas*” would fall unheeded upon the ears of the multitude. But for him there was one thing to be thankful for, one thing to be worthy of—his birth, his upbringing, his inner and outer life as a “grand seigneur.” That there was something of pose in his attitude even here is not to be denied, but the sentiment was genuine at bottom. This sentiment led him into extravagances: grotesque, as in his lawsuit in defence of a remote ancestor's character, adversely represented on the stage of a third-rate Paris theatre, or in his half-countenanced candidature for the throne of Greece; fantastic, as in his attempt to become a municipal representative,\* a function he thought peculiarly incumbent upon a man of brains, a man of birth, and a man of democratic goodwill; pitiable, as in his hesitation to marry the mother of his little “Totot,” even when he was within a few hours of his death, because, though he loved that faithful friend, he dreaded the revelation of her ignorance and the evidence of low birth involved in her inability to write or read.

There is no book, no short story, by Villiers de l'Isle Adam that has not the sign-manual of a rare literary talent. If his work is not stamped with genius—as most of his later critics aver it to be—that is because the physiological decadence, which began long before the first obvious signs of collapse, had undermined, not perhaps his conceptive or even his concentrative powers, but his faculty of expression. “*Sans phosphore, point de pensée*.” That saying of Moleschott is a bitter pill for the transcendentalists; but it is as true as “without digestion no sustenance.” And Villiers began early in life to draw wildly upon his vast reserve of “phosphore.” Physically, he paid the last of many penalties in that pitiable end of his; as a man of

genius, he paid a worse penalty in the forfeiture of the high place that must surely have been his. For, despite the amount of “phosphore” expended, there is a radical weakness in every production of this extraordinary man. It is sometimes discernible in the thought, more often in the style. He himself estimated *L'Ève Future* as his masterpiece, and, so far as I know, all his critics agree. To me it seems rather the material for an epoch-making romance of reality than the great book it is held to be. It is crammed with inconsistencies, dramatic and other; it is discursive where it should be quintessential; it is written in a style that cannot endure, not because it is strange or fantastic or unparalleled, but because it is spasmodic—spasmodic in underlying thought, in shaping sentiment, and in expression. Unquestionably, it is a book to be read and pondered. But another decade will probably be a final solvent to it. Even as a work of art it cannot rank with *L'Amour Suprême* or *Contes Cruels*. As the expression of Villiers' most intimate self, it falls behind *Axel*, that remarkable drama which is of so strong appeal for a few readers and apparently of none for the majority. *Axel* is perhaps the only important writing of Villiers de l'Isle Adam wherein the Ideal he so cherished is not set more remote rather than brought nearer. For the rest, as he says somewhere, “*il paraît que pour trouver l'Idéal, il faut d'abord passer par le royaume des taupes*”—a phrase practically identical with the “all is vanity” of the Preacher.

WILLIAM SHARP.

*The House of Lords: a Retrospect and a Forecast.* By T. A. Spalding. (Fisher Unwin.)

WHILE the constitution and powers of the House of Lords continue to be hotly debated, as they are likely to do till some newer fashion touches political taste, no doubt books such as this, at once historical, constitutional, and polemical, will from time to time appear. As such books go, Mr. Spalding's is on the whole to be welcomed. It is careful; it is earnest; it bristles with facts, and it does not abound in fallacies. Still, in this instance, one cannot help regretting the gradual disappearance of the pamphlet, for a pamphlet is a form of publication much more convenient than a book for this kind of disquisition. Mr. Spalding writes avowedly in answer to Mr. Macpherson's recent work, *The Baronage and the Senate*. He not merely takes the opposite side in general, but attacks Mr. Macpherson in the open, often with very great justice. Being frankly a Radical, he perhaps would hardly lament, what he certainly cannot conceal, his own strong partisanship. He leads up to his concluding project of reform through an historical retrospect seen with Radical eyes, but he wisely does not pretend to offer his scheme as anything but a subject of discussion. He provides a stepping-stone to surer ground: not a bill or the frame of a bill, but something which, whether it perishes or survives, may some day lead to a bill. Mr. Spalding will pass

contented to his own place if he can feel that he has helped forward a people's dissatisfaction through the region of notions towards an ultimate and definite proposal of law. This work is therefore ephemeral in its nature, and might as well have been frankly ephemeral in form. But fashion is against it; and so, with some chapters of inconclusive history, some tables showing the fate of half a century of bills in the Lords, and an index of tolerable completeness, the tract is expanded into a book.

Granted, however, that a book it is to be, it is lucidly written; and, in spite of its author's characteristic inability to see any side of a question but his own, it is substantially temperate. Only now and then does Mr. Spalding sink into bombast, though when he does plunge, he shows that he can plunge with as much abandon as another. On his last page he propounds his belief in “the innate political capacity of the English nation,” with a peroration of whirling metaphor.

“That belief is based upon a larger faith and trust, which rises superior to party and to creed—a faith and trust in that race which has ever held aloft the banner of freedom through storm and stress in these beloved islands, and which has spread, like an irresistible flood, over so large a portion of the habitable globe, carrying with it its glorious traditions and its still more glerious aspirations. Not soon, not even in the lifetime of those who strive after them, will those aspirations be realised. The torch of progress will be passed on from many a tired hand to the firmer grasp of a younger generation before the goal can be reached. But if, by word or deed, one unheeded follower in the great onward march may contribute to the removal of an obstacle, which might otherwise have hindered the realisation of the nation's desire, the hand may sink to rest and the eyes may close in peace, soothed with visions of the glory that shall be hereafter.”

This sorry stuff, it is true, only comes at the end, but throughout the book allowance has to be made for its question-begging use of certain terms. The trick is carried so far that the reader almost requires to have the author's terminology defined in the preface, to save him from being led astray. “The will of the nation” appears to be a technical expression for the proposals of the Liberal party. Peers who attend the House of Lords but rarely, are, when they do come down to vote, “untrained hordes, who on these occasions make irruption into the House.” When a Liberal bill is passed, as amended by the Lords, it is “mutilated.” The House of Lords is now only an “effete baronage.” Mr. Spalding calmly observes, in opening his subject:

“When the House of Lords inaugurates the proceedings of a new Parliament by rejecting so small and so reasonable an instalment of reform as the assimilation of the law of intestate succession to real property to that relating to personal property, it is clear that the Peers are in no humour to give a fair and unbiassed consideration to those weightier matters of legislation, upon which the mind and will of the nation are set.”

These matters appear to include Home Rule, Local Option, and Welsh Disestablishment. Accordingly we read:

“No reform will be lasting or satisfactory

\* Of all unlikely men, he had, for one of his rivals, the newly-elected “Immortal,” M. Jese Maria de Hérédia! Fortunately both failed.

which does not effect a change in the legislative temper of the second chamber, a change from the attitude of political prejudice to one of judicial impartiality."

But though Mr. Spalding has not as yet suffered this change himself, his real proposals are far more moderate than the strength of his language and prejudices. After surveying the various attempts that have been made to reform the Upper House, from Cromwell's changes and the bill of 1719 to the proposals of 1856, 1869, and 1888, he sensibly comes to the conclusion that neither a unicameral system nor an elective chamber based upon a restrictive franchise, is practicable. Any reform that is to have a chance must proceed on constitutional lines, develop itself upon the present system, and spread over a generation or so the full establishment of the change. Without apparently realising the fact, he points out that any change of moment is either unlikely to happen, or likely, if it does happen, to be destructive or dangerous:

"It is evident that reformers will make a grievous mistake if they put their trust in peers, at any rate so long as the latter are not conscious of the pressure of public opinion. The appeal for reform must be addressed to the people: it can result only from their imperious and united demand."

This may be; but then one asks oneself: is the whirlwind of agitation, which alone can provoke an "imperious and united demand," at all likely to stop at the modest limit Mr. Spalding would set to it? Will a democracy, clamouring at the gates of the gilded chamber, be satisfied with the slow creation of that small house of life-peers, consisting of officials and nominees of the crown, which is Mr. Spalding's ideal? If it should be dissatisfied, what then? Will it not certainly resort to some form or other of revolution: no doubt very interesting, but hardly likely to satisfy Mr. Spalding's own condition that "the innate and ineradicable conservatism of our people must be persuaded"? It is to be feared that his proposal is almost as academic as those of the reforming peers themselves, which have hitherto proved so futile for want of the people's "imperious and united demand" to back them.

The two main features of Mr. Spalding's plan are these: first, to apply the principle of representative peers to the peerages of all three kingdoms, and to do so on an automatically contracting scale till the hereditary members vanish, and thus the vice of the hereditary principle, originally introduced into the constitution by the "legal quibble" of "astute" Plantagenet lawyers, is done away; secondly, to fill up the remainder of the senate with certain officials, ex-officials, and crown nominees selected from special categories (of which the Church is, and Dissent is not, one) and holding their seats for life. It is supposed that the slow disappearance of hereditary peers from the new House of Lords will in some way appease the hereditary peerage, as though a long prospect of impotence is likely to end in a contented dissolution at the last. It is further conceived that a gathering of persons, selected from various public services and class

interests, would in the aggregate be neither partial nor faddy, especially if they first pass through the refining medium of membership of the Privy Council. What after all they might finally be would not much matter, as a very brief bound is set to their power of rejecting the proposals of the Commons.

Such is Mr. Spalding's scheme. It seems, one must own, fantastic, if not impracticable. Why should the Privy Council be made an ante-chamber to the Lords, and what would be gained if it were? Why have a kind of committee of experts of the most heterogeneous kind, bound together by no common policy or common tie, to criticise the Commons' bills after they have passed that house and not before? Why subject the bills to criticism at all, if amendment is to be treated as mutilation and rejection is to be allowed twice and no more. These are questions which this book does not answer, and the answers to them perhaps are a sufficient condemnation of the book. Still, the time has not come yet for reforms of the House of Lords which everyone can accept. Plans which everyone can reject are more the order of the day. Those who want reform can use the rejection as a new point of departure; those who do not can feel that it has the better established them in their position. They may say farewell to Mr. Spalding and protest that they, too, "stand where they did." Either way his moderation must be grateful; for this, if not for his history or his prophecy, he is to be thanked. Many will strive and try: the more praise to one who has only reasoned and suggested.

J. A. HAMILTON.

*Tennyson's Idylls of the King and Arthurian Story from the XVth Century.* By M. W. MacCallum. (Glasgow: Maclehose.)

A FEW weeks ago, when reviewing Mr. Cuming Walters' Study of Tennyson in the pages of the ACADEMY, I ventured to remark that perhaps enough had been written already about *The Idylls of the King*. Certainly, enough in blame; perhaps, enough in praise; and, I think, beyond all question, more than enough in the way of analysis and annotation. But at that very moment the printers were sending home the proof-sheets of the bulkiest volume that has yet been attempted upon this fascinating and overwrought subject; and it has been left to Mr. MacCallum to produce a study of the Arthurian story in special reference to Tennyson's attitude towards it, which is at once the most conscientious and deliberate of any of its kind. More than four hundred and twenty pages are here given to as careful a piece of bibliographical criticism as ever proceeded from a book-lover's study; and it may be said at once that all who take pleasure in the accretion of desk-work around the themes of their favourite poetry will find a royal feast in Mr. MacCallum's pages. The thing could not have been done more thoroughly; nor, on the other hand, could it have been done with less real sympathy, or a more absolute lack of appreciation for the beauties of Tennyson's verse and

the requirements of critical comment. As a bibliography, the work is rich in merit; as a piece of literature, it belongs to a class which is widening its borders so universally as to demand, I think, a more serious and judicial condemnation than it is in my power to bestow. It is a perfect example of the sort of uncritical criticism which is, by its influence, destroying all power of individual judgment and all personal enjoyment of the masterpieces of literature, and which is gradually taking the place of luminous and sympathetic utterance in the lecture-rooms of our Universities. It is surely time that such work was generally estimated at its true value, and the system which it advocates discarded as effete and retarding.

The book has a special value as a sign of the times. We have heard a great deal lately about the lack of competent instruction in English literature at our Universities, and Mr. MacCallum's volume is the outcome of a series of lectures delivered by him in the University of Sydney. A comparison of his method with those of other academic exponents of the same form of criticism lends justice to the supposition that, were English literature to be taught academically, it would be taught universally much after this fashion. It is therefore worth while to consider how far instruction of this kind helps to an appreciation of our literary masterpieces. Now, out of four hundred and twenty-eight pages of Mr. MacCallum's book no fewer than two hundred and eighty-eight are taken up with a consideration, very full, it is needless to say, of learning, and very conclusive of research, of the development of the Arthurian story other than Tennyson's own. We are shown how the legend has grown and where it has been modified, and in this way we are prepared for a consideration of its latest and most popular form. And what is the result? Is the student, when he has waded through this vast gulf of bibliography, rendered one whit more prone to appreciate the beauties and the import of Tennyson's version? Is not his brain, on the contrary, so much overclouded with comparison and annotation, that the natural tendency is not to consider what Tennyson has to say, so much as what others have said before him: not to yield to the natural magic of his inspiration, but to run the eye cursorily down the page, while the fingers are itching to jot down variations in the note-book? Surely this kind of collective criticism, this piling of fact upon fact, this summarising of dates with a view to mark-making, is the one thing that renders a sympathetic study of poetry impossible. And when we turn to Mr. MacCallum's estimate of the *Idylls* themselves, we find the same academic spirit at work. Tennyson once said (and many of his admirers must wish that he had never said it) that the story of Arthur was intended in some wise to typify the conflict of the soul. The parallel is natural enough: all objective poetry bears about it something of a subjective implication. But the thing, once confessed, has given infinite opportunities to the commentator. The parallel has been drawn out to the thinness of beaten wire; and every unconsidered trifle of art has been shown to have its allegorical meaning,

Mr. MacCallum, I think, surpasses his predecessors. A single instance will suffice. He is commenting upon "The Holy Grail."

"On the return of the Grail-questers, they find the city partly ruined. Their horses tread over heaps of fragments, 'hornless unicorns, cracked basilisks, splintered cockatrices,' and Arthur tells them

'So fierce a gale made havoc here of late  
Among the strange devices of our kings;  
Yea, shook this newer, stronger hall of ours,  
And from the statue Merlin moulded for us  
Half wrench'd a golden wing.'

In all this the symbolism is very transparent. Camelot represents the gradual accretion of human belief and culture and institutions, the structure that the spirit of man has built for itself in its progress from the brute. But just because it is the work of generations of effort, much has become unsound and may be overthrown; just because it is human, even the newest may be wrenched and endangered. And, meanwhile, the fabrics that have been reared are less important than the aspiration, the ideal, that is raising them."

It is really a dangerous thing for a poet to make any confession about his own work. Browning once confessed that the idea of "The Lost Leader" originated in a certain change of view taken by Wordsworth. The idea which inspired the poem practically passed away with its execution: there was nothing of "handfuls of silver" or "ribands to stick in his coat" about Wordsworth's change of front. But the conscientious commentator has ever since that confession written it in his commonplace book that Wordsworth was "the lost Leader," and that Browning resigned all hopes of a glad confident morning again for their communion. It has fared the same with Tennyson. He once made that admission of a scarcely tangible allegory in the *Idylls*; and from that day forth the ingenious analyst has revelled in foot-notes. But it is time that we ceased to take such criticism seriously. For the critical faculty can surely be aroused only through the keenest sympathy with the subject it discusses; and when once we begin to impute ourselves to our subject, we have lost claim to be considered sympathetic.

ARTHUR WAUGH.

#### NEW NOVELS.

*Christina Chard.* By Mrs. Campbell Praed. In 3 vols. (Chatto & Windus.)

*Pamela's Honeymoon.* By Mrs. Robert Jocelyn. In 3 vols. (Hutchinson.)

*Janet Delille.* By E. N. Leigh Fry. In 2 vols. (Hurst & Blackett.)

*She Shall be Mine!* By Frank Hudson. In 2 vols. (Ward & Downey.)

*The Surrender of Margaret Bellarmine.* By Adeline Sergeant. In 2 vols. (Heinemann.)

*Dust Before the Wind.* By May Crommelin. In 2 vols. (Bliss, Sands & Foster.)

*England against the World.* By John Littlejohn. (Digby, Long & Co.)

*In the Meshes.* By Florence Severne. (Osgood, McIlvaine & Co.)

*A Midnight Mystery.* By Fergus Hume. (Gale & Polden.)

*The Silver Bullet.* By P. Hay Hunter. (Oliphant, Anderson & Ferrier.)

Mrs. CAMPBELL PRAED's novels are not of a very high order, in the purely literary sense, but they are unquestionably among the most entertaining published. Just as some people never stumble into brilliancy, so she never stumbles into dullness. She has never written a story without a considerable amount of "go" in it, and *Christina Chard* forms no exception to the rule. The heroine is a very unconventional creature, who takes London by storm on account of her beauty. Her chief attraction is her splendid hair, which was of that red-brown "one associates with the portraits of Lady Hamilton, and with Guido's Magdalens." But she has a past, which is reported to be a dark one. In reality, she has been betrayed while a girl of seventeen, and this has given her an intense hatred for mankind. Meeting with her betrayer in London, one Sir Bruce Carr-Gambier, she resolves to wreak a terrible vengeance upon him. For the record of her intentions and deeds we must refer readers to the book. After causing havoc among her admirers, her nature is softened by the death of her little daughter, Ralda, whom she discovers in a strange way. It is a weak point in construction when the child is first introduced, for she is described in such a manner that the reader instinctively feels who she is. All the other characters are well drawn, though the artist Lexden might well have shown more originality than in always talking about "a fine blot of colour." Sir Adam Chard, Christina's father, is a powerful creation. He is an Australian who began by doctoring cheap grog for miners, and ended by floating companies which were the snare and ruin of English speculators. The story of his last *coup*, with its disastrous collapse, consumes a large portion of the narrative. It was a strange ancestry for Christina—her father the keeper of a grog shanty, and her grandfather a base-born bushranger. On the mother's side there was Italian blood. Luard, the politician, is good, but his *fiancée*, Frederica Barnadine, is better still. There is something fine in her renunciation of Luard, whom she passionately loves, when she discovers his infatuation for Christina. Lady St. Helier's is capital. It was not only her dearest ambition to be a wire-puller in the game of politics, but "she had an ambition to found a salon; she had an ambition to improve the status of actors; to start co-operative nurseries for the poor; to organise guilds for furthering the employment of women." Col. Allardyce, another victim of "the destroying angel," is a well-marked individuality, who at length manages to redeem his old estate without marrying the adventuress, which he earnestly strives to do. The whole story is most readable, with its clear, crisp sketches of character; but we would point out to Mrs. Campbell Praed that on p. 232, vol. iii., there is a religious allusion in the worst taste.

Sir John Hamilton, the hero of *Pamela's Honeymoon*, is burdened with a secret. He

knows that he ought to reveal it to Pamela Wentworth before their marriage, but he is so afraid of losing her that he has not the courage. Pamela is so lovely that it may seem hypercritical to note that, at the beginning of the scene in which Hamilton makes his declaration she has "a mass of dark, silky brown hair, coiled in a fashion of its own, round a small shapely head"; whereas, before the scene closes, the impassioned lover looks down upon Pamela's "soft, little natural curls." It is also a mere detail that Sir John's shooting box is called Dalesscourt on p. 147 (vol. i.), and Deanscourt only three pages afterwards. When we came to the mystery of the left wing of Carlingdeane, the keys of which were lost years ago, we knew what to expect. Have not such mysteries appeared again and again in the veracious chronicles of Mrs. Henry Wood? However, Sir John Hamilton's secret was not a terrible one after all. He had only assumed the title and the estates at the wish of his predecessor a little before his time, because the dying heir was an idiot. The widowed Lady Hamilton causes Pamela a great deal of trouble, because she will persist in regarding Sir John as her dead husband; but all is satisfactorily explained, and Pamela's honeymoon turns out a happy one at last. It has given us pleasure to speak warmly of several of Mrs. Jocelyn's novels, but candour compels us to state that her latest effort is exceedingly attenuated. That would not have mattered, however, had the story shown more vigour and originality.

Compounded of about equal proportions of love and art, *Janet Delille* is quite up to the average fiction of the day. Janet was a Scotch girl who married a French artist named Delille. He seems to have been a brute; but fortunately, although he killed himself by his excesses, he did not kill the love of art in his wife. It was her solace, until by-and-by there came upon the scene a gallant soldier, Capt. Monteith, who had grown up with her in youth. Alas! for the erratic course of human affections; while Janet gave her whole heart to Monteith, the latter gave his to Katie Hilton, a bright, winsome orphan whom Janet had brought up as a sister. To make matters worse, Katie was in love with a young squire, George Armstrong, and after their marriage, Monteith—having no longer any happiness in life—went out to India, and fell gallantly in battle. He knew nothing of the silent affection borne for him by the companion of his childhood. Art was the only consolation left to Janet Delille. This brief sketch by no means exhausts the plot. In some of her characters the author barely disguises persons well known in art and society.

If Mr. Hudson were as clever in construction as he is smart and piquant in style, he would make a capital novelist. But his *She Shall be Mine* is more like a series of detached pictures than a continuous narrative. However, the story keeps the reader's interest alive, both by its fun, and by its clear delineation of character. Arthur Dolan and Ethol Foyle, and John Langton and Madge Desmond, are two interesting



couples, whose devious fortunes furnish some exciting episodes. Captain Tempest, the villain, is rather stagey, but Dr. O'Hara, editor of the *Ballyboyle Examiner*, is worthy of Lever. There is screaming farce in his methods of manufacturing newspaper sensations. When Mr. Hudson proceeds to give his own views on serious subjects, such as English poetry since the time of Shakspeare, he is not quite so happy. But in the course of the original poems scattered through these volumes, the author occasionally delivers himself of a felicitous stanza amid many which can only be described as indifferent.

Emboldened by the success of "The Story of a Penitent Soul," Miss Sergeant gives us another psychological study in *The Surrender of Margaret Bellarmine*. As in the case of its predecessor, the chief claim which this new work possesses is in its treatment, and this does not come upon us with the same freshness as in the first instance. Of incident we have very little. The story is that of the development of a human soul, and the evolution of a noble spirit of self-sacrifice. Lady Bellarmine came of an aristocratic family, and ere life had scarcely opened she was contracted in marriage to Sir Edward Bellarmine. It was a loveless union; and before his death Sir Edward had completely crushed the spirit of his wife by his cold, calculating views of life. Afterwards, however, her whole nature awoke to a passionate intensity of affection for a handsome but worthless lover, Victor Dayrolles. He had already betrayed one woman and been forgiven by Margaret, when she found that he had a second victim on his hands, and this proved too much. She broke off her engagement, and "surrendered" her lover to her humbler rival. There is a good deal of play on the religious emotions in the course of this novel; but some of it strikes us as hystorical. The distinct success which Miss Sergeant first achieved in this vein will not bear frequent repetition.

Miss Crommelin's *Dust before the Wind* is clever, and two or three of the scenes reveal dramatic power; but the whole burden of the story is unpleasant. We can pity a young wife like Stella Morice for her marriage to a stolid Q.C., old enough to be her father; but that is no justification for her conduct with Lord Middlesex, or for her encouragement of the youthful poet Gordon Muir. She is continually asking our sympathy for her wrongs; but it never seems to have occurred to her that a noble endurance of her lot would have lifted her into the ranks of those brave women who command our admiration and reverence. We are not now defending such a marriage as she was drawn into, but there is a higher law in life than the course of selfish enjoyment Stella Morice entered upon by way of avenging her injuries. She treated young Muir worse than her husband treated her; and then, when she saw that he had staked his very life and prospects on her love, she coolly replied, "I perhaps have not acted quite fairly by you." A dramatic retribution overtook her many years later, when the daughter whom she idolised eloped with Muir, but was brought

home to die of a broken heart. This scene is really tragic. Mrs. Morice "puts Mrs. Grundy's ideas aside" in order to "get at the eternal laws of right and wrong," and she paid for the experiment dearly in her own person. The characters are well drawn, especially Stella and her daughter, the cold, sensual Lord Middlesex, and the impressionable Gordon Muir; but it is not the kind of book that we desire to see multiplied.

*England against the World* is a bewildering work. We have read it through, but confess we should not care to be examined upon it. There is a good deal about a Dr. Brown, an ecclesiastical dignitary, who seems to have been equal to all ancient and modern divines rolled into one; and a large space is also given to one Benjamin Franklyn, who "inherited the blood of kings," and who behaves quite as badly as might be expected from such antecedents. There are a good many religious and political speeches in the course of the volume, which are reported exactly as in the daily papers, interspersed with "loud applause," "vehement cheering," &c., &c. Dr. Brown wrote a work entitled "England against the World," which was issued simultaneously in the British Isles, America, and Australia, and was afterwards translated into most of the continental languages. "It was one of those mighty productions that men want to read, therefore the critics were not asked to desecrate the book by giving it their vulgar opinions." Eight editions of ten thousand copies each were issued like wildfire, and the arguments of the work were committed to memory by statesmen, ecclesiastics, and kings. The Prime Minister decided that its author must have a fitting reward, so he was promoted to the deanery of Durham: but we are glad to see that Dr. Brown did not forget his old charge at Billingsley: indeed, in his valedictory address he exclaimed, "only when pale death shall sit upon my brow will I forget thee, oh, resplendent Billingsley!" By the way, if the author should feel it incumbent upon him to continue his literary efforts, might we venture to ask that in his next work he will not continually speak of a countess as "Her Grace"; that he will not have an Earl of Billingsley and a Viscount Billingsley at the same time; that he will not tell us in one place that the "Viscount has been masquerading at Weymouth," and not long afterwards speak of the "Baronet's masquerading"; and that he will not print Pentellicus for Pentellicus, Phydias for Phidias, Propylæa for Propylæa, Gaîpoli for Gallipoli, Sherburne for Sherborne, Carelphs for Carileph, Flamhard for Flambar, metonymies for metonymies, Bernardo for Barnardo, onciromancy for oneiromancy, &c.

Miss Florence Severne's *In the Meshes* is not a pleasant story, and is too much spun out. Philip Romayne is a despicable young doctor, who marries an unattractive Jewess in order to secure her wealth, which is valued at £100,000. He obtains very little of it, however, and begins a course of systematic cruelty to his wife, while at the same time he makes up to the fascinating Adeline Sinclair. Adeline is loved by a

very decent youth, but she chooses the baser man. By an accident, she is made to give the *coup de grâce* to the injured wife by poison, and for this act she is put upon her trial for murder. The reader must find out for himself the manner of her acquittal. The book is as well written as the majority of its class, but we do not see any necessity why it should have been written at all. It is just an ordinary comment in 347 pages on the text that "Sin is a master who never spares his wages."

We cannot say anything favourable of Mr. Fergus Hume's "Shilling Shocker," *A Midnight Mystery*. It is extremely thin, and conventional in its villainy. When there is so much good literature easily accessible, such stories are superfluous.

*The Silver Bullet*, the latest addition to the "Pocket Novels" of Messrs. Oliphant, Anderson & Ferrier, is a sketch of life on land and sea. The opening adventures are well told, and John Tressor is a manly young sailor who elicits our sympathies. What was more to him, they attracted first the admiration and then the love of Ada Congreve. After some sharp troubles, they were, in nautical phrase, fairly spliced. Mr. Hunter always writes clearly and to the point.

G. BARNETT SMITH.

#### CURRENT THEOLOGY.

*East Syrian Daily Offices*. Translated from the Syriac, with Introduction, Notes, and Indices, and an Appendix containing the Lectionary and Glossary, by Arthur John Maclean, Dean of Argyll and the Isles. (Rivington, Percival & Co.) This volume makes a valuable addition to our knowledge of Eastern Service Books. The East Syrian Christians, as they are here styled, are more generally known among us as the Nestorians; and although the Nestorian Liturgies (in the strict sense of the term), that is the Eucharistic Services, have been long known to Western liturgiologists through Renaudot's collection, and more recently through Dr. Badger's translation, this, we believe, is the first translation of the Daily Offices. Dean Maclean was for some years a member of the Archbishop of Canterbury's Assyrian Mission; and his residence in Kurdistan and Northern Persia has been serviceable to him in getting at a real understanding of the highly complicated and elaborate arrangement of the Daily Offices of the people among whom he lived. The work is marked by the thoroughness of the scholar; and the English reader may confidently rely on his having in this translation in all respects a substantially accurate representation of the Daily Offices as now in actual use, or at least as possessing authority at the present time. Dean Maclean has wisely not attempted to render the technical terms into Western liturgical language, which could but rarely supply true equivalents. A glossary with explanations serves the student's purpose in a much more satisfactory manner. The services here printed abound in interesting and curious features that will well repay study. Their relation to the services of other Eastern churches is not discussed by the editor; but the investigation could not fail to be fruitful, and we may hope that the publication of this volume will stimulate research in this direction. *The Catholicos of the East and his People*, published by Dean Maclean in conjunction with Mr. W. H. Browne in 1892, contains a chapter

on the daily services, which may be read with advantage before entering on the study of this complete exhibition of a very elaborate devotional system. It may be observed that the characteristic doctrinal view known as "Nestorianism," if it is to be detected at all in these offices, is to be looked for rather in expressions that would seem defective to the "orthodox" East and West than in any positive utterance. Thus, the Syriac text printed at Leipzig for the Uniate or Chaldeans in communion with the Roman Church, has been adapted to Western orthodoxy by the change of the expression representing Christotokos into that representing Theotokos. But the interest of the volume lies in its liturgical rather than its dogmatic aspects. The "farcings" of the Psalms and of the Lord's Prayer are curious. The "Martyrs' Anthems" are a very interesting feature; and the martyrology of the East Syrians there embedded needs, we think, explanatory notes, which we do not find in Dean Maclean's work.

*Primary Convictions.* By William Alexander, D.D. (Osgood, McIlvaine & Co.) The "discussions" contained in this volume were, for the most part, delivered to the students of Columbia College in New York, and constituted one of a series of "Columbia College Lectures on subjects connected with the evidences of Christianity." Dr. Alexander extracts nine "primary convictions" from the Apostles' Creed; and on these he does not lecture, but rather talks, sometimes eloquently and passionately, sometimes wittily and lightly, but always gracefully and thoughtfully. He has added to his genial lectures notes of varying length, in which the learning and scholarship of the lecturer are at once apparent. We have called the lectures genial, but the adjective ignores too much their essential seriousness. Bishop Alexander has felt it to be a privilege, and at the same time a responsibility, to address his audience of theological students, and throughout his chapters a strain of familiar and fatherly kindness mingles pleasantly with their grave earnestness. The book, of course, deals with topics of great importance, and it is full of matter. Dr. Alexander is easily original, and even when treating of such inevitable themes as the belief in God he is fresh and interesting. We have no space for detailed criticism, but will make one or two notes. The fifth primary conviction shows "reasons why we receive the collection of books called the Bible as exceptional." We venture to suggest that, among young men not theological students, there is a "primary conviction" that literature generally is inspired; but we deny that the conviction, that the inspiration of the Bible is exceptional, is in any genuine sense primary. We contend, moreover, that the neglect by teachers and preachers of the "primary conviction" that great literature is inspired is grievous, and makes of small effect all they have to say about the Bible. Dr. Alexander's discussion of eternal punishment constitutes one of his best chapters. He does justice to the universalists: "I can blame no man whose fears are softened by a hope, and whose hope goes up in a prayer." But he goes on to ask whether punishment is not in part penal, telling the story of a thief who cut off a child's hands to get some tightly-fastened bracelets. "A hundred voices in court cried out, 'Death is not enough.'" But Dr. Alexander would not advocate more than death in such a case. Every case of lynch law which comes to hand from America seems more conclusively than ever to impress upon us that when men begin to make their punishments penal they go beyond their province. We had noted down some of Dr. Alexander's remarks upon German theologians, intending to protest against them; but so much in his book

is admirable that we must not extend these small cavils. Readers of all sorts and conditions who pick up the volume will be refreshed and delighted; and the theologian will be taught once more by Bishop Alexander to recognise in the poet's gifts of imagination and fancy qualities of unexpected value to himself.

"THE EXPOSITOR'S BIBLE."—*The First Book of Kings.* By F. W. Farrar, D.D. (Hodder & Stoughton.) An exposition by Dr. Farrar of the varied and dramatic story of the First Book of Kings is necessarily a notable piece of work. Dr. Farrar writes, perhaps, too hastily. We must needs suspect that if he produced his work more slowly his style might gain in precision and grace, and his grasp of character be more intense. And yet this commonplace of criticism probably insists merely upon the defects of the Archdeacon's qualities. It is his pace which explains the energy and vitality and sustained interest of his style. He does not allow his subject to become stale to him, and therefore his books have a nervous energy and fresh enthusiasm which makes them always readable. Moreover, such a strenuous worker as Dr. Farrar acquires a muscle and alacrity unknown to the more luxurious and fastidious artist, and a day's work to him is a week's work to the rest of us. His exposition of the First Book of Kings, containing pictures of the court of Solomon and the court of Ahab, exhibits in happy combination his powers of picturesque description, of dramatic presentation, and of learned accumulation of detail and illustration. The story of the First Book of Kings is full of human and also of literary interest, and Dr. Farrar writes as a literary artist and as a student of humanity rather than as a scholar. He has not the scholar's delight in minute accuracy for its own sake, nor the scholar's dispassionate attitude towards the facts of history; and yet it is mere affectation to deny the thoroughness and the extent of the Archdeacon's erudition. He begins his exposition with some chapters upon the date and structure of the First Book of Kings. His attitude towards the so-called higher criticism is, of course, frankly appreciative, and his account of critical opinion upon the First Book of Kings clear and intelligent. We find, however, in the course of the exposition some weak points. It is surely weak and illogical to take the incident of the feeding of Elijah by ravens as the occasion for a pronouncement on the question of the truth of the miraculous, and to say nothing about the matter when the central and essential miracle of the fire from heaven appears. The miracle of the ravens, like the miracle of Joshua's sun, may be avoided—perhaps it was not intended in the original narrative—but the coming down of the heavenly fire upon Elijah's altar cannot be got out of the story, and the question whether it is fact or myth is of primary importance. There are other points connected with this. An orthodox Christian may, for reasons drawn from a wide survey of both Old and New Testament, accept a miraculous element in the Old Testament, but must he not admit that anything approximating to proof of the historical reality of this miraculous element is probably for ever impossible? And again, if the fire from heaven is myth, what is the actual history which is presumably behind the myth? On such points as these we should have liked the Archdeacon to have spoken out more frankly; but, on the whole, we must thank him for a candid and impressive book.

"THE EXPOSITOR'S BIBLE."—*The Book of Joshua.* By W. G. Blaikie, D.D. (Hodder & Stoughton.) Dr. Blaikie's exposition of the Book of Joshua takes honourable rank in the "Expositor's Bible" as an able and honest

piece of work. He is avowedly orthodox; but he faces the unpleasant task of giving his readers some outline of unorthodox criticism of his subject with fairness and courtesy, and adduces arguments on his own side instead of contemptuously ignoring the whole matter. We do not, however, find these arguments either original or convincing; and the exposition which follows, and accepts, practically as it stands, the whole story of the taking of Jericho and the conquest of the Canaanites, is of necessity irritating and useless to any historical student acquainted with modern methods. We do not quarrel with Dr. Blaikie for accepting the miracle of the sun standing still; he is logically right in feeling that this miracle does not differ in kind from the other miracles of his narrative. His book fails because it endeavours to make the story of Joshua the vehicle for edifying exhortation to a modern congregation of Christians, in obstinate defiance of the fact that the Book of Joshua is, perhaps, the book of the Old Testament which most obviously resists such treatment. It is the book in which the theory that the Jews were not like other nations is most glaringly contradicted, in which we get so near a glimpse of the fierce savage of the wilderness that we cannot, without misgivings, confound him with the pious tabernacle-loving hero of popular belief. The story of the conquest of the Canaanites by Joshua is closer to reality than the story of the exodus under Moses, and therefore resists the methods of the orthodox religious expositor more completely. Dr. Blaikie, indeed, contends that the Deity must have given the Israelites supernatural help, or they could not, after their Egyptian slavery, have prevailed against the giants and fenced cities of Canaan. We can understand, he says, the conquests of Alexander or Caesar, but not the success of the disobedient murmurers who mustered under Joshua. This argument illustrates the weakness of the doctor's whole position. In the first place, how can we be sure that there were any giants, and how can we be sure that more than a few fenced cities were taken by Joshua. In the second place, how can we doubt that the Israelites of the Book of Joshua were eager fighters, swift and fierce and remorseless, though unused to siege work? And, finally, how narrow is the religious faith which finds in the wars of Alexander, Caesar, or even Napoleon I., instances of merely natural events in which God had no conspicuous hand. How much more easily can they be "moralised" than the exterminating raids of Joshua. We have pronounced Dr. Blaikie's book able because he does his task clearly, vigorously, and, above all, honestly; but the task is an impossible one, and his execution of it leaves us more convinced than ever that the orthodox view of the book is essentially false to fact.

*Early Christian Missions of Ireland, Scotland, and England.* By Mrs. Rundle Charles. (S.P.C.K.) The distinguished author of *The Chronicles of the Schönberg Cotta Family* possesses in an unusual degree the patience and accuracy which ascertain facts correctly and the imagination which sets them forth vividly. Her power of telling a story in an interesting fashion never fails her, but she is too conscientious to allow her imagination to excuse her from the duty of careful historical research. The most striking chapters in the volume before us are those on St. Patrick and St. Columban. For every side of Patrick's character—for the saint, for the writer, for the statesman—Mrs. Charles shows a keen appreciation. She is full of enthusiasm at the picture she raises in her mind's eye, of a civilised prosperous Ireland when the rest of Europe was relapsing into barbarism. We are

reminded that St. Patrick was a contemporary of St. Chrysostom and St. Jerome and St. Augustine; and that St. Columban was a contemporary of Mahomet. The work of the missionaries is carefully connected with the central stream of European history, so that we can understand its full importance and significance. The writings also as well as the deeds of Patrick and Columban are described and characterised with practised ability, so that our author's account of them is complete. The book contains, of course, sketches of Columba and the other missionaries to Scotland and England, which are skilfully executed, but do not afford quite the same scope to the author as the chapters on Patrick and Columban. The greater part of the excellent life of Boniface has already appeared. We can heartily recommend the whole volume; its charm and interest are as conspicuous as its ability.

*New Testament Difficulties.* By the Rev. A. F. W. Ingram. (S.P.C.K.) It is pleasant to note that the Head of the Oxford House, Bethnal Green, is the writer of this "Collection of Papers Written for Working Men," for the reading of it leaves us with the conviction that the writer is excellently fitted for his post. The papers divide themselves into five upon the Gospels and four upon "particular sayings" which have been found hard by hostile critics; there are, also, two Appendices and an Introduction. The earlier chapters, in answering the question, "Are the Gospels Genuine?" give an account of the evidence for their date and authenticity interesting to read and clear in arrangement. Though intended for the unlearned, it will be found a very useful summary of the more important facts and items of evidence by all students. We have only one criticism to make upon it. We think Mr. Ingram would have been wise to add a chapter upon the so-called Synoptic Gospels, summarising shortly the facts dealt with in such a discussion as the article "Gospels" in the *Encyclopædia Britannica*. Anyone stumbling upon this article after reading Mr. Ingram's chapters would certainly feel that Mr. Ingram had kept from him important facts, which are disconcerting to the Christian who has never tested orthodox opinions. The chapters on "particular sayings" in the Gospels which have been attacked by secularists is, if anything, too indulgent to the stupidities of ignorance; but this is, of course, a fault on the right side. Ignorant critics are often very sincere, and should therefore be dealt with seriously. In the interesting discussion of "that seeing they may see and not perceive," it seems odd that Mr. Ingram should not point out that parables were used to force lazy listeners to use their brains: the saying connects itself obviously with Christ's attack upon those that have ears and hear not. We should also have liked our author to mention that, to some ears, the last few verses of St. Mark do not ring quite true. But Mr. Ingram has produced an admirable little book.

#### NOTES AND NEWS.

MESSRS. MACMILLAN & Co. will publish in the course of the present month Mr. Rudyard Kipling's new volume of Indian stories, entitled *The Jungle Book*.

MR. J. W. MACKAIL has undertaken to write a volume on *Latin Literature* for Mr. John Murray's series of "University Extension Manuals," edited by Prof. W. Knight, of St. Andrews.

MR. PERCY PINKERTON is about to publish, through Messrs. Gay & Bird, a little volume of lyrical pieces relating to Venice and Asolo, under the title of *Adriatica*. Some of them

appeared in a half-forgotten book, which was printed at Venice eight years ago; others are new.

MESSRS. CASSELL & COMPANY announce for early publication the second volume of *Social England*, edited by Mr. H. D. Traill. Besides continuations of chapters in the former volume on law, religion, architecture, trade, the navy, &c., there will be the following special articles: "The Growth of a Common English Language," by Dr. Heath; "Travel and Exploration by Englishmen in the Early Middle Ages," by Mr. C. Raymond Beazley; "Mediaeval Town Life," by Mr. C. R. L. Fletcher; "Early English Music," by Mr. W. S. Rockstro; "Alchemy and Astrology," by Mr. Robert Steele; and "Some Episodes in Welsh History," by Mr. Owen Edwards.

MESSRS. ELKIN MATHEWS & JOHN LANE announce for early publication two single-volume novels, each with a title-page designed by Mr. Aubrey Beardsley: *The Dancing Faun*, by Miss Florence Farr; and a translation of Dostoevsky's *Poor Folk*, by Miss Lena Milman, with a critical introduction by Mr. George Moore.

MESSRS. F. V. WHITE & Co. will publish immediately *Red Coats*, by John Strange Winter, in one volume, with illustrations; *A Bachelor's Bridal*, by Mrs. Lovett Cameron, also in one volume; and a new edition of *For His Sake*, by Mrs. Alexander.

MESSRS. HUTCHINSON & Co., will publish immediately a new book by Annie S. Swan (Mrs. Burnett Smith), entitled *A Foolish Marriage*, with illustrations by Mr. Murray Smith. It is a story of Edinburgh student life, but the scene is partly laid in Glasgow.

MESSRS. SIMPKIN, MARSHALL & Co. will publish early next week a novel, in three volumes, entitled *Henry Standon: or Love's Debt to Duty*. It is written by a man who is well known in the scientific world.

MESSRS. G. P. PUTNAM'S SONS announce *A Modern Wizard*, by Dr. Roderigues Ottolengui, which should prove of interest to those interested in the study of psychotherapeutics as well as to readers of fiction.

MESSRS. DIGBY, LONG & Co. will publish immediately a new edition of *Dr. Janet, of Harley-street*, by Dr. Arabella Kenealy, with a portrait of the author. The same firm announce as ready for publication a novel, in three volumes, by Dora Russell, entitled *A Hidden Chain*.

*Lux Naturae: a Nerve System of the Universe*; a new demonstration of an old law, by Mr. David Sinclair, is announced for immediate issue by Mr. Elliot Stock.

THE success that has attended the publication of the "Temple Shakspeare" makes it more unfortunate that there should be any delay in its issue. The publishers regret that the volumes announced for April 26 will probably not be ready until May 26, on account of some difficulties that the editor has experienced in his work on these plays; but they hope in future to have two volumes ready by the end of each month.

WE hear that the first edition of Mr. R. K. Douglas's book on *Society in China* has been sold out, and that a second is in preparation.

THE report of the council of the Camden Society, read at the general meeting last Wednesday, apologises for the delay in the appearance of "The Accounts of the Earl of Derby" (afterwards King Henry IV.), which should have been published during the year 1892-3. This has been due entirely to the unexpected amount of labour involved in the production of the work, which, when completed, will no

doubt be of special value in consequence. The difficulties in making out the itineraries owing to the conflicting dates given in the MS. have been considerable, and the identification of the place-names has been no less troublesome. It is expected, however, that the volume will be out of the editor's hands this month. A new volume (the ninth) of the Camden Miscellany is also nearly ready; and the second volume of the Clarke Papers, edited by Mr. C. H. Firth, is in an advanced stage of preparation.

THE fourth annual meeting of the British Record Society was held at Herald's College on May 3, with the Marquess of Bute, president, in the chair. The report detailed the amount of work accomplished during 1893, which, briefly, consisted of Calendars of Wills at the Prerogative Court of Canterbury, at Lichfield, for Berkshire and for Gloucestershire, together with Inquisitiones post mortem for London and Gloucestershire. The Marquess of Bute was re-elected president for the ensuing year, together with three new vice-presidents—the Earl of Rosebery, Lord Coleridge, and Lord Amherst of Hackney. The council and other officers were re-elected.

THE well-known antiquarian firm of Albert Cohn, of Berlin, will sell on May 21 a large collection of autographs, chiefly of musicians and German authors. There are also letters of Michelangelo and Raphael; and what purports to be a signature of Shakspeare, with the following attestation:—

"Je, sousigné, certifie que la signature ci-jointe de Shakspeare (William) vient de la collection du Révérend Cotton, aumônier de Newgate, vendue par mon intermédiaire à Mr. le Baron de Trémont par Mr. Sainsbury de Londres. Paris, le 25 Avril, 1845. CHARON."

The Ordinary of Newgate! We mistrust the security.

#### UNIVERSITY JOTTINGS.

THE new Engineering Laboratory at Cambridge will be formally opened by Lord Kelvin next Tuesday. In view of this ceremony, the University has conferred the complete degree of M.A., *honoris causa*, upon the two demonstrators of mechanism and applied mechanics, Mr. W. E. Dalby and Mr. C. G. Lamb, who both happen to be graduates in science of London.

IN Congregation at Oxford, on Tuesday, the several resolutions for establishing new degrees, to be granted after a course of special study or research, were all adopted, with a single exception. The one proposing that the degrees should be entitled Master of Science and Master of Letters was rejected by the narrow majority of fifty-eight votes to fifty-five. It now rests with a committee to prepare a statute for carrying the scheme into effect.

IT is announced that the total of the subscriptions to the Jowett Memorial Fund now amounts to nearly £10,000. The committee has authorised the application of a sum not exceeding 500 guineas to personal memorials, in the chapel of Balliol and in some public place in the university.

THE general board of studies at Cambridge recommend the appointment of a university lecturer in moral science, at a stipend of £50. It appears that the University is unable at present to fulfil its statutory obligation of founding a professorship in logic and mental philosophy.

MR. F. Y. EDGEWORTH, Drummond professor of political economy at Oxford, announces a public lecture for Wednesday next on "The Appreciation of Gold: its Measure and Significance."



MR. OSCAR BROWNING has been appointed to represent the University of Cambridge at the inauguration of new university buildings at Gen, which will take place in June.

THE family of the late Dean Butler, of Lincoln, have presented, in memory of him, two oil-paintings to the Fitzwilliam Museum at Cambridge: an Entombment, by a Spanish artist; and a portrait, of the school of Holbein.

MR. G. B. LONGSTAFF has presented to New College, Oxford—of which he was formerly a (na-Wykehamical) scholar—the sum of £1000, to be given in exhibitions, "as a reward for excellence in any subjects recognised in the honour schools of the university, preferably to persons of professional men in actual need of pecuniary assistance."

AMONG the communications promised for future meetings of the Cambridge Antiquarian Society, we observe one upon "The Tobacco Pips found at Cambridge."

At a general meeting of the Association for promoting a Professorial University for London, held on April 28, with Prof. Huxley in the chair, a resolution was unanimously adopted, expressing general approval of the scheme of the Royal Commission for establishing a teaching university in London. The committee were also empowered to draw up a memorial, to be signed by members of the association and others, urging the Government to appoint a statutory commission to carry out the scheme. We may add that, up to the present, the scheme has received the approval of the governing body and the senate of University College, and of the Colleges of Physicians and Surgeons.

UNDER the new regulations of London University, which will take effect in 1896, greater prominence is given to the study of history. In the B.A. examination there will be a special class for honours in history, for which the Deby prize will be awarded; and an historical thesis may be presented for the degree of Doctor of Literature.

THE Rev. Henry Palin Gurney, for some years partner with Mr. Wren at Powys-square, has been appointed principal of the Durham College of Science, Newcastle-on-Tyne, in succession to Prof. W. Garnett.

MR. GOLDWIN SMITH has commemorated his return to England by the publication of a pretty little volume (Macmillans), entitled *Oxford and her Colleges: a View from the Radcliffe Library*. In design, it is a sort of guidebook for the use of American visitors. But the broad outlook and the historical treatment rather recall the secretary of the first University Commission. There is, happily, nothing of modern academical politics; though it must be added that the author has not quite forgotten his old prejudices. Of the hall of Christ Church, he writes:

"the finest room, barring Westminster Hall, in England, and filled with those portraits of *alumni*, which, notwithstanding the frequency of pudding sleeves, form the fairest tapestry with which hall was ever hung."

And again, of the Oxford Movement:

"A ritualist element remained, and now reigns, in the Church of England; but the party which Newman left bereft of Newman, broke up, and its relics were cast like driftwood on every theological or political shore."

It is to be regretted that this, like others of Mr. Goldwin Smith's recent works, has been printed in America, and thus deprived of his own careful revision in proof. Otherwise, we should not have had "Radcliffe Library" on the frontispiece, nor "Thomas Wharton" (p. 77), nor "the college founded by the party saint, Keble" (p. 83).

## ORIGINAL VERSE.

ON ALL SOULS NIGHT.

THIS All Soul's Night, to solace my desire,  
The board with meats and heartening wine is spread,

For I, in joyful terror, by the fire,  
Would see some shadowy lover leave the dead.

Lo! I would gather from his noiseless breath  
The wisdom stored the further side of death,

While the mysterious, wistful, midnight gloom  
Should palpitate with passions of the tomb.

But there's no phantom woos me on this night,  
My lover's limbs are strong, his heart is light,  
He thinks with lusty songs to please my ear,  
He dreams that burning kisses scorch the tear,  
Nor does he guess I cheat my eyes to see  
The ghost of what I once thought love would be.

PERCY ADDLESHAW.

## MAGAZINES AND REVIEWS.

THE *Expositor* for May contains little of special interest. Mr. Chase continues the rather tedious controversy on the Galatia of the Acts, by a criticism of Prof. Ramsay's reply from the point of view of Greek grammar. Dr. Bruce treats of St. Paul's conception of the functions of the Laws, and Prof. Macalister gives a brief notice of Bateson's "Materials for the Study of Variations," a monument of careful and patient observation.

THE *Theologisch Tijdschrift* for May is also comparatively barren. Nippold's recent work on the school of Ritschl, which has called forth so much criticism in Germany, is favourably noticed by Herderschē; "Some Pages out of the History of the Doctrine of the Lord's Supper" is the title of an article by Niemeijer. The meaning of Elohim in the "Book of the Covenant" is considered by Eerdmans. There are also the usual notices of books, including Völter's large work on the problem of the Apocalypse.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- DUFAUX DE LA JONCHÈRE, E. *Traité pratique de broderie et de tapisserie*. Paris: Garnier. 8 fr.  
GAVET, AL. *Le Temple de Louxor*. 1er Fasc. *Constructions d'Aménophis III.* Paris: Leroux. 40 fr.  
GOSTHE-JAHNSCH. *Hrsg. v. L. Geiger*. 15. Bd. *Frankfurt-a.-M.: Lit. Anstalt*. 10 M.  
MÉMOIRES d'une Inconnue (1780-1818). Paris: Plon. 7 fr. 50 c.  
MERLET, L. *Poètes Beauceronniers antérieurs au XIX<sup>e</sup> Siècle*. T. I. Paris: Bouillon. 5 fr.  
NORMAND, Jacques. *La Muse qui trotte*. Paris: Calmann Lévy. 3 fr. 50 c.  
ORNET, G. *Le Droit de l'Enfant*. Paris: Ollendorff. 3 fr. 50 c.  
PREIFFER, Th. *Studien bei Hans v. Bülow*. Berlin: Luckhardt. 3 M.  
SPULLER, Eug. *Figures disparues*. 3e Série. Paris: Alcan. 3 fr. 50 c.  
VREASCHUR, G. *Voyage aux trois Guyanes et aux Antilles*. Paris: Hachette. 4 fr.

## THEOLOGY, ETC.

- SPIRA, J. *The Yalkut on Isaiah of Machir B. Abba Mari*. (Sæc. XII.) Wien: Lippe. 10 M.

## HISTORY.

- BEAUSÉJOUR, G. de. *Mémoires de famille de l'abbé Lambert sur la Révolution et l'Émigration*. Paris: Picard. 10 fr.  
DE LA GORCE, P. *Histoire du Second Empire*. T. 1 et 2. Paris: Plon. 16 fr.  
MEYER v. KNONAU, G. *Jahrbücher d. Deutschen Reiches unter Heinrich IV. u. Heinrich V.* 2. Bd. 1070 bis 1077. Leipzig: Duncker & Humblot. 18 M. 80 Pf.  
MONUMENTA Germaniae historica. *Auctororum antiquissimorum tom. XII. Cassiodori senatoris variae, rec. Th. Mommsen, etc.* Berlin: Weidmann. 28 M.  
NEUMANN, C. *Die Weltstellung d. byzantinischen Reiches vor den Kreuzzügen*. Leipzig: Duncker & Humblot. 2 M. 40 Pf.  
NIESSEN, W. *Die Diataxis des Michael Attaleiates v. 1077. Ein Beitrag zur Geschichte d. Klosterwesens im byzantin. Reiche*. Jena: Pöhlke. 2 M. 40 Pf.  
SACHÉ, Leon. *Les Origines du Concordat*. Paris: Delagrave. 15 fr.  
TOURENEUX, M. *Bibliographie de l'histoire de Paris pendant la Révolution française*. T. II. Paris: Champion. 10 fr.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- ERGEBNISSE der Plankton-Expedition. Hrsg. v. V. Hensen. 4. Bd. Kiel: Lipsius. 6 M.

- PILLON, F. *L'année philosophique*. 1893. Paris: Alcan. 5 fr.  
WICKMANN, H. *Die Entstehung der Färbung der Vögelier*. Berlin: Friedländer. 3 M.

## PHILOLOGY, ETC.

- CORPUS inscriptionum arabicarum. 1<sup>re</sup> partie. Egypte. Fasc. I. Le Caire. Paris: Leroux. 25 fr.  
FEZDAICH, C. *De libro περί φύσιος ἀνθρώπου pseudippocrateo*. Jena: Pöhlke. 50 M.  
HALÉVY, J. *Mahberet. Recueil de compositions hébraïques en prose et en vers*. Paris: Leroux. 10 fr.  
LEITHARUS, J. *Galliesimen in niederrheinischen Mundarten*. II. Leipzig: Fock. 1 M.  
LEVIN, S. *Versuch e. hebräischen Synonymik*. I. Die intransitiven Verba der Bewegung. 1. Hälfte. Berlin: Calvary. 1 M. 20 Pf.  
RAYNAUD, G. *Les manuscrits précolombiens*. Paris: Leroux. 10 fr.  
ROTHER, C. *Die Bedeutung der Widersprüche f. die Homerische Frage*. Leipzig: Fock. 1 M. 30 Pf.  
SCHACK-SCHACKENBURG, H. *Aegyptologische Studien*. 2. Hft. Leipzig: Hinrichs. 5 M.

## CORRESPONDENCE.

## A STOW MS. OF LYDGATE.

Modern School, Bedford: May 1, 1894.

Among the recent acquisitions of the British Museum is a Lydgate MS. (34360 Add.) which has at one time formed part of John Stow's collection. It contains, among other texts, *The Three Merchants*, the *Dialogue of the Cock*, &c., *A Dietary*, a copy of the *Secrees*, four roundels of the Earl of Suffolk made when he was a prisoner in France (whose burdens are *Lealement: Face vo coer: Puis qualer: and Je vous salue*), and some shorter pieces, including the *Kings of England* with the added stanza on Edward IV., written, as Dr. Schick points out, in a different form to the other stanzas, and the Epitaph on the Duke of Gloucester, which we may now admit to be genuine.

The copy of the *Secrees* is very similar to that in Ar. 59 and Harl. 2251, and omits Stanzas 353-390, i.e., all after l. 2164. For the doubtful word "inpartye" in l. 160 (used in the sense of imparting), it reads, like those MS. and Laud. 416 and 673, "pourpartie."

On fo. 77b we find the following translation of the couplet, "Vinum lacte lana," attributed to Lydgate:

"Of wine away, the moles may ye wasshe  
In mylkes white. The fletynge oyle spote  
With lye of beyus, make it clene and fresshe.  
Wasshe withe wyne, the fervente ynkes blote;  
Al other thynges, is clensed wele ye wote  
With water clere, and purged and made clene;  
But these ij clensithe; wyne, mylke, and bene."

May I suggest to students that it would be a good deed to get together a list of the MS. once owned by John Stow? We should then have some idea of the debt English literature owes to that collector. Harl. 2251, Add. 29729, and Add. 34360, for example, preserve in some cases the sole copy of little works of the period.

ROBERT STEELE.

## PERCOBA, OLLA, OLLIUA, OLLIUANI.

London: April 30, 1894.

These strange-sounding words appear in the Old English "Genesis" as the names of the wives of Noah and his three sons. Whether they have been found elsewhere I do not know,\* nor have I been able to ascertain that any attempts have been made to explain them.

I venture to put forward, hoping that it may meet either with confirmation or disproof, a conjecture which occurred to me some years ago, but which I have hitherto refrained from publishing because I feared it might with some reason be thought absurdly fanciful. It is that the 23rd chapter of Ezekiel was somewhere

\* The names given to these persons in various Apocryphal writings are quite different; see Fabricius *Cod. Pseudep.*, F.T., vol. i., pp. 271, 277.

referred to as "Pericopa Oollae et Oolibae," and that some writer of a Noah legend saved himself the trouble of invention by adopting these three supposed Hebrew female names, and altering the last to make a fourth. If the reference to Ezekiel occurred in a commentary on the chapters of Genesis relating to the deluge, the English paraphrast may conceivably have thought in all good faith that he had got hold of the names of Noah's wife and daughters-in-law.

HENRY BRADLEY.

P.S.—Since the above was in type, Prof. Napier has called my attention to an article in the *Revue Celtique* (vol. vi., p. 107), from which I learn that the names of Noah's wife and daughters-in-law occur in the *Saltair na Rann* (according to Thurneysen composed about A.D. 1000) under the forms Percoba, Olla, Olina, Olinane, and in the *Leabhar Gabhla* and Keating as Coba (or Cobba), Olla, Oliba, Olibana. Hence it seems probable that the Old-English versifier did not himself invent the names; but the likelihood of my hypothesis respecting their origin is neither weakened nor strengthened. The agreement in this particular between Irish and Northumbrian Biblical legend is extremely interesting.

H. B.

#### "ORENDEL."

Strassburg: April 21, 1894.

There is an interesting approximation of the expressions *beowan hammes* and *grendles mere* in *Cartularium Saxonium* No. 677. The conjunction has been used as an argument to prove the local distribution of the Beowulf legend, and to found an historical generalisation.

I am induced by a recent reappearance of this argument to point out that *grendles* is not a proper name. The Charter has *fugel mere*, *wudu mere*, *grendles mere*. The word *grendel* stands alone in C. S. 1103, and *gryndeles sylle* occurs C. S. 996. In the former it is "the grindle," i.e., drain—see note *ad loc.* and Halliwell. In the latter the sense is "the grindle dirt pond" (see Grein s.vv. *sol*, *sylian*), i.e., the dirty pond into which the drain runs (*fram gryndeles sylle to russemere*). Hence in C. S. 677, we have a series *fugel mere*, "the bird pool," *wudu mere* "the wood pool," *grendles mere* "the cess pool."

THOMAS MILLER.

#### THE "SHIELD WALL" AT HASTINGS.

Oxford: May 9, 1894.

Will you allow me half-a-dozen lines in which to correct a misapprehension into which Mr. Round has fallen in the current number of the *English Historical Review*?

Mr. Round concludes his article with a statement that the specialist who wrote "of the Normans surging for ever 'around the impregnable palisades' now writes of their doing so 'around the impregnable shield wall.'" I am authorised by that specialist to say that he is inclined to believe that there were "barri-cades" or "abattis" of some sort at Hastings; while, in common with other scholars, he does not see his way to accepting a "shield wall" such as that hinted at by Mr. Round in his first article (July, 1892). Nor does he, at present, see his way to accepting Mr. Round's modified position of the axemen's shield wall, as described in the *Quarterly Review* for July, 1893.

T. A. ARCHER.

#### APPOINTMENTS FOR NEXT WEEK.

THURSDAY, May 15, 8 p.m. Royal Institution: "Rubies," III., by Prof. J. W. Rudd.  
WEDNESDAY, May 16, 8 p.m. Microscopical.  
8 p.m. Elizaethan: "The Elizabethan Poor Laws," by Mr. G. Turner.

8 p.m. Meteorological: "The Relative Frequency of Different Velocities of Wind," by Mr. W. Ellis; "Audibility of 'Big Ben' at West Norwood under Certain Meteorological Conditions," by Mr. W. Marriott; "Earth Temperatures at Cronkbourne, Isle of Man, 1880-1883," by Mr. A. W. Moore.

THURSDAY, May 17, 8 p.m. Royal Institution: "The Solid and Liquid States of Matter," III., by Prof. Dewar.

8 p.m. Chemical: "The Influence of Moisture on Chemical Change," by Mr. H. Brereton Baker; "Volatile Compounds of Lead Sulphide," by Mr. J. B. Hannay; "A Specimen of Early Scottish Iron," by Miss Margaret D. Dougal; "The Mineral Waters of Cheltenham," by Prof. Thorpe.

FRIDAY, May 18, 9 p.m. Royal Institution: "The Splash of a Drop and Allied Phenomena," by Prof. A. M. Worthington.

SATURDAY, May 19, 8 p.m. Royal Institution: Tyndall Lecture, "Colour Vision," III., by Captain Abney.

4 p.m. Zoological: "Sketches in Geographical Distribution," I., by Mr. F. E. Beddard.

## SCIENCE.

THE COMMENTARY OF DONATUS ON TERENCE.

*Il Commento di Donato a Terenzio.* Remigio Sabbadini. (Firenze-Roma.)

THIS book, by Prof. Sabbadini, of Catania, is meant not to satisfy, but to stimulate, curiosity on an intricate and much-debated subject—the Commentary of Donatus on the plays of Terence. It opens with a table, to all appearance complete, of the numerous treatises in which the work is discussed: these fill two whole octavo pages.

After this follows the most interesting section of the book—on the origin and nature of Donatus' Commentary. It was unearthed in the fifteenth century by Aurispa, and was instantly received with enthusiasm. Aurispa said of it that no learned man could read it without deep pleasure. Guarino called Donatus "nobilissimus commentator." Calpurnius declared that it was the only key that could unlock Terence and Roman comedy. Parrhasius, in the former half of the sixteenth century, was the first to contradict the prevailing tone of acceptance, and examine the work critically. He picked out in the *Eunuchus* and *Andria* a number of contradictory interpretations, and drew the conclusion that if Donatus wrote a commentary on Terence it could not be that which we possess: the text of our Donatus is a combination of two, perhaps of several, distinct commentaries. Nanning (Nannius died 1557) and Wilhelm (the unfortunate Plautine scholar, whose name has been revived in our century, by the labours of Ritschl and the continuators of Ritschl's *Plautus*, in its Latinised form *Gulielmii*) in the latter half of the sixteenth century; Lindembrog, Gerard Vos, Caspar Barth, Tanaquil Faber, Fabricius, in the seventeenth, followed Parrhasius in considering our Donatus to be a mere aggregate of confused and undigested fragments of the true.

In the eighteenth century the Commentary of Donatus was treated more kindly. Two men of the highest eminence as critics, Lessing and Bentley, defer to him, the former as a safe guide in matters of literary taste, the latter as a source for reconstituting the text of Terence. In this matter Bentley did but follow the judgment of an early but admirable critic of Terence, John Ravius of Westphalia, whose *Castigationes* were printed at Cologne in 1532.

The real controversy over Donatus began with the publication of Schopen's two dissertations of 1821 and 1826. Schopen was the first who attempted to sift out the genuine

remains of the original commentary as Donatus left it. These he identified mainly in observations on the language of Terence, or on the dramatic economy of particular parts, and in the citations from Greek writers. Schopen was followed by Reinhold and Klotz, who maintained that Donatus did not himself publish the Commentary, but that notes were taken from his lectures by his scholars, which were afterwards worked up as best they could into the promiscuous form we now possess. Könighoff (140) assailed, Richter (1854) defended, the value of the text-variants found in the Commentary. Umpfenbach (1867) thought that from the original text of the Commentary scholia were transferred to the margins of the MSS. of Terence, thence again copied as a continuous whole. Usener (1868) renewed the experiment of Schopen; but, whereas Schopen had traced the true Donatus in those parts of the Commentary which evince special erudition or marked acumen, Usener finds his criterion in the rhetorical or philosophic tone of particular sections, the tendency of Roman teaching in the time of Donatus being more distinctly rhetorical or philosophic than anything else. Usener also gave further development to a view partially supported by Schopen, that Evanthius had a share in the composition of the work as well as Donatus.

It is not possible here to follow out the further development of this subject by Dziatzko, Reifferscheid, Becker, Hahn, Teuber, Leo, Gerstenberg, Weinberger, and others, for which Prof. Sabbadini's volume must be consulted. Enough has been said to show the intricate character of the problem, and the variety of opinions to which it has given rise.

Sabbadini next proceeds to give an account of the discovery, or rather the re-suscitation, of the Commentary in the early part of the fifteenth century. For it must not be supposed that it was entirely unknown in the earlier part of the Middle Age. Servatus Lupus, writing to Pope Benedict III. (855-858) asks of him, among other books, *Donati Commentum in Terentium*. The earliest MS., A (Paris, lat. 720), was written in the eleventh century; and to the end of the thirteenth century belongs V (Vat. Regin. 1598), in the collection of Queen Christina of Sweden. Both, unfortunately, are imperfect; but for this much might probably have been settled which the interpolated condition of the later MSS. necessarily leaves doubtful. Aurispa, who attended the Council of Basel in 1433, made a tour of discovery in some of the cities of Germany, among them Mainz. It was here he found a MS. of Donatus on Terence, a copy of which was made for him. Later, a second MS. of the same work was discovered at Chartres; and of this also a copy seems to have been in Aurispa's hands by 1451. Sabbadini states that the work began to circulate in Italy at the end of 1434, when Aurispa, then in attendance on Pope Eugenius IV., arrived at Florence. In 1438 Guarino was reading it and explaining the comedies by its help. (For further details see Sabbadini, pp. 18 *seq.*)

The second chapter gives a detailed account of the MSS., and groups them in

four classes. This is followed by a list of the editions.

In chap. iii., Sabbadini gives specimens of a new revision of the text of the Commentary, based on collations to a great degree new. This is one of the most important sections of the work, forming a sort of practical illustration of the preceding chapters. The Bodleian MS. (Canonici Latin 95) I have myself examined for Sabbadini. It is of the fifteenth century, and seems to rank high; it would be far more valuable were it not that the Greek citations are omitted.

ROBINSON ELLIS.

### SANSKRIT LITERATURE IN INDIA.

STUDENTS of Vedānta will be glad to hear that the line edition of Suresvara's large *vārtika* on the *Bṛihadāranyaka-bhāṣya*, which has been issuing from the Anandāśrama Press at Poona, is now complete. It consists of 2075 pages of text and commentary, with 144 pages of index to first lines. The preparation of the index was a herculean labour indeed, and I am not aware of the existence of another of equal magnitude. It was undertaken at my suggestion, and will prove of great value to students, and especially to quotation-hunters. The publication of the work itself has long been a desideratum, since every writer of the *advaita-vādin* school has drawn from it freely; and, moreover, it contains important allusions to Dharmakīrti, as my friend Mr. K. B. Pāthak knows. Dr. Burnell made a great mistake, therefore, when (in his Tanjore Catalogue) he wrote regarding it: "This work is of very little interest, as it simply consists of S'ankara's arguments put into rather doggerel verse."

The Anandāśrama Press has already given us Suresvara's *vārtika* on the *Taittirīya-bhāṣya*, and his *Naishikarmya-siddhi* was edited by myself for the Bombay Sanskrit Series, so that the *Mānasollāsa* and *Panchikarana-vārtika* are now the only writings of his that remain unpublished. Perhaps Mr. Apte will give us these. Another important treatise recently sent forth from the same press is the *Sūta-samhitā*, consisting of 1061 pages of text and comment, with 86 of index to first lines. The compiler of the latter, however, would seem to have been a novice at that kind of thing, as is evidenced, for instance, by his method of dealing with the words *Yatsvaripam avijñāya*, which occur ten times on p. 646. But these are trifles, and merely show that learned Pandits have not yet attained to all the editorial niceties to which we are accustomed here.

It would, perhaps, be heresy to assert that our friends in Calcutta still need extraneous aid or supervision in such trifling matters as politics, for instance, or in the somewhat more weighty concerns of local government; but that they urgently require it in the all-important art of book-making is a self-evident proposition. We should not then have had 1300 pages of demy-octavo put into one unwieldy volume, as in the case of the recently completed *Vardha Purāna*; or the still greater enormity of 1700 pages of the same size thrust into a single volume of the *Chaturvarga-chintāmani*. Nor would the highly-esteemed Pandit who edited the *Mīmāṃsā Sūtras* and *Bhāṣya* have been allowed to send forth the second volume of the work without a title-page, if an English scholar had been at the helm. I wrote and suggested that that important prefix should be provided, and in due course one arrived; but it was for the whole work, comprising 780 plus 882 pages of text, and 123 of indexes! But the crowning feat of all was the publica-

tion of Tārānātha Tarkavāchaspati's grand Sanskrit Lexicon of 5442 pages of royal quarto, without a single break for division into volumes!

A conspicuous example, however, of successful workmanship without foreign guidance is to be found in the publications of the Nirṇayaśāgara Press of Bombay, which, in spite of the lamented death of its energetic founder and of the splendid Pandit who was the chief editor, continues to issue, in capital style, most valuable specimens of the literary treasures of India. It is to this press that we are indebted for really trustworthy editions of the best works on *Alankāra* and of the minor poems from which their authors drew so many of their illustrations—such, for example, as *Haraviṣṇaya*, *Kuttanāmata*, *Bhāratasāṭaka*, *Devīsāṭaka*, *Gāthā-saptasatī*, and others which were never available before. The latest works on Poetics are Ruyyaka's *Alankārasarvasva* and Appadikṣita's *Chitra-mīmāṃsā*. Prior to these, we had from the same source Vāmana's *Alankārasūtras* with *vṛitti*, Anandavardhana's *Dhvanyāloka* with Abhinavagupta's Commentary, Rudratas *Kāvya-lankāra* with the comment of Namisādhū, Jagannātha's *Rasagangādhara*, and Gevindh's *Kāvya-pradīpa*, with copious extracts from the *Uddharana-chandrikā*. To complete the set I would strongly urge the publication of Udbhata's work, discovered by Dr. Bühler in Jessalmir, and deposited in the collection at Poona, and also of Anandavardhana's *Prākṛit* poem, *Panchabāsalīlā*, if it can be found. With the aid of such standard works as these, we are able to correct several of Vallabhadeva's mistakes as to the authorship of the passages contained in his *Subhāshitāvalī*; and this has already been partly done by the late Pandit Durgā Prasad. The other day, however, I met with another statement of Vallabhadeva's which needs investigation. He ascribes his verse 43 to a poet named Amritadatta, who is supposed to have flourished at the court of Shāhbuḍḍin of Kashmir, whose date is given by Cunningham as 1352 A.D. This same verse, however, is quoted by Ruyyaka in his *Alankārasarvasva* (p. 159), which Dr. Bühler assigns to the beginning of the twelfth century. Will some friend kindly crack this chronological nut for us?

The Bombay Sanskrit Series maintains its high character, and would hold its own anywhere. Among its recent issues is a second edition of Bhīmāchārya's *Nyāyakośa*, a splendid volume of 1036 pages. As the former edition contained only 267 pages, this is practically a new work altogether. The preparation of such a book could not have been in better hands, the learned compiler having, as he tells us, made a life-long study of works of the Nyāya and Vaiśeṣika schools of philosophy. I never had the pleasure of meeting Bhīmāchārya, but I knew his brother Janārdanāchārya, who was a learned Vedāntist. Another important work just out is vol. i., in two parts, of *Parīśara Smṛiti* with Śāyana's commentary, edited by Pandit Vāman Śāstri Islāmpurkar. References are given to as many of the well-nigh innumerable quotations as could be traced, and a list of authors and works quoted from is appended to each volume, and an index to the quotations. I have said "an index," but that is a misnomer; for, instead of an alphabetical list of all the quotations in each volume, we have the citations from each author arranged in separate lists. Consequently, part 1 has 136, and part 2 154, distinct lists of quotations. This strange method makes them practically valueless, for, unless one knew the author from which a quotation is made, one might have to examine hundreds of lists. A little European experience here would undoubtedly have been of value.

Let us now turn to Benares, with its three streams of Sanskrit literature. The last number of the *Revue de l'Histoire des Religions* contained

the following disquieting statement in reference to the Benares Sanskrit Series, which is under the superintendence of Profs. Griffith and Thibaut: "D'après une information qui me vient de l'Inde, mais qui, je l'espère encore, ne se confirmera pas, cette excellente publication serait maintenant arrêtée." I fear that this information was correct, and that the streams have been, or will be, reduced to two. It is a thousand pities that one volume at least of Kumārila's *Tantravārtika* should not have been completed before the series collapsed. As it is, we have ten fasciculi, comprising 960 pages, the last of which breaks off in the middle of a sentence, and no title-page; and so it must remain, unbound, in our bookcases, a melancholy monument to the instability of literary ventures in Benares! The Vizianagram Sanskrit Series, which opened briskly in 1890, under the guidance of Prof. Venis, has, owing to his absence in Europe, experienced a temporary check. Let us hope that it may long hold its ground. The last volumes issued were Vidyāranya's *Vivaranaprāmēya-sangraha* and Śivāditya's *Saptapadārthi* with a commentary. Our very old friend, *The Pandit*, has got into a decided muddle. It used to give us every month portions of four or five works with continuous paging, and a general index for the annual volume. Now, however, each separate portion has separate paging, as is the case with the *Kāvyamālā* of Bombay, and any ordinary mind would suppose that this was with a view to separate binding, each having its own title-page and index. Nothing of the kind, however, was contemplated; and we have this fearful conglomeration of separately-paged pieces, each breaking off in the middle of a sentence, yet stuck together with a general index as before. What can have happened to the presiding genius of this aged periodical?

G. A. JACOB, Colonel.

### SCIENCE NOTES.

MR. GEORGE HOLT has given £10,000 to endow a chair of pathology in the medical school of University College, Liverpool.

THE Royal Society of Edinburgh has awarded the Makdougall-Brisbane gold medal to Dr. H. R. Mill, the librarian of the Geographical Society, for his researches on the physical geography of the Clyde Sea area, which extended over nearly three years. The main features of his work are—the elucidation of the effect of configuration on the seasonal march of temperature in water, and of the action of large bodies of water in modifying the climate of the surrounding land.

DR. MILL has finished his bathymetrical survey of the English Lakes, by taking systematic soundings in Haweswater during the last week of March. Haweswater is the highest of the English lakes, its surface being 694 feet above sea-level. But it is by no means the deepest, as was formerly supposed; for the deepest sounding in the deepest part, called High Water, is only 103 feet. A complete account of the soundings made in all the lakes, with a discussion of their bearings on the geography of North-Western England, will be presented to the Geographical Society by Dr. Mill at an early date. We may add that a map of the Lake district, with coloured contours of the depth of the water, was exhibited at the *soirée* of the Royal Society last week.

THE Attorney-General has given his sanction to the appropriation of £25,000, the residue of a legacy of the late Richard Berridge, to the British Institute of Preventive Medicine, for the endowment of a laboratory devoted to the bacteriological and chemical examination of the water supply, with special reference to the



best means of preventing the conveyance of disease through water.

At the annual meeting of the Royal Institution, it was announced that sixty-two members had been elected during the past year, that 834 volumes had been added to the library, and that the real and funded property now amounts to over £102,000. The following officers were re-elected: president, the Duke of Northumberland; treasurer, Sir James Crichton-Browne; secretary, Sir Frederick Bramwell. Sir William O. Priestley and Sir David L. Solomons have each given £50 to the fund for the promotion of experimental research at low temperatures.

THE Whitsuntide excursion of the Geologists' Association will be to Cambridge and Ely, under the direction of Prof. T. McKenny Hughes and Mr. John E. Marr.

*Johnson's Gardener's Dictionary.* New and Revised Edition. Parts VII.-VIII. (Bell.) These two parts of the new edition of the *Gardener's Dictionary* (Pterandra—Service and Seseli—end) keep up that tone of excellent common sense which has marked the earlier parts. Rock-work, the editors justly remark, is one of the most difficult things to construct tastefully, and it is to be hoped that the sound advice here given may do something to diminish the ugliness and inutility so often found in rock arrangements. Shapeless lumps of stony matter rising out of a dead level of garden are of no decorative value: a rockery should be led up to and made to look natural. Every kind of stony material, too, is not suitable for the purpose. Incredible as it may sound, slag and the refuse of gasworks are sometimes used for rockeries. Natural stone is of course the right thing, and variety of stone will help a variety of ornamental growth. The last two parts of the Dictionary have a good deal of practical advice to offer on other points too. The landscape-gardener may learn something about the construction of ponds. The farmer and the townsman who has an allotment will read with advantage the papers on Potato and Potato Disease. The nursery-gardener and fruitman will be interested in Plums, Rhubarb, Potting, and Pruning. Flower-lovers will read up the Rose, and look to see what makes a Polyanthus or a Ranunculus a good florists' flower; while all of us are interested, directly or indirectly, in the insect-plagues which the gardener has to fight. The new edition of the Dictionary is now complete, and it is a most useful work.

#### PHILOLOGY NOTES.

DR. J. PEILE, Master of Christ's College, Cambridge, has been elected president of the London Philological Society, in succession to Prof. Napier, of Oxford.

THE Ouseley scholarship for Persian, founded in connexion with the school for modern oriental studies at the Imperial Institute, has just been awarded to Mr. E. Denison Ross.

THE two last numbers of the *Babylonian and Oriental Record* (David Nutt) contain further instalments of Prof. Terrien de Lacouperie's examination of the Western sources of early Chinese civilisation. He has now reached the first century B.C., when both Greek and Roman influence began to be directly felt. Incidentally, he derives "Tatsin," the old Chinese name for the Roman empire, from "Tarshish," which he thinks may have been applied to the historic mart of Eastern commerce on the Red Sea. He further remarks that the sugar-cane is not indigenous to China, and that the records show sugar from the palm earlier than sugar from the cane. Mr. W. St. Chad Boscawen prints the text of a hymn to Gilgames, the

hero of the Chaldean epic, whom he maintains to be a solar deity; and he likewise contributes an article suggesting a South Arakian origin for the civilisation of both Babylonia and Egypt. We have also a translation of Prof. D. H. Müller's preliminary report on the inscriptions brought back from Aksum, in Abyssinia, by Mr. Theodore Bent: and a suggestion that some rough carvings from South Africa may possibly be of proto-Arabian origin.

WE may add that Prof. D. H. Müller's definite report upon the Aksum inscriptions has just been published in the *Denkschriften* of the Imperial Academy of Sciences at Vienna (Tempsky), illustrated with four admirable photographic facsimiles, and a comparative table showing the development of the Aethiopic alphabet from the Sabaean. The work is dedicated to August Dillmann.

#### REPORTS OF SOCIETIES.

ARISTOTELIAN.—(Monday, April 30.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—Mr. R. J. Ryle read a paper on "Epictetus." Epictetus, the slave of one of Nero's freedmen, probably represents the best traditions of Stoicism, although he never professes to stand as the spokesman of a school. In his doctrine of reason, he asserts the presence in man of a rational self-critical faculty, which (1) distinguishes man from animals, (2) has a natural supremacy over all other human faculties, and (3) is essentially identical with the reason, which is the divine moving principle of the universe. His doctrine of "life according to nature" is, in fact, a two-fold principle, signifying, in the first place, conformity to that character or constitution which is specifically human as explained in his account of the faculty of reason, and signifying, in the second place, conformity to nature in the sense of the reasonable or God-ordained order of nature. In the first of these senses the doctrine was taken up and systematically developed by Bishop Butler. The doctrine of human freedom held by Epictetus may be compared with that which is associated with Kant's doctrine of the Practical Reason. Although it is very crudely stated by Epictetus, it may fairly be considered to be identical with that expounded to English readers by the late Prof. Green. The teaching of Epictetus contains many unreconciled inconsistencies. The aim of his life was to do the work of a preacher, rather than that of a systematic philosopher; and in the fulfilment of this object he has justly earned his reputation as one of the great moral teachers of antiquity.—The paper was followed by a discussion.

VIKING CLUB.—(Friday, May 4.)

PROF. W. WATSON CHEYNE, president, in the chair.—Mr. Edward Lovett read a paper on "The Orkney and Shetland Lamp and its Geographical Distribution," illustrated by magic lantern slides and examples from various countries. After referring to the difficulty of tracing back ethnological subjects beyond a certain point, which compels us to depend largely on theory when we try to account for the origin of customs or appliances common to mankind, the lecturer said that it might be assumed that the lamp was originally devised as a means of keeping fire alight, when fire was very difficult to get. Prehistoric man probably rose and retired to rest with the sun, and did not require the lamp as a source of artificial light. The earliest lamps were probably of stone, as shown in the photograph of a specimen found in a grave. This was an untrimmed flat stone, six inches by four, unworked, except for the hollow for the oil and the gutter for the wick which it contained. Shells had probably a very large share in the evolution of the lamp: in fact, the genus *Terebratula* is known as the lamp shell, and there are many species of shells which require no adaptation to make them into serviceable lamps. Especially the whelk, *Buccinum*, which the Scotch know as the "buckle," is actually still used in some instances as a lamp by Shetland fishermen; and it has probably helped

to determine the shape of the Scotch "crusie" lamp. But all over the world we find that similar wants evoke similar ideas; and, as far off as Kashmir, there are to be found iron bowls used as lamps in cottages, whose long suspending stems of twisted iron exactly resemble those of the Scotch "crusie." The "crusie" was to be found in many varieties. In its most perfect form it was hand-made, the pans for the oil being beaten out of thin sheets of metal in stone moulds, and comprised two pans, one for the oil and wick, the other beneath it to catch the overflow. The lower pan was affixed to the suspending stem of twisted iron, while the upper one was attached to a ratchet, which allowed its angle of inclination to be varied as the oil burned lower. Various forms of "crusie" were then shown, as well as other early lighting appliances, such as clips for holding the rushlights, and pine-slips which were used as primitive candles. These were known in Scotland as the "puir mon," probably because they replaced the unlucky "hewer of wood and drawer of water" who, in ruder times, among other menial tasks had to serve as candlestick to the household. The lecturer, in referring to the persistence with which the rude appliances of primitive times survive long after the inventions of science ought to have banished them into museums, instanced the fire-stick still to be found in use among savages, and the clip and rushlight which he actually found in use last year in a Yorkshire stable. A great variety of lamps were then shown on the screen, some showing how the principle of the "crusie" was gradually developed and improved until at last, by the addition of a glass chimney, the paraffin lamp with all its modern offspring was evolved. Others showed how lamps of "crusie" pattern were to be found all over the world, and in very various materials, while examples from widely distant lands often showed a marked similarity in design or details of construction. The subject of the lamp of Greece, Rome, and Etruria was expressly avoided, as requiring in itself a whole evening to do it anything like justice.—The president proposed a vote of thanks to Mr. Lovett, which was supported by Mr. J. Romilly Allen, who also, on behalf of the meeting, thanked Mr. Kenneth McKean for the very beautiful series of slides, photographed and prepared by himself, which were exhibited in illustration. Mr. Allen mentioned that there was an instance of a chalk lamp, found at Cissbury, in what had evidently been a mine where flints were obtained from the chalk, as an instance where prehistoric man had probably found out the uses of the lamp as a source of light. He also pointed out that the twisted iron suspender of the "crusie," with its characteristic hook, was to be found represented in the catacombs at Rome. Mr. Lovett, in replying, briefly referred to a question which had not yet been determined: How did the "crusie" reach the Orkneys and Shetlands? It was scarcely known in England, except perhaps in Cornwall; and he conjectured that it must have come through Scandinavia in the train of the Norsemen who colonised the islands.

PHILOLOGICAL.—(Anniversary Meeting, Friday, May 4.)

PROF. A. S. NAPIER, president, in the chair.—The president read a paper on a volume of Old English interlinear glosses, which he hopes to send to the press before the autumn. After pointing out the importance of these glosses to modern lexicographers as preserving words not found in the literature, he gave an account of how his attention had been first accidentally called to one or two MSS. with isolated scattered glosses, and how, since then, his materials had gradually grown until he had collected between 8000 and 9000 Old English glosses from some forty MSS. A very large proportion of these glosses (almost fourteen-fifteenths of the total number) are taken from the writings of Aldhelm, more especially from his prose *De laudibus virginitalis*, and from his poetical *De laudibus virginum*, in a less degree from his *Riddles*. An interesting result of these investigations has been to reveal the very important part which the interlinear glosses to Aldhelm's works play in the collected Old English glossaries already published. As has been already pointed out, about five-sixths of the Cottonian Glossary (Wright-Wülcker, p. 474) are glosses to words in

Aldhelm, while in another Cottonian Glossary (W.-W., p. 338) these same glosses have been thrown into alphabetical order, and two further quite independent Aldhelm Glossaries have been incorporated (*cf.* Lübbke, *Archiv für das Studium der neueren Sprachen*, 85, 399). Prof. Napier's investigations have shown that not only in these, but in other collections, Aldhelm glosses are to be met with, *e.g.*, in the Corpus Glosses, in the Harleian Glossary (W.-W., p. 192), &c. This point will be fully treated in the volume. An alphabetical glossary published in the eleventh volume of the *Englische Studien* he had recently discovered to be taken entirely from Aldhelm's *De laudibus virginum*, while a short vocabulary, edited by Zupitza (*Zeitschrift für deutsches Alterthum*, 33, 238) proved to be from the same author. He further gave evidence showing that some of these unpublished glosses were known to the older lexicographers, as many words rejected by modern editors as "unauthorised" were taken from them. He then pointed out examples of words from the glosses which had hitherto been recorded only in Middle English, *e.g.*, *fledged*, *flank*, *hoop*, *puck*, &c., and also spoke of the gloss *hopu* = *igustra* and its possible connexion with the *fenhopu* and *morhopu* of Beowulf, with the *merschopa* in a charter relating to the Isle of Thanet (*Cart. Sax.*, ii. 526) and with the *Hope* of place names. Other examples of rare and curious words were discussed, as also the various kinds of mistakes which lexicographers using such glosses are liable to make. The old scribes, *e.g.*, frequently only wrote part of the gloss, sometimes the first, sometimes the last letters, and such half words have found their way into dictionaries; thus the word *lac* "medicine" given in Bosworth-Toller, p. 604, has no real existence, the three instances in which it is supposed to occur being merely half-written glosses, *lac* standing for the common word *laecung*.—Prof. Skeat read a paper on "The Author of Fragment B. lines 1706-5813, of the *Romaunt of the Rose*." This man probably wrote about 1400 A.D., and was from Yorkshire, or Lancashire. He imitates or borrows from both Chaucer and Gower; he makes a mess of Chaucer's rhymes and final *e*; he uses about 300 words not found in Chaucer's genuine works; and he Englishes his French original more diffusely and clumsily than does Chaucer, who generally gives line for line, or couplet for couplet. The B man is also very fond of *without* tags: "without wine, faile, drede, fable, lesing," &c. He not only confuses the close and open *e*, which Chaucer keeps distinct, but he rhymes *manere*, *lere*, with *desire*, and *were* with *bare* and *forfere*. He uses the Northern -*and* (*criand*, *lepard*) for Chaucer's -*ing*, though not consistently; he has *thare*, *mar*, *hat*, *wat* for *there*, *more*, *hot*, *wot*, and *fand* for *fond*, *found*. He writes *dout* vb. for *doute*, *hert* for *herte*, &c.; and *brade* broad for Chaucer's *brood*, pl. *brode*. He uses *dool* for "grief," *fer* Chaucer's *sorwe* or grief, and the Northern *grete* for Chaucer's *wepe*. The interpolated passage on "Gentlesse," ll. 2185-2202, is imitated from Chaucer's "Wife of Bath's Tale," while other portions or expressions appear to be taken from Gower. The date of fragment B is probably between 1400 and 1420. The third fragment C is an independent portion of Jean de Meun's addition to Guillaume de Lorris, and forms a complete poem against the Friars.—Dr. J. Pelle, Master of Christ's College, Cambridge, was elected president of the society; the vice-presidents were re-elected, and also last year's council, with the customary change of four members.

## FINE ART.

## THE ROYAL ACADEMY.

## I.

It is pleasant to be able to record that this year's exhibition is one of unusual interest. Not, indeed, that there is wanting that filling in of bad and indifferent work, which can never be absent from a large miscellaneous gathering of pictures such as that which covers the walls at Burlington House. It is that in every direction there is more life than heretofore: there is more to discuss and weigh, even where one cannot wholly approve. Even some of the

elders of established position and popular fame see that to remain stationary, though it be in excellence, is not possible, and that he who stands still runs the risk of freezing.

Among the things which will be most hotly discussed and most variously appreciated are Mr. J. S. Sargent's great decoration for the Boston Library, Prof. Herkomer's excursion into the unfamiliar domain of the ideal, Mr. Orchardson's new departure in portraiture, Mr. Luke Fildes's portrait of the Princess of Wales, the pictures of Mr. Frank Dicksee, Mr. J. W. Waterhouse, Mr. Draper, Mr. J. M. Swan, Mr. Albert Goodwin, and the extremely ornate design by Mr. Alfred Gilbert for the tomb of the Duke of Clarence.

The first place, in virtue of its unusual dimensions and altogether exceptional character, belongs to Mr. J. S. Sargent's "Lunette and Portion of Ceiling"—part of a mural decoration for the Public Library of Boston, U.S.A. It is in a spirit of courtesy and generosity to a new member of the Academy that the authorities have stretched a point to admit this vast machine, for which it would be vain to seek a parallel in form or character in any preceding exhibition; and the public owes the Academy and its accomplished president a debt of gratitude accordingly. It is to be hoped that this will constitute a new point of departure in the semi-official encouragement of monumental decoration, a branch of art hitherto sadly neglected by modern England. The absolute novelty of Mr. Sargent's style in decoration, the curious mixture of the most uncompromising modernity with the most pronounced archaism, renders it hazardous to pronounce absolutely on a first inspection with regard to his fascinating and puzzling effort. *Les extrêmes se touchent*: nothing is more curious than to note how one of the protagonists among the moderns who have issued from the flank of France reaches the extreme point of innovating audacity on the one side, and joins hands on the other with the pseudo-archaic school which has commanded so many adherents in England and has newly gained so many in France. We must not fail to bear in mind that this is but a fragment, though an important one, of the vast scheme of decoration undertaken by Mr. Sargent for the Boston Library, and that it is not exhibited in the exact light for which it was destined. Looking up to the space above one of the main doors of Gallery No. VI., we are in front of a vast lunette which may be regarded as a synthetic presentment of the Spirit of the Old Testament. In the centre kneel, naked and defenceless, the children of Israel, while on one side the Pharaoh, towering above a motley train, seeks to smite them with his golden axe; on the other the Assyrian king, followed by his eagle-headed divinity, lifts against them his mace of might. But out of the clouds stretch forth the hands of the Almighty, and restrain the Pharaoh and the Ninevite from wreaking their fury. The divine presence is not otherwise directly revealed, save by the whir of crimson wings invading all parts of the picture and driving back the attacking hosts. On the left side of the ceiling appears the strangest and most mysterious of hieratic figures, the Syrian Astarte—erect and covered with diaphanous veils, through which are dimly seen her priestesses and worshippers dancing voluptuous ceremonial dances in her honour. As a pendant, appears on the other side the horrid Moloch enthroned, with a sacred disc between his horns, from which are shot forth great solid arrows of golden light; below this grim figure present themselves in semi-obscurity Egyptian divinities imperfectly seen, but which we take to be Osiris in his many incarnations, Isis, and the cat-headed goddess Sekket. This is, however, but a conjectural interpretation, and may quite possibly be only

approximate to the truth. Should Egyptian archaeologists object to such an arrangement as unorthodox, Mr. Sargent might fairly reply that the composite art of Phœnicia, based on that of Egypt and Chaldea, shows many hardly less arbitrary assimilations. The audacity of the treatment lies in the adoption of the Egyptian style, as we find it in sculptured relief on the pylons of Luxor and Karnak, for the Pharaoh and his host, and in the balancing of this by the style of Nineveh and Babylonia for the Assyrian aggressors, the rest of the lunette being treated with the unrestrained modernity and with the colour harmonies peculiar to the painter. A wonderful *tour de force*, and yet not a trick, is this figure of the Syrian Astarte, with her diaphanous, milky veils, half hiding, half revealing her worshippers. A special and altogether novel peculiarity of the treatment is the lavish use everywhere—in the adornments of the goddess, in the emblems of the Egyptians, in the golden rays of the Moloch—of raised and modelled ornamentation in gold, recalling the painted and gilt gesso which forms so important an element in the Italian art of the fourteenth and fifteenth centuries. Looking at the American painter's elaborate effort as a whole, we are struck with his exquisite skill, his inventiveness, his happy audacity in combining elements apparently irreconcilable. At the same time, it is difficult to resist the impression that—in this, as in everything else, pre-eminently a man of his time—he has given proof of transcendent ability rather than of that power and concentration which are necessary to realise from the higher point of view the mighty subject chosen, to give it that majesty and simplicity which belong to it of right. His ingenuity, his fascination, his executive skill, go far to make amends, though the hypercritical might say that they dazzle more than they satisfy. To halt for a moment at a technical detail, it strikes us that pictorially his decoration, wonderfully effective as it is in many passages, does not assert itself on a first acquaintance with sufficient distinctness. It requires unravelling into its component parts, before the pictorial scheme defines itself fully to the interested but puzzled spectator. The decoration in its entirety will comprise another similar lunette treating synthetically the New Testament, and a succession of great spandrels containing single figures of Prophets and Evangelists. It remains to be seen what that highly cultured but not a little conventional city, Boston, U.S.A., will have to say to this brilliant but rather startling innovation in monumental decoration.

Sir Frederic Leighton has nothing very new to tell us this year, though one of his motives is unfamiliar, and his contributions can hardly be said to reach the level of the two preceding seasons. "The Spirit of the Summit" shows on the extremest pinnacle of an ice-crag the white-robed spirit of the mountain, gazing upwards at the stars as she dreams her eternal dream. The design is in its main lines a noble one, but the expression of the *dea loci* is of a prepared and self-conscious sublimity which does not carry conviction. More purely decorative in intention is the high upright canvas, "The Bracelet," in which the chief motive is the standing figure of a Greek or Anglo-Greek woman, wearing greenish and yellow draperies; she is presented in the act of adjusting a bracelet on her arm, and at her feet sits a little girl holding a jewel casket. Another decorative canvas of similar character is "Summer Slumber," in which the prone figure of a sleeping girl has that studied grace which the President rarely fails to command, but the horizontal lines made by the central portion of the design hardly harmonise with the rigidly perpendicular ones of the archi-



tectural framing. Yet another canvas from the same hand is "Fatidica," which represents the Pythian Prophetess, enthroned in a grey stone niche with a silver tripod at her side. This may have been, as to colour, a preliminary effort leading up to "The Spirit of the Summit," for it is an exercise in whites and greys. One finds oneself wondering how such a flood of chalky light can fall on the priestess and her voluminous white robes, just touching the silver of the tripod and the garland on the marble floor, and yet cast so few direct or reflected rays on the surroundings of her figure.

Mr. Hubert Herkomer has made an entirely new departure with his life-size academic study framed in landscape, called, with a certain amount of self-flattery, "All beautiful in naked purity"; and, whatever we may think of the result, his venture is, in virtue of its evident sincerity, entitled to respectful consideration. Mr. Herkomer places his entirely nude but perfectly unobjectionable figure in the open-air, in a sunlit tangled thicket where the eglantine blossoms, by the side of a shallow stream brawling over yellow pebbles. The worst is that the painter in his elaborate study falls between two stools: he neither frankly gives us the woman bathing in the flickering sunlight, as J. F. Millet and Mr. Alexander Harrison have done, nor Biblis at the fountain as M. Bouguereau or M. Jules Lefebvre would have preferred to do. His figure is simply the academic one of an undraped mortal, whose connexion with the summer landscape in which she appears is a seemingly fortuitous one. We feel constrained to note the timid rather than absolutely incorrect drawing of the limbs, the undue hotness of the shadows, the absence of those reflections on the flesh which the conditions of open-air light here deliberately chosen must surely produce. Mr. Herkomer has seen, but he has neither unflinchingly reproduced nor imaginatively paraphrased; so that his work remains without a true *raison d'être*, save as an exercise. The landscape reveals, like all this year's productions from the same brush, how strongly the artist is allowing himself to be influenced by the style of Mr. J. W. North. A certain lack of humour—or shall we say an excess of vaggishness—has caused the hanging committee to place Mr. Herkomer's picture between the portraits of two elderly gentlemen. There is some little danger of the frivolous assuming a connexion between the three canvases which does not exist, and on the whole a less dangerous neighbourhood might well have been found for these "grave and reverend signiors."

We prefer to pass over without detailed comment the large decorative composition, "Horae Serenae," by Mr. E. G. Poynter, so unworthy does it appear to us of the artist's reputation and of the place of honour which it usurps; and to note that the piece of classic genre, "Idle Fears," is, as a Poynter, a performance of more than average excellence, in which many of the accessories are rendered with great skill. Next to it is "At the Close of a Joyful Day," a really exquisite performance by Mr. Alma-Tadema, for which even those who, like ourselves, do not unreservedly accept his art can find little but admiration. At the summit of a magnificent flight of white marble steps jutting out into the waters of a calm sea or lake, stands in the dying light of sunset a white-robed female figure, dreaming some happy dream, as she leans on the massive balustrade. A delicate rosy flush tinges her upturned face, the marble, the warm sea, the gently-rising wooded shore. Just one touch of true imagination in this figure, a slight departure from the sensuous type of beauty which Mr. Tadema too much affects, would have made of this a perfect thing

of its kind. Luckily, however, we escape the sentimentality which is too often made to take the place of imagination.

A most disproportioned flutter has been raised round Miss Henrietta Rae's large decorative canvas, "Psyche before the Throne of Venus," by the statement, which may or may not be accurate, that it has been sold for an immense price. The lady has undoubted talent, she composes with the ease and skill which is not always within the reach of the average English painter—recalling Cabanel rather than M. Bouguereau. A certain unity, in a light decorative key of colour, is obtained by the diluting and the massing of the various gay tints; but these are too much what the French call *doucereux*, too suggestive of dainty creams and confectionery. And then there has been no serious effort to express from its dramatic side the exquisite subject attempted.

A capacity for taking infinite pains is the chief attribute of Mr. Frank Dicksee. In "The Magic Crystal" the strenuous endeavour to attain to ideality of conception, with the aid of well-ordered design and beautiful colours, is very apparent. The magnificently attired damsel, who seeks to read futurity in the transparent globe which she holds in her hand, sits on a throne of burnished copper and brass, wearing a wonderful robe of peach-blossom hue, over which falls a semi-diaphanous material as splendid in hue as the wing of an exotic beetle. A necklace of deep-hued amber completes the carefully thought-out arrangement, which is brilliant enough in effect, and would be still more so, were the artist capable of painting flesh so as to support the juxtaposition with these accumulated splendours. It is the vivifying spark that is wanting here, the power to infuse some personal charm and distinctiveness into the glittering hollow shell so faultlessly fashioned.

Let us turn from this to Mr. J. W. Waterhouse's "Lady of Shalott," and mark how true imagination differs from the well-meant striving after it. Not that this latter picture is faultless, or that it can claim to take rank with Mr. Waterhouse's higher achievements. His design has not the well-balanced symmetry of Mr. Dicksee's, and he is occasionally overwhelmed by the subordinate accessories of his subject. The moment chosen for representation is that when, the hapless lady starting up to gaze at Sir Lancelot, "out flew the web and floated wide; the mirror cracked from side to side." The *mise-en-scène* is not happy or suggestive, the Italian fifteenth-century altarpiece on the walls being especially out of place in this vision of remote Northern mediævalism. The Lady herself, with her face of stricken awe, which is yet neither surprise nor craven fear, is admirable.

Mr. Herbert J. Draper's "The Sea-Maiden," is a conception of intense youthfulness and vigour, dramatically and in quite personal fashion expressing a subject which has frequently served before. Rough fisher-folk seeking to rob the azure deep of its inhabitants have caught in their nets a white-skinned mermaid, who, angered and affrighted, makes frantic efforts to escape from their toils. There are here many things to which exception may legitimately be taken—among them, the dominant harmony of chalky white and self-assertive blue, and the drawing of the right thigh of the mermaid. Still there is a singular expressiveness in her whole figure and face, and irresistible dramatic force, too, in the group of fishermen who rush to the edge of the vessel, madly eager to secure their lovely prey. Mr. Draper's picture may be much liked or much disliked, according to the temperament of the beholder: it is impossible to pass it over. "The Argonauts and the Sirens" of Mr.

Hugh G. Rivière, if not a new conception, is a very promising first performance, revealing an unusual academic skill in the rendering, in difficult attitudes, of the half-nude Argonauts, who bend to their oars as Thracian Orpheus with his loud, sweet melody drowns the fatal song of the Sirens. Academic accomplishment, too, of no common kind, though it is too much thrust upon the spectator, marks Mr. Sigismund Goetze's "St. Sebastian." We care but little for Mr. Briton Rivière's too thin and scenic fantasy, "Beyond man's footsteps"—showing a polar bear of abnormal dimensions gazing at the setting sun from the summit of a huge iceberg. Much better is the same artist's "Ganymede," in which he depicts the future cupbearer of Jove—a youth near to manhood—fainting as he is upborne by the eagle and translated to the skies. For once—a rare thing with Mr. Rivière—the man is better done than the bird: the flight of the latter hardly suggests the resistless upward movement of Jove's messenger, or (if it be preferred) his master in disguise. The English painter has surmounted the inherent difficulties of the subject, so far as the composition goes, better than many a Greek sculptor or old master who could be named.

It must grieve the many who admire Mr. Swan's art, and look forward with interest to his future development, to find him struggling—and struggling in vain—with a subject like "Orpheus," which *prima facie* might have been deemed so suitable to bring out his best qualities. It is not only that the movement and gesture of the naked Orpheus, striking his lyre as he steps across the spotted pards who roll cat-like on the ground, are inexpressive, that the composition lacks harmony, and the beasts of the middle-distance lack atmospheric envelopment; it is that the painter has failed to grasp his subject as a whole, to present what is pictorially and dramatically most significant in it. The colour-harmony is Mr. Swan's own pleasant blue-grey one; the flesh-tones, if too cold and neutral, are delicate; and the slim figure of the bard, apart from its questionable attitude, is modelled with skill.

CLAUDE PHILLIPS.

## TWO WATER-COLOUR EXHIBITIONS.

THE exhibition of the "Old" Water-Colour Society, as it is yet affectionately called by the least immature of its admirers, is characterised in part by the larger number of drawings somewhat inappropriately big, and in part by the unusual prominence of the work of the younger men. It is, on the whole, we should suppose, an exhibition of about average merit. There is nothing by Sir John Gilbert, alas! Mr. George Fripp, while yet agreeable and learned, does not offer us any very novel contribution; but in a society so respectable as the Old Water-Colour Society, the endeavour to do so could scarcely be a recognised aim. By Mr. Hunt there is a spacious drawing of no insignificant theme—Niagara, to wit—and by Mr. Carl Haag there is a very powerful rendering of one of his favourite Oriental subjects. Mr. Albert Goodwin does not entirely satisfy us with his record of St. Hilda's Abbey at Whitby, and the tops of those cliffs, "flaky and fossiliferous, the joy of the geologist," which have already formed an element of literary narrative; but Mr. Goodwin's "Salisbury" is a wonderful piece of composition—a lesson to the gifted youngsters who think composition may be dispensed with, if "values" be but preserved; and again, to name a third work by this most delightful artist, the "Corfe Castle" is a charming arrangement of subtle and low-toned colour. An admirable landscape of late autumn is contributed by Mr. Eyre Walker, who is most



of all perhaps at home amidst the masculine scenery of Wharfedale and the Moors. And Mr. Matthew Hale, the never too prolific exhibitor of highly original yet never eccentric work, has made out of the limited material of a lowland pool beside a coppice backed by fir-trees a complete and memorable, since so sure and so refined, a study of Winter. Mr. Lawrence Bulleid's "Morning Greeting," a classical arrangement in crimson and cherry colour, is one of the most satisfactory of the larger drawings. The figure pieces by the members of the "old" Society are not generally the strong point of its exhibitions, and Sir Edward Burne Jones's illustration to the *Morte d'Arthur* can hardly be accounted a success; the absence of charming colour and of any show of genuine feeling does not, we confess, do anything to convince us that the work is "decorative."

THE especial characteristic of the exhibition of the French Water-Colour Society at the Hanover Gallery is that it makes plain to us that, in the phrase of Coleridge, there is "no vision in the land." With one or two notable exceptions, the really imaginative and poetic, as distinguished from the fantastic and affected, has no place. The work, for the most part, though manually clever, is dreadfully *terre à terre*; and even in its dexterity it takes little count of the medium in which it is, as it were by accident, produced. "This is, indeed, wrought," so one says to oneself, "in water-colour, but why not in oil instead, since, of the particular medium employed, but little understanding is shown." The truth is, the French have no traditions in water colour: no such pillars of the house exist for them as our great English bygone masters—Girtin and Cozens, Turner and Cotman, Barret and Samuel Palmer, David Cox, Dewint, and Thomas Collier. Hence a confusion of tongues, as it were—a failure, generally speaking (notwithstanding all the cleverness), to do the right thing in the right way. Attention has very rightly been drawn to the contributions of M. Boutet de Monvel. These are, indeed, at the same time original and learned, freshly conceived and exquisitely wrought. They it is, and especially that one of them described as a "Timid Visitor," which constitute the show's most legitimate attraction; and amid the mass of what is ordinary and garish, the drawings of M. Boutet de Monvel shine out with a peculiar and undeniable charm. "Mannered" they are undoubtedly, yet the manner, how varied!

#### LETTER FROM EGYPT.

Dahabiyeh Istar, Cairo: April 25, 1894.

AFTER leaving Assiout last month, I did but little in the way of exploration. At Gebel Shékh Sayyid, however, I succeeded in re-discovering the plan of the temple or palace, which I came across on the walls of a quarry there many years ago. As I had failed to find it again when I looked for it last year, I had supposed that it had been blasted away by the quarrymen who are incessantly working at the cliff; and accordingly, in Prof. Flinders Petrie's *Tell el-Amarna*, which has just appeared, the plan is reproduced from a rough and hasty sketch of mine. But, after all, it has been thus far spared by the modern workmen. The front of the quarry has been blown away, and the back of it, upon which the plan is drawn, almost entirely closed by huge blocks of stone which have been detached from above. It was this which had prevented me from re-discovering it before. The interest of the plan lies in the fact that it probably represents one of the buildings of Tel el-Amarna, and it was, therefore, desirable to have it accurately measured. It is

unfortunate that my copy and measurements are too late to be useful to Prof. Petrie.

I visited Mr. Fraser at Tehneh, or rather at El-Howarteh, opposite Minieh, where he is making an archaeological survey of the country for M. de Morgan. At Tehneh he has cleared out, and placed under lock and key, some very interesting tombs of the Vth Dynasty. In one of them the Pharaohs Userkaf and Men-kau-Hor are mentioned, while in another are a series of life-size figures cut out of the rock and in a standing position. Artistically they are equal to anything that has been found at Saqqarah, and show that the art of the Old Empire attained as high a degree of excellence in the provinces as in the neighbourhood of the capital. Mr. Fraser has also discovered a fragmentary list of nomes, the earliest yet met with. Thanks to a good squeeze which he has taken, as well as to a renewed examination of the stone, I have succeeded in deciphering the Greek inscription on an altar which I found some years ago on the summit of the hill above the village of Tehneh. It is dedicated to Domitian, whose name has been erased, by an officer of the Third Cyrenaic Legion, and shows that the stone for the paving of Alexandria was brought at the time from the quarries of Tehneh. Mr. Fraser has also discovered another altar, on the cliffs to the south of Tehneh. This has upon it a Latin inscription, and was set up by a soldier of the XXII<sup>nd</sup> Deiotarian Legion. Shortly after leaving Tehneh, I examined the Wadi el-Tér to the north, where the modern village of Zimega has been built. Here there are several fine tombs; but they contain neither inscriptions nor sculptures, and are being rapidly destroyed by the quarrymen. Across the mouth of the Wadi, I found the remains of a great wall of fortification, seventeen feet thick, which must have completely protected the river bank from the Bedouin.

I spent a long and delightful day with M. de Morgan at Dahshur, where for the first time in Egypt official excavations are being carried on in a thoroughly scientific manner under the constant supervision of M. de Morgan himself. The results have been marvellous. At a cost of only £400, some of the finest and most costly antiquities ever discovered have been brought to light. I need not describe the two treasures which the excavator's scientific shrewdness and knowledge enabled him to find, as full accounts of them have already been given in the European papers. I will only say that they are a new revelation of ancient Egyptian art. By the side of them the famous jewellery of Aah-hotep looks poor and degenerate; and they are so perfect and so fresh that it is difficult to realise that they belong to the remote epoch of the XIIth Dynasty. But the treasures are but a part of the discoveries which M. de Morgan has made. Tombs and sepulchral chambers of hitherto unknown princesses of the XIIth Dynasty and of nobles of the VIth, huge sarcophagi of translucent polished alabaster, and shattered fragments of temples long since destroyed, are among the spoils. Since my visit to him, M. de Morgan has attacked the southern brick pyramid, and found in it the tomb of an unknown king, Horus Fu-ab-Ra, who may be the Horus referred to in Manetho's version of the Israelitish Exodus. One of the objects contained in the tomb is an ebony statue of the Pharaoh, nearly four feet in height. Besides this tomb, he has also found another, that of a princess, which had never been opened before. In it there was another treasure of XIIth Dynasty jewellery. Even the golden diadem of the princess was upon her head.

While the director-general has thus been working at Dahshur, a tomb of the time

of the VIth Dynasty has been excavated by the authorities of the Ghizeh Museum at Meir. Meir lies due west of El-Kusiye, the ancient Kusae, of which it was probably the necropolis. The tomb was intact, and belonged to an official of Pepi I. It has yielded not only a life-like statue of the owner, but also a large number of painted wooden models of the trades and professions of the time, which remind one of the similar models now made in India, and look as fresh and uninjured as if they had been manufactured yesterday. They are extraordinarily life-like and realistic: one of them, for example, represents a porter, carrying packages on his back and in his arms; another is the model of two bakers who are kneading bread; a third represents a sweetmeat-seller—his basket of sweetmeats is on the ground, and he is squatting behind it, with a whisk in his hand, with which he brushes the flies away from his dainties.

It need hardly be said that, with all these valuable additions to the Museum, the necessity of building a new one, secure from the dangers of fire and robbery, becomes more imperative than ever. As the fall of the late Ministry has removed from office the only persons hostile to the scheme, we may hope that before long it will be possible to transfer the monuments of ancient Egyptian culture to a place of safety.

I have been going through the fragments of Greek papyri recently acquired by the Museum from the excavations in the Fayûm. Among them are letters of the age of the Petrie Papyri, and also a soldier's account of a campaign in which he was engaged. It is similar to the one deciphered and published by Prof. Mahaffy, and it raises the question whether they are not portions of a collection of private letters relating to the Ptolemaic wars. There is also a fragment of Book IV. of the *Iliad*, which differs a good deal from the *textus receptus*,\* and one of Book XV. of the *Odyssey*, as well as a magical papyrus full of the names of strange deities. Another fragment seems to come from a Commentary on the *Iliad*.

A. H. SAYCE.

[Telegrams from Cairo, dated May 7, announce that the Government has decided to expend £150,000 on the construction of a new museum to contain the Ghizeh collection. But it appears that the execution of this resolve is dependent on the approval of the Commission of the Public Debt.—ED. ACADEMY.]

#### NOTES ON ART AND ARCHAEOLOGY.

THE directors of the Grafton Galleries have decided to open their summer exhibition, entitled "Fair Women," without a private view. It is their intention, instead of this, to have an "Opening Day," on Friday, May 18, when the price of admission will be half-a-crown.

AN exhibition of water-colour drawings, by Mr. Hamilton Aidé, will open next week at the Goupil Gallery, in Regent-street.

MR. EDWARD PEACOCK is engaged on preparing a new edition of his *English Church Furniture in the Time of Elizabeth*. That work, which first appeared in 1866, was based upon a MS. at Lincoln, containing returns from one hundred and fifty-three parishes of the "superstitious" objects which were destroyed in 1566, in accordance with the orders of the Queen's Commissioners. A short time ago, the returns of twenty-six more parishes were discovered, containing a good deal of fresh matter. In an appendix the editor will give other documents

\* The lines of which the ends are preserved are 191-219. Lines 196, 197, and 215 of the *textus receptus* are omitted, and line 105 concludes with [ἀπὸ] τὸν ἀρχόν Ἀχαιῶν.

of various dates relating to local church customs, a brief account of the principal persons and families mentioned, and an explanatory glossary. The publishers are Messrs. Kegan Paul, Trench, Trubner & Co.

WE learn that the copies of the first part of Royal Academy Pictures (which was published on Monday last) are nearly exhausted. The work will not be reprinted. Part 2 will be ready for issue during the course of next week.

THE *Artist*, which is now published at 14 Parliament-street, under the editorship of Viscount Mountmorres, has been enlarged from thirty-two to forty-eight pages, and has also been considerably improved in regard to paper and printing.

THE committee of the City of Manchester Art Gallery have published an illustrated catalogue of their permanent collection of pictures, with descriptive notes by the curator, Mr. William Stanfield. It is needless to say that Manchester possesses an admirable collection of modern English art, in which water-colour is well represented. The munificence of the Corporation in buying has naturally stimulated the generosity of donors. The illustrations do credit to the firm of Messrs. A. Brothers & Co.; but the notes leave a good deal to be desired. Apart from much otiose description, we have noticed not a few errors of fact.

WE are glad to see that the *American Journal of Archaeology* (London: Kegan Paul & Co.) has again overtaken its proper date of publication. The first quarterly part for 1894 contains two important papers on mediæval art. Prof. Allan Marquand, of Princeton, continues his series on Luca della Robbia, by bringing into chronological sequence the Madonnas that may be properly ascribed to him—a few in bronze or marble, the great majority in glazed terracotta. The total number is forty, of which nearly half are figured in photographic plates, ranging from Mr. Drury Fortnum's stucco medallion (dated 1428), now in the Ashmolean Museum at Oxford, to a medallion of the Adoration of the Child, in the possession of M. Foulc, of Paris, which is the only work assigned to the final period, from 1460 to 1482. The four preceding periods are respectively entitled: (1) 1400-1430, showing strongly the influence of Ghiberti; (2) the decade of the Choir Gallery Reliefs; (3) the decade of the Bronze Sacristy Doors; (4) the decade of the Federighi Tomb. Prof. A. L. Fotheringham, also of Princeton, supplies some additions to a recent article by M. Eugène Müntz, on "Byzantine Artists in Italy from the Sixth to the Fifteenth Century." He draws attention more particularly to the painters Lazarus and Methodius and the sculptor Chrysaphos in the ninth century, and to the picture in the Uffizi at Florence by Andrea Rico of Candia, of the thirteenth century, of which a photograph is given. Finally, we may mention that Mr. Rufus B. Richardson, of the American School at Athens, describes a fragmentary torso, found in the pass of Daphne, representing an ephebus, in which he is disposed to see the hand of the sculptor Myron.

## MUSIC.

### TWO NEW OPERAS AT BRUSSELS.

M. A. BRUNEAU's lyrical drama "L'Attaque du Moulin" was performed at the Théâtre de la Monnaie on Wednesday evening, May 2. As the work is to be given this season at Covent Garden, I shall only make a few general

remarks about the libretto, the music, and the performers. M. Gallet, the librettist, has offered to the composer many strong situations, and yet, somehow or other, the interest is divided. The love story engages principal attention during the first act; but towards the end of the work Merlier, the father of the maiden, becomes the real hero of the piece. Then, again, the episode of the sentinel occupies, relatively, too much space; and the funeral hymn sung over his body, though a stirring piece of vocal music, emphasises that fault. And, further, the noisy events of war do not call forth a composer's best powers. M. Bruneau was surely better suited with the emotional, mystic tale of "Le Rêve."

The music, as a whole, is extremely interesting: it is, indeed, wonderful how the composer has triumphed over the difficulties against which he had to contend. The "betrothal" choruses in the first act are very charming and quaint, and the close of that act is effective. Dominique's soliloquy and the love duet of the second act are very fine. And in the next act all the music connected with Merlier shows dramatic power. The duet between father and daughter in the closing act is impressive, but it seems too long for the situation. M. Bruneau, in his music, shows the influence of Gounod and Bizet, while in his treatment he again adopts, and with considerable success, the Wagner method.

Mme. de Nuovina sang the part of Françoise well, though her voice was not very sympathetic. MM. Leprêtre and Séguin, as Dominique and Merlier, achieved a well-deserved success. The work was well received.

On the following evening was given M. Massenet's "Werther," first produced at Vienna on February 16, 1892. There may be a lack of depth and true passion in the love music; but it must be acknowledged that the composer has displayed cleverness, while in the matter of orchestration the highest praise is due. There are two things specially to be admired—first, the admirable adaptation of the music to the various situations; and secondly, the restraint shown, for nowhere is there over-elaboration. It is a real work of art, though perhaps not of the highest order.

The opening scene in the first act, when the children are practising their "Noël," is pretty, and the first meeting of Charlotte and Werther and the "garden" music are very effective. The excited utterances of Werther in the second act, when he beholds Charlotte with her husband Albert, are full of passion. In the jubilee scene at Wetzlar there are some very striking contrasts: the sorrows of Werther are rendered still deeper by the gay, lively Johann and Schmidt, and by the comic "Klopstock" lovers. As the picture darkens during the third and fourth acts, we have some impressive music, and certain strains which recall Wagner. The death scene in the last act is not remarkable, but the distant voices of the children again singing their "Noël" forms one of those contrasts which lay hold of the public.

The performance was exceedingly good; and M. Van Dyck, as Werther, by his brilliant singing, won a magnificent and well-deserved success. Both operas were ably conducted by M. Flon.

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## THE BEETHOVEN FESTIVAL AT BONN.

Bonn: May 7, 1894.

THE festival, here, just brought to a close has been one of special interest. And yet there was nothing new in the programme, which consisted of the nine Symphonies of Beethoven performed in chronological order, three each day. In an English Festival the music, as a rule, is of good quality, but it seems a fixed law that there must also be a great quantity. At Bonn, not reckoning the long and welcome interval after the second Symphony of the evening, the concerts were under two hours, except the third, when the Choral was given. There was no prelude, no postlude, no song—nothing, in fact, to distract the mind from the main object of the Festival: namely, to show the development of the master from his first to his last Symphony. That development can also be traced in the pianoforte Sonatas and Quartets; but owing to their massive character and magic colouring, best of all in the Symphonies. They have all been given in London during a Richter series, but never in immediate succession. The experiment made at Bonn is well worthy of imitation. There are some happy people content with knowing that a Beethoven Symphony is being played; the music stirs their imagination, even though the orchestra and the conductor may scarcely rise above mediocrity. But trained musicians reverence the body which contains the soul of a great composer, and feel that the latter cannot be fully revealed unless all proper care be taken with the former.

Dr. Franz Wüllner, the conductor of the famed Gürzenich concerts at Cologne, has long been recognised as of high rank, and apart from natural gifts he has had great practical experience in the working of the orchestra. Rehearsal time is the true test of a conductor, and then the Professor showed what is in him: his manner was kindly, and at times, even a joke broke the severity of the exercise, but it was quite evident that he expected and obtained full attention and obedience. With such a conductor, and with the Gürzenich orchestra under the leadership of Herr W. Allekotte, the performances were admirable; but this, of course, was a foregone conclusion. Already in the First Symphony it became clear that the readings of the nine would be thoroughly characteristic. We know, in London, with what feeling, intelligence, and power Dr. Richter can interpret Beethoven; but with Dr. Wüllner there is a certain electric force which comes of past associations, and traditions handed down to him from one who, with all his faults, was a true disciple of Beethoven. Dr. Wüllner studied Beethoven's works for six years under Schindler, the much criticised biographer of the great composer. In his young days, Dr. Richter was directly influenced by Wagner, and is at his best in interpreting that master; and so Dr. Wüllner, indirectly but strongly, and at the most impressionable time of life, by Beethoven. The difference between these two great conductors is merely the result of surroundings.

To enter into detail respecting the Bonn performances would require much space, and hence only special points can be noticed. Dr. Wüllner has a peculiar and striking way, whether in piano or forte, of making the players press, as it were, the notes out of their instruments. In soft, quiet passages, constant effects of light and shade, little freshenings up of the tempo, and perfect attention to all matters of phrasing, make the music pulsate with life and meaning. Then again in moments of triumph as in the Finale of the C minor, in moments of ecstatic joy as in the finale of the A major, or in those ravings of genius in the opening movement of the D minor, it seemed as if a double share of the spirit of the composer had fallen on the conductor: in the last-named movement he seemed

as if he were struggling with invisible forces. One felt, at times, the truth of the saying that there is but one step between the sublime and the ridiculous, but with Dr. Wüllner that step was always taken in the higher direction.

In the matter of tempo, it may be mentioned that the second movement of the Pastoral was taken somewhat faster than usual, but not, thereby, spoiled. The Trio of the Scherzo of the Ninth was given at a moderate rate, and the announcement of the theme of "universal brotherhood" faster than the tempo to which we are accustomed. A marked hurrying up of the tempo in the fugato of the Allegretto of the Symphony in A was noticeable. In conversation afterwards with Dr. Wüllner I learnt that this was Beethoven's idea, handed down to him through Schindler. It was indeed pleasant to hear the conductor, with that simplicity which is a sign of true greatness, acknowledge his immense obligation to his master (and also, as he said, in public, at the close of the Festival, to the splendid musicians over whom he had the honour to preside). Dr. Wüllner, by the way, adopted Wagner's modification in the orchestration of the Ninth. The past, with its strong associations, has not prevented him from accepting changes by which a keen-eared musician sought to make the deaf master's music audible. There was not one single bad or even second-rate performance: perhaps the finest of all were those of the C minor and Pastoral, and the contrast between the two, thus performed, is wonderfully impressive. The reading of the Ninth was most interesting, but it was evident that Dr. Wüllner felt the strain of three days' rehearsals and concerts.

One word about the soloists and chorus for the last day. The former were Frau Sophie Röhr-Brajnin, Frä. Huhn, and Herren Kalisch and Sisternans; and they all sang successfully, though the voices did not blend perfectly. The first-named sang the difficult soprano part in a clear, firm manner, and also with feeling; she will soon be heard in London, in the same work. The combined Cologne and Bonn choirs of over 400 sang with wonderful spirit. Reference has been made to the excellence of the orchestra. It would be difficult to praise it too highly; and, as it is impossible to render justice to each member, we will not single out those who had special opportunities for distinguishing themselves. Against a body of nearly sixty strings, the wind was, of course, doubled. There were very large and enthusiastic audiences; on the third night there was not a vacant seat to be had.

A well drawn-up programme-book contained, besides the usual Festival information, remarks on the various Symphonies, extracts from the Sketch-books, notices of the works at the time at which they appeared—among them that remarkable letter of Weber's to the *Niederrheinische Musik-Zeitung* of May 21, 1810, in which he speaks of Beethoven's then later works as a "confused chaos," and of his music as an "unintelligent striving after novelty" (though he adds that amid all a few sparks of genius may be detected)—extracts from various letters and works by Hauptmann, Jahn, Wagner; also facsimiles. This is the fifth Beethoven Festival that has been held in Bonn. The first was that memorable occasion in 1845, when the Beethoven monument was unveiled; then came the commemoration of the composer's birthday in 1871 (put off from 1870 on account of the war); chamber-music performances in 1890 under the direction of Dr. Joachim; and a fourth in connexion with the Beethoven-Haus in 1893. The friendly gatherings of artists, friends, and visitors was a pleasant feature of the proceedings. I take this opportunity of thanking Herr Amtsgerichtsrath Degen and Dr. E. Prieger, for the great courtesy and kindness shown to me.

J. S. SHEDLOCK.

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great original through the mass of details he has heaped around it; his conception of Napoleon is rather weak and commonplace; the hand of Correggio could not draw a Titan; and that is a defect of this volume. The translation of the book, from the experienced pen of Mr. Louis Simeon, is very well done; and Messrs. Bentley, as was to be expected, have, as publishers, admirably performed their task.

M. Lévy's account of the first years of Napoleon is, we have said, the most faulty part of this work. This is the more unfortunate, because Jung has dwelt on this subject at great length; and this slanderer, who has compared Napoleon to Bazaine—Good Heavens! what shall we hear of next?—has distorted the facts with industrious malice. M. Lévy ought to have shown that, as always happens in the case of genius of the very first order, we see the germs of the character of the future warrior and ruler even in his later teens. His strong regard for order, his intense industry, his pride, his ambition, his organising gifts, his profound craft, his imaginative power, his love for the ties of family, his religious sympathies, even his aptitude for the highest parts of war, may be traced in the beardless young man of twenty. It is wholly untrue that, as M. Lévy hints, Napoleon was a commonplace lad at Brienne. As a mathematician he was easily first: more than one of his masters said that he would rise to greatness; and a report of a somewhat later date presents to us a most striking and strongly marked nature. M. Lévy truly remarks that Jung is wrong in asserting that Napoleon was not distinguished in his apprenticeship as an artillery officer: the contrary is proved by the clearest evidence; but no reference is made to the earnest studies in military history, law and government, and cognate subjects, of the future lord of the continent; and it is much to be desired that the precious notes which, Lanfrey tells us, still exist of these labours, should be published, crude or even uncouth as they may be. We do not rate highly the known writings of Napoleon's youth; but Mirabeau praised the "History of Corsica" greatly—we confess we cannot understand why; and the "Letter to Buttafuoco," and the "Supper of Beaucaire," are instinct with genuine thought and passion, the last, too, with sound reflections on war. M. Lévy has dealt very slightly on those obscure passages in Napoleon's career, when he was dismissed from the army, and when he played a kind of Eighteenth Brumaire in Corsica: Jung has placed these in the very worst light, and a commentator of this day should enlarge on them. It is a mistake to suppose, as M. Lévy says, that Napoleon was not the master spirit in the famous operations of the siege of Toulon, the first exhibition of his genius in war. His correspondence reveals his well-known plan; the narrative of his commentaries has become history, and is fully accepted, even by Lanfrey. As to the young artillery officer not being singled out for special eulogy in orders of the day, this mere negation is of no real value; and Marmont, certainly an unfriendly witness, says that Napoleon's ascendancy in the

army was complete. M. Lévy, too, has almost slurred over a curious passage in the Emperor's life, his relations with the younger Robespierre, an accident which has made defamers describe him as a Jacobin terrorist; a more ridiculous falsehood was never uttered, as Napoleon's acts at this very time attest. Nor do we find much in this book concerning the intrigues through which, in 1795, Napoleon was kept down before Vendémiaire—another nook of history that ought to be searched; and M. Lévy hardly refers to the campaign of 1794—the prelude to the masterpiece of 1796—though the arms of France on the Italian frontier were really directed in 1794 by the coming chief of Arcola and Rivoli.

The campaign of Italy revealed Napoleon to fortune; and thenceforward his commanding figure overshadowed and directs European history, until it vanishes in 1815. M. Lévy, confining himself to his task, glances at that career of wonders from the inner side; and he has done, in the main, his work ably. The detractors, who have denied Napoleon's genius in war—even the capable but unscrupulous Charras—have long ago disappeared into nothingness: they deserve no more attention than the petty experts who have laboured in vain to puff up Moltke into the proportions of the mighty chief of Austerlitz. Napoleon was truly the modern Hannibal: not that, like all warriors, he did not commit mistakes; but that in originality, in resource, in calculation, in craft, in all that constitutes, in a word, a great captain, he stands easily supreme over the generals of this age. M. Lévy has brought out very well one of the Emperor's highest military gifts, his power over the hearts of his soldiery; and he has justly remarked that Napoleon's Marshals were, in too many instances, ungrateful servants. But he has not indicated, with sufficient clearness, how these satellites were reduced to puppets by the domination of their mighty master, and how this was often attended with bad results in the field. We do not find in this work an allusion to Napoleon's foreign and internal policy; and this subject should have been noticed, however limited was the scope of the author. The colossal ambition which remodelled the map of Europe in the nineteenth century, which made France supreme in three-fourths of the continent, and which conceived the famous Continental system, shows a nature essentially of a different kind from that of the rulers and statesmen of the day; but it also proves that, splendid as were his gifts, Napoleon was wanting in the highest wisdom, and did not rightly comprehend the forces that control events in the modern world. So, too, the majestic reforms of the Consulate give Napoleon a place among the greatest men who have founded states and created empires; but here again he misinterpreted the time, and he almost undid his work by his rule of despotic force. M. Lévy, however, has dwelt with effect on what we may call the internal working of Napoleon's government abroad and at home. He does justice to the astonishing energy, the neverceasing attention to details, and, in a word, the matchless administrative power exhibited



by Napoleon in his gigantic task; and he has truly pointed out that the First Consul and Emperor succeeded in getting together a body of most capable public servants, if some of them were corrupt and faithless, and nearly all had suffered from the bad influence of an era of revolutionary change. And M. Lévy has dwelt, with correct emphasis, on a marked feature of Napoleon's conduct, in this position of supreme authority: his sallies of vehemence cannot be denied, but there never was a more generous master, or one who made more allowance for mere errors, while properly intolerant of deception and waste.

We may pass over the special faults of Napoleon's policy abroad and at home. The abandonment of Venice, the quarrel with England, the League of Tilsit, the invasion of Spain, the armistice of Pleistnitz, his suppression of the press, his spy system, his hard, despotic tendencies, illustrate in many ways his character, but do not require particular notice. It is otherwise with what must be deemed his crimes; and here M. Lévy avoids inquiry: yet the ostrich attracts the hunter by hiding its head. Many of the charges made in this respect are false: for example, Lanfrey himself gives up the calumny that Napoleon poisoned plague-stricken soldiers; and no one now believes in the absurd story that the victor of Marengo murdered Désaix, the brilliant lieutenant, who saved him from defeat. The chief of these accusations are two; and we shall say a few words on each. Napoleon certainly handed over to slaughter the Turkish prisoners taken at Jaffa; and the plea that they had broken their parole appears to be not borne out by the facts. This was an atrocious deed of blood; but if we recollect what Europeans have done to Asiatics in too many instances, it is unfair to visit Napoleon with special censure. The same view must in justice be taken of the First Consul's most wrongful acts in the tragic affair of the Duc D'Enghien: the Duc was unfairly made prisoner, was seized in neutral territory, in defiance of law, and was condemned, at dead of night, by a mock-tribunal, without an opportunity of defence, on an obsolete charge, prepared artfully by Napoleon himself. But, in pronouncing on the First Consul's conduct, the character of the age must be borne in mind: it was an age of violence and terrible deeds; it was the age of the execution of Caraccioli and Ney, and of the assassination of the plenipotentiaries of France at Rastadt. Old Europe would do well to lay these things to heart; and it cannot be kept out of sight that a murderous plot, in which one at least of the Bourbons took part, provoked the unhappy tragedy of Vincennes, and that Talleyrand, usually a calm-minded man, was certainly one of its principal authors. These considerations extenuate much; and on the other hand, it is perfectly plain that the nature of Napoleon was humane not cruel, and that his acts of clemency and forgiveness were many and striking. Passing from this subject, we may briefly remark that M. Lévy has done good service, in thoroughly refuting the vile charges of incestuous criminality made against Napoleon. We would not allude to this revolting topic had

not Taine dared to recur to it, and to rake in the filth of abominable lies collected by the basest of mankind to tickle the prurient fancy of Louis XVIII. and of other survivors of the Court of Louis XV. No one who has read Napoleon's letters to Pauline, his favourite but often rebuked sister, and to Hortense Beauharnais, his brother's wife, a favourite, too, but often harshly dealt with, could give the slightest credence to these odious calumnies.

M. Lévy's account of Napoleon in the life of home, is indisputably the best part of his work. The narrative, indeed, is overcharged with details, and does not bring out its subject in clear relief; but it is excellent in its copious knowledge and research. Napoleon was not a faithful husband: he had passing attachments and several mistresses; and hypocritical censors may take the admission. But when we recollect that his age was that of the sexual orgies of the French Revolution, and that no man probably was ever more tempted; above all, when we recollect what was the morality of the crowned heads of his day, history will hardly care to throw a stone at him. She notes with irony that George IV. was called the First Gentleman in Europe by those who invoke her adverse sentence on one she must place in proud pre-eminence. M. Lévy has thrown some fresh light on the early married life of Joséphine, and has conclusively shown that, while Napoleon at first loved her with heartfelt passion, she regarded him with ill-concealed indifference, and, in all probability, was faithless to him. Bearing this fact in mind, the Emperor was a most indulgent husband to a very worthless consort. As for the divorce, it was a high act of state, sanctioned by Joséphine and the nation as a whole; it is truly amazing to hear it denounced by those who approve the proceedings against Queen Caroline. The marriage with Marie Louise was another affair of politics. Napoleon's delicate attentions and unceasing kindness to his Austrian wife cannot be gainsaid, calamitous as the marriage proved to himself; her own letters proved she was really touched by them. But hers was a shallow and ignoble nature; she disgraced herself by an adulterous passion; and she was utterly unworthy of a man like Napoleon. The most attractive and striking features, however, of the purely domestic life of Napoleon will be found in his relations with those of his own blood. The admirable letter written to Letizia Bonaparte, while he was in his teens, on the death of his father—a letter eloquent for its good feeling and judgment—is, so to speak, an index of what Napoleon was to his kindred during his extraordinary life. He shared a crust with Louis, brought up Jérôme, directed the affairs of his indigent home, with the ascendancy which he could not help, but with kindly affection and tact; and, often greatly against his instincts, he raised brothers and sisters to thrones as he rose to empire. His letters to Madame Mère, to Joseph, to Jérôme, nay, to every member of his family, in all that relates to domestic affairs, are models of sense and of good taste and feeling; and the same may be said of those to Eugène, to Hortense,

and to all who belonged to them. And nothing, too, could be more unfair than to judge Napoleon by angry expressions employed towards his crowned brothers in thwarting his policy. This was an official correspondence with vassal princes, in most instances utterly in the wrong; and what it really proves is that he had placed, in a great measure, owing to partial kindness, these royal puppets in a false position.

M. Lévy does not dwell much on the minor charges urged against Napoleon by such accusers as Mme. Rémusat and Mme. de Staël. He was occasionally brusque, and even coarse, in manner; but "Hell has no fury like a woman scorned," and diatribes from such mouths scarcely deserve notice. The evidence of Goethe outweighs such stuff. Napoleon's language and bearing had a peculiar charm, and his conversation was pregnant with fine thought and good sense. The intense selfishness that has been laid to his charge was really almost an opposite quality: he identified self with the national greatness, and he staked and lost all in the interest of France. M. Lévy's conception of this great man is, we have remarked, imperfect and weak. Napoleon had little of the "upright bourgeois" in him, as little as of the "condottiere" of Taine, or the utterly unprincipled "bravo" of Jung. On the contrary, he possessed, in the very highest degree, the genius Italy has now and then produced: he certainly was superior to Caesar in war, he had the art of ruling of the great Roman Pontiffs. In his essential nature, too, he was noble and grand, flawed, no doubt, with passion, but commanding reverence for fine aspirations and glorious aims: large-minded, generous, and with deep sympathies: in some respects an image of the fabled Prometheus. He saved France from defeat and anarchy; he gave her all that is solid in her social structure; and if he overran the continent he did it immense benefits. Why then was his fall so sudden and terrible, and why has calumny ever since been at work upon him? It was because Napoleon, in some respects, was not a man of the nineteenth century: his ideal was that of one of the great conquerors and legislators who establish empires in the earliest stages of human progress; and his gigantic work was not in harmony with his time. He trusted a nation spoiled by revolution, and never stable throughout its history; he defied the order of long settled Europe and the forces of ancient tradition and usage; and striking against the flaming walls of the world, he perished, overwhelmed by his own greatness. But his figure, even in ruin, is sublime; and the herd of libellers who try to deface it "strike in vain," as he said, "on unyielding granite."

WILLIAM O'CONNOR MORRIS.

#### TWO BOOKS ON GREEK LITERATURE.

*The Growth and Influence of Classical Greek Poetry.* By R. C. Jebb. (Macmillans.)

*Some Aspects of the Greek Genius.* By S. H. Butcher. (Macmillans.)

THE editor of Sophocles and the translator of the Odyssey are too well known to

scholars to need a word of commendation. The name of either master guarantees the excellence of the book which bears it. But each of these volumes is addressed to a wider public than the immediate pupils of either professor, or the critical student of Greek in general. The aim of both is to show what the Greek genius did for the enlightenment and joy of the world, and to claim for Greek literature the honour which is due to it, though grudgingly conceded nowadays by many who fancy that we have nothing more to learn from Plato, and that Homer is as dead as Beowulf or Klopstock. If any scorn Greek, let him read Prof. Jebb or Prof. Butcher, and mark the earnest conviction with which a man of many-sided culture, fully aware of the claims of modern literature, traces much of what is best in it back to Hellenic sources. If any honour Greek, let him read it.

"Vos exemplaria Græca

Nocturna versate manu, versate diurna."

But in a leisure hour between day and night, when the Anthology is more to your mind than Aeschylus or Pindar, remind Horace, if he chide you, that Homer nods and Apollo's bow is not always strung, and read in charming English, full of the best Greek qualities, proportion, sanity, music, the history of all that was quick and stirring in Hellas, centuries before the birth of intellect in the West and North of Europe. If the poets alone enchant you, read Prof. Jebb; if you would discover unexpected charms in Demosthenes, and new lessons for this age in the political precepts of Aristotle, read Prof. Butcher too, and skip none of his quotations. Are you zealous for Hebraism? You will find that a faith in "le miracle grec" need not estrange you from "le miracle juif." Both writers recognise frankly that Greek morality, though high, was narrow, and allow that the Bible possesses, in a truer sense even than Hellenic literature, the gift of eternal youth, and a new significance for each generation.

The lectures on Greek poetry were delivered in 1892 at Baltimore, during Prof. Jebb's tenure of the Percy Turnbull Memorial Lectureship of Poetry. A graceful Greek epigram fitly commemorates the occasion. The eight lectures cover the history of Greek poetry from the Homeric to the Alexandrian period, though they do not discuss in much detail any later poetry than that of Euripides. The writer has brought into prominence the organic development of Greek poetry during its three chief periods: the epic, the lyric, the dramatic. In all of these it was intimately and vitally associated with the life of the Greek nation. "The laws of epos were evolved by the conditions of a minstrel's recitation at a banquet, or on some public occasion. The laws of the lyric were shaped by the requirements of choral worship at Dorian festivals, or by the usages of Aeolian society. The principal laws of drama were determined by the Attic ritual of Dionysus." Thus from Homer to Pindar, from Pindar to Aeschylus and Sophocles, the progress was orderly and logical: first came the narrative, then the ode, then the combina-

tion of the two, with the addition of dialogue. The great procession of the poets moved in a stately order, guided and sustained by a venerable tradition. There were no other sacred books than their hymns and tragedies; there was as yet no prose. Homer was to the Athenians almost as venerable as Moses and the Prophets to Israel; and his successors, more consciously than he, held it their duty and privilege as well to teach religion and morality as to uphold the strict canon of literary form. Euripides, as his contemporaries themselves observed, introduced a certain licence both in matter and in style; and modern writers agree in discerning in him the first beginning of the romantic drama. At least he was the last of the great line. After him different styles and classes of composition sprang up without so much method or logical sequence as had hitherto prevailed: the comedy of manners, the pastoral idyll, the epigram, the didactic poem, the artificial epic, were all in fashion, and each man wrote as he would, in the manner of the Roman, and of most modern schools of poetry.

Thus, Prof. Jebb dwells most fully on the five poets, whom he regards as the most characteristic of the true Hellenic age: Homer, Pindar, and the three great Attic tragedians. He gives a whole lecture, indeed, to the early lyric poets, of whom we possess so few but so splendid fragments; but he devotes an equal space to Pindar alone, the greatest of them all; and we would choose this lecture on Pindar as a specimen of the writer's skill at its best. It gives a brilliant picture of the age in which Pindar lived, in the pride of his strength and skill, raised always by his primacy in song as far above ordinary mortals as were the Olympic victors, for whom he sang, in the moment of their triumph. But Pindar is too lavish of splendid phrases and magnificent metaphors: the very wealth of his inexhaustible genius becomes fatiguing. He was a Theban, and Thebes was the capital of Boeotia. The Thebans were the *élite* of that provincial district, and Pindar was without a peer in Thebes. "The great Emathian conqueror" thought so; and the poet Cowley, in one of his Pindarique Odes, has justly observed that

Pindar is imitable by none;

The Phoenix Pindar is a vast Species alone.

But he was sometimes ponderous, and did not possess that perfect taste and sobriety which charm us here and there among the poets of "the sprinkled isles," but which were pre-eminently Attic, and belonged, most of all Athenian poets, to Sophocles.

Of Athens Renan has said: "Il y a un lieu où la perfection existe: il n'y en a pas deux: c'est celui-là." Athens was the home of the drama: it was the home, too, of the great Greek prose writers, of the historians and the orators, and, above all, of Plato, whose inimitable style conveys not the mere results of thought, but thought itself, alive and ever changing in the rapid, elusive turns of the dialogue. A keen, lively criticism of the life around them gives a freshness and vitality to the Attic authors, to which writers of a more literary and bookish age have seldom attained. Prof. Butcher dwells at length on this aspect of

the Greek genius in his chapter on "The Written and the Spoken Word," with regrets that reading has so largely superseded speech in modern life, that conversation worthy of the name is almost extinct, and that learning suffers in being kept apart from life. The essays entitled "What we owe to Greece," "The Greek idea of the State," and "The Unity of Learning" are already familiar, we hope, to many; for they, and the rest of the series, with one exception, appeared in the first edition of the book, which contained also a longer essay, now detached from it, on the "Poetics of Aristotle." The collection would have gained in unity of style by the sacrifice of another member, the essay on "Sophocles." This was originally an excellent review of Prof. Jebb's edition of the *Oedipus Tyrannus*; it has been transformed into an essay on the dramatist, not with complete success. By the style of the more independent essays, it is convicted of an humbler origin. The book in its present form ends with a new chapter on "The Dawn of Romanticism in Greek Poetry," which should be read in close connexion with that on "The Melancholy of the Greeks." With all their love of brilliant lights and sharp outlines, both in the world of thought and in that of sense, there were moments when the Greeks of all generations wandered into shadowy places, and shuddered and were afraid. The terrors of death, the dread of an unknown future, chilled them in the midst of life; and they turned for consolation, as modern poets have done, to the tranquil beauty of the natural world.

CAMPBELL DODGSON.

*The Gospel according to Peter: a Study. By the Author of "Supernatural Religion."* (Longmans.)

THE conclusion reached by the author in this treatise is: that in the recently recovered fragment of the Gospel according to Peter we have a primitive and less crystallised form of the Christian tradition as it has come to us in the three Synoptic Gospels, and that it furnishes no evidence which requires us to assign it to a later date than the canonical Gospels. On the other hand, strong efforts have been made to show that the writer of the Petrine Gospel worked with all our canonical Gospels before him, and that, where he does not follow them, the apparently new matter found in the fragment is in almost every instance taken from the Old Testament writings by a process commonly spoken of as the Gnosis. The method of interpretation therein followed was systematised in the second century, and more especially in the second half of it, and therefore the Petrine fragment cannot be assigned to an earlier time.

In the application of this test, the fragment has not been quite fairly dealt with. Obviously the argument cannot be urged against it with any show of justice, unless it can be shown that this method of the Gnosis has not affected the form of our canonical Gospels, or has affected it in much slighter measure. To this point I confine myself in these remarks. It is not too much to say that the whole controversy

turns upon it. The contention, then, is that in Gospels written subsequently to our canonical ones the Gnosis led directly to the invention of incidents, and consequently to the growth of a false history, and that from this tendency the canonical Gospels are at all events comparatively free. If this may not be asserted, the argument is manifestly at fault. It is implied that we have nothing in our Four Gospels which carries us to the full development of this Gnosis, as it is put before us in the *Peregrinatio ad loca sancta* ascribed to Silvia of Aquitaine. For three hours daily during the forty days of the Lenten fast, the people were taught at Jerusalem, as Silvia puts it, that "nothing took place which had not been foretold, and nothing had been foretold which had not obtained its fulfilment." Prophecy, it is urged, thus reacted on history, or on what passed for such. Nay, it not merely furnished details of incidents, it supplied materials for incidents, and even for whole series of incidents. So great, we are told, was the success achieved, that "it becomes difficult to distinguish what may be a direct reference in a prophetic book from a trick of style borrowed from the prophet or pure legend invented out of their writings." We are further told that, whatever other results may be produced by such a system as this, it cannot fail to impair the historical sense, and finally to destroy it. It is manifest that an incident suggested by words or phrases in a book is not an incident of history at all. The colouring of an incident is one thing; the fact, which may be described in high-flown or exaggerated language, is another. But if the supposed fact itself owes its birth to a supposed prediction, it has no foundation, and it answers to nothing beyond the imagination or inventiveness of the writer. This manufacturing of what is meant to be taken as history is set down as the special sin of the author of the Petrine Gospel. He has been spoken of as an adept in this method of prophetic interpretation, and is therefore marked as one who has worked up or fabricated his history at a time when this system of Gnosis was in full swing. In other words, the Gospel could not have been written before the closing years of the second century.

To say the least, this is a broad and sweeping conclusion to draw from extremely slender evidence, if indeed we ought not to pronounce the whole argument to be altogether inadmissible. Clearly, unless the Canonical Gospels can be proved to be entirely different in method from this supposed Petrine Gospel, the argument cannot with any fairness be applied to the latter. A few verses of this Gospel are all that have been recovered as yet from the sepulchres at Akhmim; but we need not await further discoveries before we say that this argument is a two-edged sword. It is indisputable that, if any discredit be attached to this Gospel from the supposed way in which it has been put together, the same discredit must in the right measure be attached to all other narratives which betray the influence and presence of the same method and system. I am in no way concerned to defend the author of this

fragment. My contention is only that he is not fairly (nay, that he is most unfairly) dealt with, if it can be shown that his habits of thought and impression are fully shared by the compilers of the canonical Gospels. It is merely inequitable to discredit the Petrine writer for constructing his narrative on a framework furnished by the language of ancient prophecy, unless it can be first shown that the charge does not apply to the canonical Evangelists. It is quite possible (if it be not in a high degree likely) that a close examination of the Synoptic and Johannine narratives may force on us the conclusion that a vast number of incidents mentioned in them are referred to passages in the Old Testament, and that of all the passages so cited there is scarcely one which has not been misunderstood and misquoted, or else so twisted as to deceive all who are not on their guard against this so-called Gnosis. It is impossible to go into this question here in full detail. It is enough to say that the passage, for instance, which is used for the warrant or sanction for the fact of the flight to Egypt and the return thence has been obtained by cutting away the whole context of five or six words, which are thus made to mean that God called the infant Jesus out of Egypt, although the call in the prophecy is strictly and solely the call addressed to a rebellious house and to children given over to idolatry. If the charge against the Petrine evangelist is to be sustained, then the Synoptic narrative of the flight into Egypt and its sequel has as much and as little reality as the Gnosis which spied it out in the sentences of Hosea.

Nor, indeed, can it be said with truth that the language of the Psalms has affected only the style of the first Synoptist, when he comes to speak of the parabolic teaching of Jesus. The intent and purpose of this teaching is declared to be the blinding of the people in order that they should not be healed and their sins be forgiven them. This openly acknowledged purpose is declared to be set forth by the prophet Isaiah; but when we turn to the prophetic page, we find that he is not speaking of parables at all, and that the words have precisely the opposite meaning; and it is clear that the Evangelist misrepresents the Great Teacher quite as much as he misrepresents the prophet whose words he professes to cite. But if the Gospel of Peter is to be discredited on the ground of a Gnosis which has suggested the incidents of the narrative, then the introduction of the long series of parables is due to the same Gnosis applied to a passage of Isaiah, which means something totally different.

Still more significant is the change which suddenly comes over the Synoptic narratives, when Jesus sets His face to go to Jerusalem, and puts before the disciples the details of coming events. There is no reason for this change in previous occurrences, and the catastrophe now predicted is set forth not in mere indefinite outline, but in the most minute detail. The whole is put before the disciples as an issue to be brought about by an inexorable necessity, and to be brought about also in precise accordance with the sayings of prophets who had lived in the

old time. If, then, the charge brought against the Petrine Gospel is to be pushed home here, it will follow that the history of the Passion is built up on a collection of sayings gleaned from the old writings; or, in other words, is not history at all. But there is no warrant for denying that they are, or that they may be, the outgrowth of a Gnosis applied to old prophetic writings. All the passages cited are more or less misquoted and misunderstood, and some of them mutilated or garbled.

And, further, the exercise of this Gnosis is openly avowed in the Synoptics. It is said to receive its supreme sanction from the risen Teacher himself in the closing narratives of the third canonical Gospel. The two disciples on the way to Emmaus are rebuked, not for the shortness of their memory and for their disregard of facts made known to them in their own experience, but for their unbelief of what the prophets had spoken. The things which had perplexed them must happen because they had been foretold; and because they had been foretold, therefore the Christ must suffer them. So in the manifestation which subsequently took place, Jesus tells them that all the things written in the Law of Moses and in the Prophets and Psalms concerning Him must be fulfilled. Their eyes are then opened, not that they might be able to weigh the evidence of facts, but that they might understand the writings (Luke xxiv. 44) which must be fulfilled. We have here not perhaps the exact words ascribed to Silvia of Aquitaine; but we have, nevertheless, a clear statement of the two canons laid down in the *Peregrinatio ad loca sancta*, (1) that nothing took place which had not been foretold, and (2) nothing had been foretold which had not obtained its fulfilment. Most assuredly in this argument we have not the smallest justification for assigning the Gospel of Peter to an author who had all, or any, of our canonical Gospels before him.

I have kept myself to one point in an inquiry which may prove to be momentous. The author of this "Study" on the Petrine Gospel has gone over the whole ground with a completeness which seems to leave nothing to be desired, and with a patience never broken by the vehemence of controversy. The subject is one in which nothing can be done to any good purpose, except by the exercise of a scrupulously fair and dispassionate judgment.

GEORGE W. COX.

*Memorials of Old Haileybury.* By Sir M. Monier-Williams, etc. (Constable.)

THIS handsome volume labours somewhat under the disadvantage of defective editing: while, as a collection of contributions by numerous hands, it contains incoherencies, repetitions, and inaccuracies. The register of names at the end has been compiled in a perfunctory way: no dates of birth, details of parentage, or education being given, nor any due identification of those who—like the late Dean Merivale—left the College without entering the Indian Civil Service. It may, nevertheless, be conscientiously welcomed and commended



as a noticeable book: executed, indeed, with unequal degrees of ability, but usually with care, and always in a spirit of urbanity and consideration, alike for the living and the dead.

The East India College—to give the exact title of what is here called “old Haileybury”—was opened, in 1806, as an academy for the special training of aspirants to the higher class of posts in the transmarine administration of the Company. Closed in 1857, its existence of half-a-century just indicates the appearance and disappearance of a system of government which could only be tentative and temporary, but which, none the less, produced men who had an important influence on Indian history. Among the civilians turned out by the College may be mentioned Holt Mackenzie and R. M. Bird, the great agrarian reformers, to whom is due the social and commercial prosperity—such as it is—of Hindustan. Other names will occur to those who have any knowledge of the subject, such as those of Thoby Prinsep, Sir G. Clerk, Bryan Hodgson, James Thomason, John Muir, Lord Lawrence, Sir George Campbell, Sir R. Temple, Sir Alfred Lyall, and many more: men who showed various abilities, in India especially, but sometimes in less remote fields of distinction. During the terrible year of the Mutiny, several of the Haileybury men were exposed to trials for which the training of the College could have afforded no special preparation. The writer of this notice may be excused if he observes that he has recorded these services elsewhere (*Fifty-Seven*, 1883), although Sir M. Monier-Williams does not appear to have heard of the work.

Nor would comic elements be wholly wanting to a complete account of the College, although Sir Monier assures us that he has endeavoured to exclude them:—“I soon became aware,” he says in the opening of that section for which he is particularly responsible, “that to make my chronicle at all valuable, it would be necessary to resist the temptation to be simply amusing.” Nevertheless, a certain amount of anecdotic frivolity has found its way, here and there, the best part being that relating to the Rev. Richard Jones, late of the Charity Commission, who was for some years Professor of Political Economy at the College. This able but eccentric divine was compelled by the academic routine to take his turn with the other ordained Professors as a preacher in the College chapel, and the grotesque nature of those appearances receives adequate description in the present work:—

“The pulpit was in front of the altar, and stood facing the congregation, with its back to the communion-rails. It had to be ascended with some agility from behind, and the manifestation was rather like that of the figure of those toy-boxes whose lid you open, and whose inmate starts at once into considerable stature. First, an amazing rumbling of stools (over which Jones invariably fell), then a panting for breath, a groaning and a muttering; and lastly, with a start, the elevation of a huge torso, surmounted by a colossal red face incarnadined beyond its wont by recent exertion, and this again wreathed in a little brown wig, somewhat disarranged by the troubles of the ascent.”—*From a note by J. W. Sherer, C.S.I.*

Some capital anecdotes are added, to illustrate the character of the discourses which usually resulted from this truly prodigious presentation; and in this one instance, at least, the editor and his contributors have by no means resisted the temptation to make their work amusing. It is, perhaps, a pity that they could not find room for “The Rape of the Billiard-table,” which might have supplied a still more striking chapter. Does a certain noble Marquess recollect when his name was associated with that of a far humbler individual in a magistrate’s warrant on a charge of burglary?

But these lights and shadows of college life ought not to hide from us the important fact that the teaching at Haileybury was often imparted by men of real distinction. Henry Melvill, the famous preacher; Jeremie, afterwards Regius Professor at Cambridge and Dean of Lincoln; Edward Eastwick, T. R. Malthus, Sir James Stephen, Sir James Mackintosh, Empson, editor of the *Edinburgh Review*—these were only the best known out of a body of really high-class men who at one time or another filled chairs. Some at least of the students derived from the lectures of such men the materials of culture and knowledge; and a full description of college life from the professorial point of view would be relieved by many interesting associations. Harriet Martineau, who visited the college as the guest of Malthus in 1832-4, has given a pleasant picture, which Sir Monier has done well to prefix to his own narrative.

There are only two Haileybury civilians in the service now; and when Mr. Justice Prinsep shall have laid aside his ermine, and Sir Charles Pritchard made his last speech in the Viceregal Council, the species will be as extinct as the Dodo. They were of all sorts, but in general possessed the common qualities of courage and honesty, being loyal to their employers—of whom they were often sons or nephews—and faithful to the people of India, for administering whose affairs they received a modest recompense. As the Alma Mater of these men “old Haileybury” deserved a record.

H. G. KEENE.

#### NEW NOVELS.

*Katherine Lauderdale.* By F. Marion Crawford. In 3 vols. (Macmillans.)

*A Daughter of Music.* By G. Colmore. In 3 vols. (Heinemann.)

*A Great Temptation.* By Dora Russell. In 3 vols. (White.)

*The Recipe for Diamonds.* By C. J. Cutcliffe Hyne. (Heinemann.)

*Lost on Du-Corrig, or 'Twixt Earth and Ocean.* By Standish O’Grady. (Cassells.)

*Needs Must.* By Amelia S. C. Young (Pamela Sneyd). (Osgood, McIlvaine & Co.)

*The New Arcadia.* An Australian Story. By Horace Tucker. (Sonnenschein.)

From the last chapter of *Katherine Lauderdale*, the reader learns that it is the first of a series of novels dealing with contemporary life in the United States, as that life is

illustrated in the fortunes of a New York family. The series will do for American society what a preceding series did for Italian society, with apparently this difference: that it will deal only with the annals of a single generation, and that it will, therefore, be more restricted in range, and consequently more minute in treatment, than the set of stories which closed with *Pietro Ghisleri*. Indeed, in this matter of minuteness *Katherine Lauderdale* is probably unique—is certainly all but unique—in English or American fiction. Its three well-filled volumes are occupied with the events of only five days; and, though they are certainly five very critical and determining days in the history of the two principal characters, the experiment is as bold as it is novel. More important, however, than its boldness or its novelty, is the fact of its conspicuous success. The material supplied by imagination and invention fills admirably the space allotted to it; and the only defect in the literary mechanism of the novel is the introduction in the first volume of an appallingly complicated genealogical problem which every reader will find unappetising, and which most readers will leave as insoluble. Happily, however, one makes the discovery that it is easy to enjoy a very admirable story without knowing the exact degrees of relationship or connexion existing among John Ralston, Hamilton Bright, Frank Miner, Walter Crowdie, and the great army of *Lauderdales*; so the genealogical trouble is both trifling and transient. *Katherine Lauderdale* is, in one important respect, a great improvement upon its immediate predecessor. There is not perhaps a greater body of story in the new book than there was in *Marion Darche*; but *Katherine Lauderdale* is much more substantial and “feeding,” more direct and business-like: there are none of those pages of brilliant, elusive irrelevance which made one think that in the course of his travels westward a delightful writer had got a little off the line of least resistance. We soon perceive the motive of the story—John Ralston’s unfortunate habit, and its possible influence upon his relations with Katherine; and never for the course of a single chapter are we out of touch with this dominant theme, which, it may be noted as a striking illustration of the recent trend of fiction, would have been an all but impossible theme ten years ago. Of course *Janet’s Repentance*, which is more than thirty-five years old, may be quoted against me; but the example is hardly to the point, for the interest of George Eliot’s story is tragic, and it is only very lately that so obvious a motive as a habit of intemperance has been lifted from the region of farce into that of serious comedy. Mr. Crawford’s treatment of it is singularly skilful—skilful alike in its emphasis and its avoidances—if, indeed, this be the right word to use, for the combined reticence and adequacy of the portrait of Ralston are due less to mere skill than to that healthy artistic instinct, the flower of which is perfect taste. Ralston, rather than Katherine, is really central in the book, which, nevertheless, is perhaps rightly named, as she is the dominating in-

fluence in his life, and is therefore the maker of the story. The subordinate personages, who are to come to the front in succeeding novels, are drawn with a few strong characteristic strokes, the only one of them who seems unsatisfactory being Walter Crowdie, the painter, about whom we are told either too much or too little. Even he, however, excites curiosity, and in the first number of a narrative series such excitement is indispensable. The best compliment I can pay to *Katherine Lauderdale* takes the form of apparent paradox. It satisfies its reader, and at the same time leaves him hungry.

A policy of non-committal is safe, and there would be perfect safety even in committing oneself to the statement that *A Daughter of Music* is a novel of exceptional ability and force. It is this, undoubtedly; but it is more than this: it is a book characterised by something which is very like genius. The moorland solitude, with its single journeying figure, on which the curtain rises, and the wayfarer's welcome to Heather Don took one reader back at once to hours of boyish entrancement at *Wuthering Heights*; and, to the close of the third volume, a spell like that of the strange story of Heathcliff and Edgar and Catherine was upon him. Still, there are differences between *A Daughter of Music* and the masterpiece of Emily Brontë, which are not less important than the obvious resemblances. They are both books of sombre power and passion; but in the more recent one there is manifest an instinctive and well cultivated aesthetic sense, which gives a new charm, though it was the very absence of this sense which left Emily Brontë free for the relentless realism that arrests and holds the imagination. *A Daughter of Music* is the story of the conflict of two men for dominance over a woman, and of the conflict in the woman herself between soul and sense, or, as she puts it, between the demands of her "life" and of her "nature." Rhoda Wichelow, with her sphinx-like Leonardo face, has loved since childhood Paul Garnet, the sole companion of her moorland isolation, and in him has found full satisfaction. Then into her life comes Anthony Dexter, with his potent magic of music, which stirs her sense, and something deeper than her sense; and the new spirit which the music evokes challenges to mortal conflict the old content and fidelity. Some of the battles in the campaign are magnificent examples of imaginative realisation—notably the scene in the twilight at Fanelands Hall, where Anthony calls to Rhoda in the stormy seductive voice of the organ, and Paul, holding her back by sheer force of will, wins what seems a decisive victory. It is decisive for a time; and though a day comes in which Anthony has his victory, it is a short-lived affair. Still it lives on, with fateful consequence, in Rhoda's clouded and empty life—a life lived in the shadow of a curse which she sees in course of fulfilment, as Anthony Dexter's son and heir reveals himself as one of those to whom the terrible music is the very breath of being. The story of how through the curse comes redemption and reconciliation, must be read in the pages of a novel which ought not to be ignored by any

lover of work which is as beautiful as it is powerful. I am so ignorant of G. Colmore that I do not know whether the name should be prefixed by Mr., Mrs., or Miss; but I do know that *A Daughter of Music* has impressed me more strongly than I have been impressed by any story of its order for a long time.

There are doubtless worse novels than *A Great Temptation*; but Miss Dora Russell is really at home only among plots, murders, and mysteries, and when she dispenses with these elements of interest she is almost dull. Sir Ralph Woodland is not so wicked as he might have been, and for this relief much thanks; but his folly is so great that a little more wickedness of the kind expected from a baronet would be preferable. He falls head-over-heels in love with Laura Ingram, in whose goodness he has every reason to believe, yet he listens with fatuous credulity to the slanders of another girl, whom he has every reason to suspect; and without a word he cuts Laura, leaving her destitute, and, so far as he knows, friendless. Then, when the poor girl, broken down by despair, marries the worthy George Gifford, the baronet reappears, and sets himself to the high-minded task of endeavouring to make her his mistress. Laura resists her would-be seducer, but he manages effectually to spoil the life of the man to whom she owes everything; and the conclusion of the whole matter is that Gifford is removed by a convenient attack of typhoid fever, in order that his widow and her baronet may be virtuously happy ever after. *A Great Temptation* is a poor thing. A novel may be lifelike without being edifying; but when it is unedifying without being in the least lifelike, there is very little to be said for it.

There is some fantastic originality in the literary manner of *The Recipe for Diamonds*. It is not like the ordinary conventional story, but the points of difference are not altogether points of advantage. The book seems to have been written in high spirits and also in a hurry, and one gets the impression that, when Mr. Hyne made his beginning, he was not at all sure about his ending. The opening of the story—so far, at any rate, as its plot is concerned—is the purchase of a MS. volume, which turns out to be the private diary of that famous dabbler in things occult, Raymond Lully. Among the entries is a reference to a formula for crystallising wood carbon; and the story is devoted to the search after this recipe for diamonds, which has been inscribed on the wall of a cave in the Island of Majorca. The narration of the quest which is to ensure wealth beyond the dreams of avarice has some farcical humour; but it is a humour which suggests the crackling of thorns under a pot. The peculiar quality of Mr. Hyne's story is a random, ineffective cleverness.

In a tale of simple invention and adventure, mere novelty counts for much; and Mr. Standish O'Grady's *Lost on Du-Corrig* has more of freshness and originality than have been found to be in a book of its kind for many a long day. The strange disappearance of the two Irish lads, who vanish without leaving a clue behind them, is a motive rich in possibilities of exciting narrative; and these possibilities are ad-

mirably utilised in the skilfully wrought story of the underground adventures of John and Edward Freeman. When, as here, a good idea and a good style are combined, we have a good book.

The sketch of Madame Suzanne, who traffics with society women as a purchaser and vendor of discarded costume, provides *Needs Must* with a bright, fresh opening; and, if the author could have maintained her level, the book—which, as it stands, is not bad—would have been better. It has vivacity, which counts for much, but it is deficient in shapeliness, which counts for something; and it therefore leaves the reader not wholly satisfied. The practice of beginning a story from three or four points is an irritating one, and in other respects the arrangement is very faulty. Still, the narrative has movement and sprightliness, which have to be set against its faults, and to which the writer does injustice by a meaningless title. The fitting title would have been "The Green Diamond."

It is impossible to award to *The New Areadia* any warmer praise than that implied in the remark that it is a well-meant and by no means ill-written book. The success of Mr. Edward Bellamy's *Looking Backward* has been rather unfortunate, inasmuch as it has been the means of inspiring various writers—and Mr. Tucker is one of them—with the belief that it is an easy thing to combine the preaching of sociological dogma and the writing of entertaining fiction. So far from being easy, it is one of the most difficult things in the world; and that Mr. Tucker should have failed to overcome the obstacles in the way to success is hardly a thing to be wondered at. That he has failed is certain; but various chapters in the book seem to indicate that, with less weight to carry, he may come nearer to the front. JAMES ASHCROFT NOBLE.

#### SOME VOLUMES OF VERSE.

*Songs without Notes.* By Lewis Morris. (Kegan Paul & Co.)

SINCE the days when poetry first began to be published, and to render the singer gold for his song, few writers have touched the lyre to greater profit than Mr. Lewis Morris. Perhaps it is hardly fair to put money before merit, since reward has, strange as it may seem, followed close upon desert. The days have gone by when bards issued masterpieces at prices which sank lower and lower. Fitzgerald and Horne, to consider modern authors only, would not suffer disappointments to-day. It would appear that the national ear is pricked up in hope of a sonnet or ballad. Perhaps it is recognised that in these hardware times there is sufficient temptation for the Muse of England to pack off to less noisy parts. However it may be, there never was a period so favourable to poets. In consequence multitudes come, and many are chosen. We suppose that Mr. Morris can fall into carelessness with easy feelings. His circulation is large; he has a hold upon the affection of the people; one or two indifferent hooks would be insufficient to damage him beyond redemption. Very few readers are critics, and for the thousands it is enough that the name of Lewis Morris appears on the title-page. Professional reviewers, on the contrary, marking the depreciation of the song, rage

furiously, in many cases forgetting that they also have written some verses that are not exceedingly glorious. Truth to tell, Mr. Morris in his present volume has fallen far below the standard of *Songs of Two Worlds*. Occasionally we have come upon verses which bear traces of inspiration, and scattered here and there are fine lines which some of the raging reviewers would be elated by if they had happened to pen them; but candour compels us to assert that, for the most part, Mr. Morris has been content with work which does him no particular honour. Surely in this author's poetical history there was a time when his ear was truer! One of the most remarkable declensions from merit in *Songs without Notes* is the bewildering fall of the accents. We do not ask for a penny-in-the-slot kind of regularity, but nothing is more irritating than to suffer, as any sensitive reader must suffer when perusing the following verses:

"'Twas a beautiful morning in Spring,  
The laburnums, the lilacs showed fair,  
Blue irises blossoming,  
And a bustle of life everywhere.

"Now before and above him they dart,  
With short flights and encouraging calls;  
Now the poor pupil harmlessly falls,  
Engrossed in his partly learnt art."

"Partly learnt art" should have been avoided. To drive home our point, we intend to give two more examples of ugly carelessness. The first is from "Anarchy," the second from "On an Empty Cage":

"Then the masquers go wearily home,  
And the corpse to the surgeons, and yet  
The thought comes, 'Twas a century since  
That they killed Marie Antoinette."

"And thou, where art thou? Did swift fate  
Snatch thee? A fruitfull allegory,  
Thy song, thy flight, thy open gate.  
Say, was it better to be free?"

After putting forward these specimens, we are not afraid of being accused of captiousness. They do not become the author of the many beauties in *Songs of Two Worlds*; but it must not be assumed that the old excellence is utterly missing. "The Voice of Spring" is lovely nearly throughout; the lines to Tennyson are marked by true feeling; "The Hymn of Hilbert" is very cleverly written. We cannot end without quoting "For a Children's Holiday." It will be seen at a glance how the last line but one in the second stanza ruins the flow of the piece:

"Ye to whom wealth lends wings  
To bear you from clime to clime,  
To treasures of beautiful things—  
Palaces, ministers sublime,  
Snow mountains and pine-circled lake,  
And the purple of summer eases—  
Think, think of poor children, and take  
Compassion on these.

For in stifling courts they are pent  
Through the fugitive freshness of June;  
Not for them are her roses sent,  
Nor her nightingales' passionate tune,  
Nor the keen scent of newly mown hay,  
Nor the flowing tide's blossom of yeast;  
Let these poor rhymes secure them at least  
One ineffable day."

It cannot be said that his love for humanity—a quality not too visible in modern verse—has deserted Mr. Lewis Morris. Unfortunately, his book in other respects is distinctly inferior to his former work, and its publication at such a time as the present is not an act of wisdom.

*Cuckoo Songs.* By Katharine Tynan Hinkson. (Elkin Mathews & John Lane.)

The buyers of verse have so many lyrists calling for their shillings that the task of spending what money they have to dispose of has become one of no inconsiderable difficulty.

It is plain that some bards must pine unbought. Bookshelves and pockets have their limits. Obviously those who produce capital verse, correct in form, moderately melodious, but owing too great a debt to earlier singers, must be prepared for the limbo of unregarded things. Verse that is distinguished by some private excellence—that has a novel outlook, a peculiar atmosphere—is sure of acceptance. Of course a ballad cannot compete in popularity with bacon; but there happily survives that intellectual body of men and women who diligently search for, and secure when found, the mental sustenance derived from poetry. Not one of these can afford to pass by *Cuckoo Songs*. In these short poems, so fresh, so fragrant, so blossomy, there is that very peculiarity of atmosphere which we have just claimed to be necessary to success. Mrs. Hinkson does not only offer us song: she gives us melody in league with a certain quality which is not easily defined. It eludes analysis, as it should do. We are content to think it that kind of Irish magic which, in an intensified degree, governs Mr. W. B. Yeats. Mrs. Hinkson is a lover of birds, and, on the whole, she sings of them delightfully. In one or two instances she has missed her chance. It is impossible not to think of the query about the leopard's spots when the poetess exclaims:

"O my blackbird might grow pale,  
Just to hear the nightingale."

It has been written, in essence: thou shalt not envy thy neighbour's ode, thou shalt not envy thy neighbour's sonnet, nor his ballad, nor his quatrain, nor anything that is his. Despite commands so comprehensive and stringent, we cannot help envying the authorship of this quaint poem, "Maggie":

"I love the sweet linnet, the lark, and the thrush,  
And the gold-throated blackbird with a song in  
each bush;  
The finch and the robin, I love every one,  
But not the pied magpie that's walking alone.

"For whether you're going your sweetheart to meet,  
On business or pleasure, in market or street,  
To church or to chapel, a bad sign it is  
If you meet that one magpie a-taking his ease.

"But if it should chance you to see that ill sight,  
First look well around you to left and to right;  
For if he's companioned, the two are for mirth,  
And three for a wedding, and four for a birth.

"Yet if he's alone show not wrath to the bird,  
A little politeness, I've heard it averred,  
Will please men and magpies; so throw not a  
stone,  
But lift your hat kindly, and bow, and pass on.

"Bow once, twice and thrice, and the bird, I've  
heard say,  
Will return you a curtesy, both merry and gay.  
And this is a charm, sirs, that, well understood,  
Will take away bad luck and bring you the  
good.

"Now all ye sweet lovers, I've told ye my charm  
The magpie's bad luck to evade and disarm.  
And I wish you in due time two magpies for  
mirth,  
And three for a wedding, and four for a birth."

It would be improper not to state that Mrs. Hinkson occasionally allows herself a liberty in rhyming that is most antagonistic to the pleasure of a reader. Sometimes, too, her verse halts, and she is not careful to separate similar sounds. For instance,

"I marvel with much awe  
O'er all the Lord hath made."

But a handful of blemishes could not spoil *Cuckoo Songs*.

*The Poems of Thomas Gordon Hake.* (Elkin Mathews & John Lane.)

The contents of this handsome volume have been selected by Mrs. Meynell; and the same lady has prefixed a few critical remarks that

are finely fitting, if once it be granted that Dr. Hake's poetical position is as important as his editor would have us believe. We, perhaps from some fault of temperament, have never been much moved by the utterances of the writer under review, nor are we persuaded to depart from this judgment by Mrs. Meynell's selection. Dr. Hake was certainly influenced by Wordsworth, and, we feel, influenced for the bad. Following an evil example, he soon lost the power of discriminating between details fit for statement in verse, and details better left unregarded. As a consequence, he began to deliver himself of ineptitudes, exactly as Wordsworth too often did. In the volume before us there are two instances that are surely sufficient as witnesses to our contention. This is poor:

"Or give him apples for his lunch,  
That he loved leisurely to munch."

And so is this:

"At times he walks upon his head;  
A form of prayer for daily bread."

"The Cripple" is a poem that suffers greatly from this kind of painful particularising. A few vivid touches could present a more moving picture than is brought before the mind by Dr. Hake's too facile verses. Surely the writing of such lines as are comprised in the stanza quoted below can give no pleasure to the writer. The artificer can experience no joy in seeing it take shape:

"As a wrecked vessel on the sand,  
The cripple to his mother clung;  
Close to the tub he took his stand,  
While she the linen washed and wrung;  
And when she hung it out to dry  
The cripple still was standing by."

And the next verse begins with "When she went out to char"! The fact of the matter is that Dr. Hake chose subjects unfitted to his powers. In his pen there was not the magic to weave round simple subjects words that surprise and haunt. He wrote a few splendid poems, and many in which nobilities of thought and expression appear; but no poet of any pretensions flaunts his inequalities so wilfully, unless we except the bard who taught him to transgress, by name William Wordsworth.

*The Kestrel's Nest.* By Alfred Cochrane. (Longmans.)

Mr. Alfred Cochrane is that rather *rare avis*, an athletic literary man. When the same individual can turn a ballad, and send down a wicked "yorker" or "bailer," any sensible third person must rejoice at the marriage of brains with biceps. *The Kestrel's Nest* is a volume of light verse of a most entertaining kind. The early part of the book could not be improved, so felicitous is it in choice of subject and treatment. Not Mr. Andrew Lang himself has surpassed some of Mr. Cochrane's delightful ditties. Merry and melodious, they abound in the right allusions, the happy turns, the captivating refrains. Calverly, Lang, Stephens, and Cochrane, are fit mates to stand side by side on our bookshelf.

NORMAN GALE.

#### NOTES AND NEWS.

THE Syndics of the Cambridge University Press have arranged for the publication of an historical series, under the general editorship of Mr. G. W. Prothero, of King's College. The volumes will be of moderate size, and will be adapted to the requirements of University Extension students as well as of more advanced readers. The first volume, *The Revolutionary and Napoleonic Era, 1789-1815*, will be by Mr. J. H. Rose, of Christ's College; this will be followed by *The Europeans in India*, by Mr. H. Morse Stephens, and by a History of Germ-



from 1815 to 1871, by Mr. J. W. Headlam, of King's College. Other volumes will be announced shortly.

MESSRS. MACMILLAN & Co. will publish a collection of the addresses delivered during the past ten years at the annual meetings of the London Society for the Extension of University Teaching. The addresses were delivered by the Duke of Argyll, Mr. Goschen, Mr. John Morley, Bishop Westcott, Prof. Jebb, Sir James Paget, Prof. Max Müller, Canon Browne, and Lord Playfair.

THE Prolegomena to Tischendorf's critical edition of the New Testament, on which Dr. Caspar René Gregory has been working for the last eighteen years, is now complete. The work contains a full account, brought up to date, of all the existing sources of the Greek text, of the Vulgate and other Latin MSS., of the Syriac Tradition, and of the Aethiopic, Coptic, and Gothic Versions. The London publishers are Messrs. Williams & Norgate.

MR. JOHN MURRAY will shortly add an entirely new volume to his series of English Handbooks, dealing with the three counties of Herts, Beds, and Hunts. It will be illustrated with maps and plans.

HALM's pathetic play "Griseldis," which founded his reputation as a dramatist, is about to be published by the Clarendon Press, with annotations and introductions by Prof. Buchheim. The editor will include a critical analysis of the drama with its Arthurian background, and a sketch of the author's life and works, besides the story of Griseldis, based on the versions of Boccaccio and Petrarch, together with a general account of the literary treatment of the subject from Chaucer to our own days.

MR. DOUGLAS FRESHFIELD, with the assistance of Mr. Mummery, Mr. Woolley, and others, has in preparation a Climber's Guide to the chain of the Caucasus between Kasbek and Elbruz. It will contain a time-table of routes from England, with cost, &c., and a selection of routes to the mountain centres from the chief towns on both sides of the chain, as well as such details as to the topography of each district and the expeditions already accomplished as can be collected from mountaineering journals. Four district maps will be given, and probably a few outlines from Signor V. Sella's panorama. As two of the maps, originally produced for the Geographical Society have been taken off the stone, the edition will necessarily be limited to 150 copies. It is hoped that the book will be issued in the spring of 1895.

MESSRS. W. HODGE & Co., Glasgow, have in the press a volume of poems by Mr. Alexander Falconer, entitled *Scottish Ballads and Pastorals*.

THE forthcoming number of the *Century* will contain the story of a hypnotic experiment, by Mr. Frank R. Stockton, entitled "The Magic Egg"; and an account of an ascent of Mount Ararat, by the writers of "Across Asia on a Bicycle."

MESSRS. CASSELL & Co. are now printing a revised edition of the *Citizen Reader*, by Mr. H. O. Arnold Forster. The first edition of this work was issued in 1886, and the sale has now reached a quarter of a million copies.

MESSRS. OLIPHANT, ANDERSON & FERRIER announce a cheap edition of *My Ducats and my Daughter*, by the Rev. Hay Hunter and Mr. Walter Whyte; and an English edition of a book on practical religion, by Dr. J. R. Miller, of Philadelphia, entitled *A Help for the Common Days*.

WEDNESDAY, June 6, has been fixed as the date of the dinner to be given to Mr. George Smith by the contributors to the *Dictionary of*

*National Biography*. Mr. Sidney Lee, the editor, will occupy the chair.

A COMMITTEE of old Wykehamists, pupils of the late Bishop of St. Andrews, has been formed for erecting a monument to his memory in Winchester College. Subscriptions are limited to one guinea. Any who may wish to contribute are requested to write to the Rev. W. E. C. Austin-Gourlay, Kineraig, Winchester.

PROF. ROGER DE GOEIJ, formerly of Liège, will deliver a course of six lectures in French, on "Eminent Women," at Messrs. Brinsmead's Concert Room, Wigmore-street, on Wednesdays and Saturdays at 3.30 p.m., beginning on May 26. The series will include—Philippa of Hainault, Jeanne de Montfort, Joan of Arc, Margaret More, Mistress Hutchinson, Lady Fanshawe, Charlotte de la Trémouille Countess of Derby, Rachel Lady Russell, and Grisell Hume.

MISS E. H. HICKEY will read a paper on "The Poetry of the Hon. Roden Noel" before the Royal Society of Literature, on Wednesday, May 23.

THE twenty-fourth Fascicule of the *Archives Historiques de la Gascogne* is the first volume of "Audijos, La Gabelle en Gascogne," edited by A. Communay (pp. xv. 246). The work contains the history of three revolts against the Gabelle, or salt-tax: that of Bayonne, under Richelieu; that of the Landes, under Mazarin; and that headed by Audijos himself, under Colbert. The historical and economical importance of these documents is manifest.

#### UNIVERSITY JOTTINGS.

PROF. SAYCE is leaving Egypt this week, and hopes to be in England by the end of the present month. He will deliver a public lecture at Oxford, on June 14, upon "The Last Chapter in the History of Cuneiform Decipherment."

Two amendments have been introduced into the statute establishing a school of English at Oxford: one making the social history of England an obligatory subject of examination, the other being of a technical nature.

THE question of the status of demonstrators, which recently came up for settlement at Oxford, is the subject of a recent report of the Council at Cambridge, who recommend that:

"All appointments of demonstrators and professors' assistants receiving their stipend or any part of it from the university shall be made by the respective professors with the consent of the vice-chancellor; each appointment shall be for a limited period to be fixed by the professor at his discretion on making the appointment, the period in no case to exceed five years; the demonstrator or the assistant in each case being eligible for reappointment at the end of the period, and being removable during the period by the professor with the consent of the vice-chancellor."

MR. H. J. MACKINDER, reader in geography at Oxford, has been elected to a studentship at Christ Church, held on condition that he acts as principal of the University Extension College at Reading.

MR. H. B. CLARKE, Taylorian teacher in Spanish at Oxford, has been elected to a Fereday fellowship at St. John's, for which natives of Staffordshire enjoy a preference.

MR. F. T. PALGRAVE, professor of poetry at Oxford, will deliver on Friday next the last of his course of lectures on "The Influence of the Renaissance Movement on English Poetry," dealing specially with Milton.

THE Rev. J. Legge, professor of Chinese at Oxford, announces two public lectures, to be delivered on May 22 and 29, upon "The Li Sào

and the Life and Character of its Author, Ch'ü Ping."

DR. MACALISTER, professor of anatomy at Cambridge, announces three public lectures on "Physical Anthropology." The subjects specially dealt with will be: the methods of anthropometry; the races of Ancient Egypt—in the course of which lecture a mummy will be unwrapped and examined; and the races of Western Europe.

AT the annual meeting of the Society of Historical Theology, held at Oxford last week, Prof. A. B. Bruce delivered an address on "The Trustworthiness of the Historical Foundation of Christianity," and Prof. Percy Gardner read a paper on the "Descensus ad Inferos," which was followed by a discussion.

AT the annual meeting of the Cambridge Antiquarian Society, held on Wednesday of this week, Prof. Ferguson, of Glasgow, was to contribute "Biographical Notes on J. F. Viganì, First Professor of Chemistry in the University of Cambridge."

MR. JAMES BRYCE has been nominated by the crown to be a fellow of the University of London, in the room of the late Lord Hannen.

PROF. WILLIAM KNIGHT, of St. Andrews—who has been very active lately in publication—has collected all the Rectorial Addresses delivered at the University of St. Andrews during the last thirty years. (A. & C. Black.) It forms a handsome volume of 450 pages, bound in the scarlet that distinguishes the students' gowns, and adorned on the cover with the three antique university maces. There is also an introduction, giving details about the history of the rectorial office, which was—so to say—thrown open in 1858. The first rector elected under the new system was Colonel Mure, of Caldwell, the erudite historian of Greek literature. But, unfortunately, he did not accept the office; as was the case also in later years with Mr. Ruskin and J. R. Lowell. It appears that Robert Browning was approached by the students on no less than three occasions. But St. Andrews has reason to be proud of those who have filled the office. From John Stuart Mill she obtained the most thoughtful and original utterance on the subject of liberal education that has been heard in our time; while Dean Stanley and Mr. J. A. Froude each delivered a couple of stimulating addresses. Other names are Lord Selborne, Lord Reay, Mr. A. J. Balfour, Lord Dufferin, and Lord Bute. At the end is printed a list of rector's prizes, from which we learn that the present civil lord of the Admiralty was successful with an essay on the following subject, set by Mill: "On the Sources of Fallacious Thinking, and on Opinion insufficiently grounded in Fact, which lie in the original Constitution of the Human Mind; and on any Modes of fortifying the Mind against the Tendencies thence arising."

#### ORIGINAL VERSE.

ON A BUST OF PSYCHE.

(Museo Nazionale, Naples.)

From dark and false and faithless Thessaly

There came a tale of truth and love and light,

There came two fairy forms more exquisite

Than any sung by the Homeridae;

Not clothed in words by the Athenian Three,

Nor rapt to heaven by Pindar's eagle flight,

But seen in watches of a winter night

By spinning wives with children at their knee.

The sophist heard that tale and interwove

A texture wrought from crime and wantonness

With the one purple patch of Psyche's love.

A sculptor, too, in art's declining hour,

Saw and had grace more sweetly to confess

The new ideal born of sorrow's power.

ALFRED W. BENN.

## OBITUARY.

THE REV. DR. RICHARD MORRIS.

THE small band of scientific philologists in this country has suffered an irreparable loss by the death of Dr. Richard Morris, distinguished alike for his work in Early English and in Pali. For more than two years he had been prostrated by an incurable and distressing illness, which he bore with characteristic fortitude, nursed only by his devoted wife. He died on Saturday, May 12, at the little railway-side hamlet of Harold Wood, in Essex. He was buried on Thursday at Hornchurch.

Though a Londoner all his life, Richard Morris was (we believe) of Welsh descent. He was born at Bermondsey, in 1833, and educated at the Battersea Training College. Of his early years, we know little more than can be gained from the titles and dates of his published works. But it is certain that he was, in the main, self-educated, being stimulated to work at MSS. in the British Museum and elsewhere by the example of his life-long friend, Dr. F. J. Furnivall. In 1871, he took orders in the Church of England, his title being a curacy in Southwark. About the same time he became lecturer in English at King's College School. In 1875, he was appointed to the head-mastership of the Royal Masonic Institution for Boys, at Wood Green, in Middlesex, which post he held for about sixteen years. At no time did he receive the advantages of university education, or of university endowment. His diploma of LL.D. came from Lambeth, having been given him by Archbishop Tait in 1870. Four years later, Oxford honoured itself by conferring on him the honorary degree of M.A. When his health was already broken, Mr. Gladstone granted him a pension of £150 on the civil list, which he enjoyed for little more than twelve months.

His very first publication shows the character of his early studies. It was a treatise on *The Etymology of Local Names* (1857). This was followed by a small volume of *Lectures on the Excellency of the Bible* (1858). Then, after an interval, began his long series of contributions to the Early English Text Society, which lasted through the sixties and the seventies. It is needless to enumerate the titles here. All alike are models of editorial conscientiousness, being marked by absolute fidelity in the transcription and collation of MSS., and by most illuminating introductions. The severity of his labours during this period was varied by one or two lighter tasks. In 1866, he edited Chaucer, in six volumes, for Bell's Aldine edition of British poets (second ed. 1891), which remained the standard text until the appearance this year of the Oxford Chaucer of his friend and fellow-worker, Prof. Skeat. And in 1869, he edited Spenser for Macmillan's Globe edition, to which Prof. J. W. Hales contributed a memoir.

This connexion with Messrs. Macmillans led Dr. Morris into a new department of literature, where he was destined to show that a philologist can make money—if he pleases. He began, indeed, his series of educational works with one that is by no means elementary, though it has been hardly less successful on that account. This was his *Historical Outlines of English Accidence* (1872), which was the first attempt in England to explain the development of the language on historical and scientific principles. It has been reprinted some twenty times, and is now (we understand) being thoroughly revised for a new edition by Dr. L. Kellner and Mr. Henry Bradley. Two years later (1874), he brought out *Elementary Lessons in Historical English Grammar*, and in the same year a *Primer of English Grammar*, from both of which—it is pleasant to know—tens of thousands of boys and girls have learnt their earliest

knowledge of their own tongue, which they will never need to unlearn.

Scarcely had Dr. Morris struck out this remunerative line, when he deliberately turned aside to devote the remainder of his life to what is probably the least appreciated of all the branches of philology—the study of Pali, the sacred language of Buddhism. In this case, the stimulus came from his intimacy with Prof. Rhys Davids, the founder of the Pali Text Society. For that Society, Dr. Morris has edited portions of some four texts—more, indeed, than any other single contributor. But he did not confine himself to editing. His familiarity with Early English caused him to take a special interest in the language, as standing midway between the ancient Sanskrit and the modern vernaculars, and as branching out into various dialects, known as Prakrits. These relations of Pali he expounded in a series of letters in the *ACADEMY*, which were invaluable not only for their lexicographical facts, but also as illustrating the historical growth of the languages of India. The very last work he was able to complete was a paper on this subject, read before the International Congress of Orientalists in London in September, 1892. Unfortunately, he could not himself correct the proofs of this paper, as printed in the *Transactions*.

Of Dr. Morris's private character, we can hardly trust ourselves to speak. Though eminently qualified to shine in social intercourse, he seemed rather to shun publicity. But to his intimate friends he unlocked his heart. To a sober countenance not unlike that of his own Chaucer, he added a kindly eye and a hearty laugh. In the company of those he liked, he was the merriest of good fellows. To the last week of his life, when not racked by pain, he kept up his interest in the welfare of his studies and of his friends. All who knew him loved him; for he could never bring himself to speak an unkind word.

J. S. C.

## PROF. HENRY MORLEY.

WITH the death of Prof. Henry Morley, English letters have lost one of the noblest of men, one of the most earnest and effective of teachers and zealous of students. Prof. Morley was a pioneer and a veteran in what is still a very young branch of serious study in this country. The good work that he has done of late years in bringing the best literature of England within the reach of all who care to read it, has in great measure caused the world to forget how much he did in earlier years for the systematic study of English literature and language. In the days when the chairs of Anglo-Saxon at Oxford and Cambridge were sinecures, when the possibility even of a serious study of modern philology or modern literature had not entered the minds of other scholars on this side of the Channel, Prof. Morley was lecturing to classes of fifty students, at King's College, on English language and literature, and was commencing his *English Writers*. It is hard for the younger generation to think themselves back to the time when Horne Tooke represented the high-water mark of English philology in this country; but it was in those days that Henry Morley induced the University of London to make Anglo-Saxon a compulsory subject for those taking English in the final examination. When he was appointed to the professorship of English language and literature at University College, in 1865, it was worth £150 a year; when he resigned this post, he had raised its value, without the aid of endowment, to three times that sum, and had grown to be more popular with, and beloved by, the students of every department in the college than often falls to any one man's lot. It is no exaggeration to say that he was the life of the place; and those who know

the college best are aware that it is only now beginning to regain the high ideals and corporate life which it ran near to completely losing on his resignation. University College, as an institution, owes as much to his energy and strength of character as to any of its individual students, and the future will bring this truth with increasing clearness before us. To him is in chief measure due, to quote only one instance, the admission of women to the college on equal terms with men—a noble and bold stroke of policy, which was undoubtedly needed at the moment, whatever we may think the ultimate solution of the problem involved will be.

But the greatest of his work is that which still lives in the lives and work of those who were his students; for Henry Morley was a great teacher. Greatness as a teacher consists not merely in accuracy of scholarship, wideness of grasp, and the power of training students to appreciate and strive after these things; but it lies as much, and even more, in that enthusiasm for his subject and sympathy with average men and women, which enables the teacher to lift the student almost insensibly above the depressing atmosphere of failure that chokes the solitary worker when he is least able to resist, and inspires him with hope, if not belief, in his ultimate success. Herein lay the genius of Prof. Morley; and it is no derogation of it to confess that it was genius of the moral, quite as much as of the intellectual, order. He had faith in men, faith in England, faith in its literature as the highest expression of its mental life. This once recognised, the work of his own life and the principles underlying his criticism become clear and consistent. It was as impossible for him to neglect the moral aspect of a literary work, or to think it of minor importance, as it is for Ruskin to judge a picture or a building out of all relation to motive and tendency.

Henry Morley was born in Hatton Garden in 1822, being the son of a doctor. He was educated at the Moravian school, Newwied, and at King's College, London, of which he was later elected a fellow. He practised for four years as a doctor at Madeley, in Shropshire; but in 1849 he abandoned medicine and established a school at Liscard, Cheshire, which was to be governed not by punishment, but by love. An account of the practical success of this method, under the title "School Keeping," was published in *Household Words*, and reprinted in his *Early Papers and some Memories* (1891). This time of bold endeavour was also that of deepest gloom and severest trial, the grim realities of which only his nearest and dearest have been privileged to know. In 1851, he determined after some hesitation to give up the school and accept a post under Dickens, upon the staff of *Household Words*. With this publication and with the *Examiner*, of which he was editor during its best days, he was connected for several years. In 1857 he was appointed lecturer in English to the evening classes at King's College; and his great success in this sphere, together with the reputation which his *English Writers* (1859-60) had brought, won for him his professorship at University College, which he held until 1890. In 1878 he was elected also professor of English at Queen's College, London, and was made the next year hon. LL.D. of Edinburgh University. From 1870-75 and 1878-83 he was examiner in English in the University of London. From 1882-90 he was principal of University Hall; and he held the positions of chairman of the council of College Hall, Byng Place, and senior warden of the Society of Apothecaries at the time of his death, on May 14.

His literary work as a writer and editor is too voluminous to be detailed here. His first important work, *Palissy the Potter* (1852), and his *Life of Clement Marot* (1871), are still the standard biographies of those two great Frenchmen. His well-known *First Sketch of English*

Literature was first published in 1873; and he began in 1887 the reissue of his *English Writers*, which was planned to be finished in twenty volumes, ten of which, bringing the history of English literature down to the death of Elizabeth, have appeared. A portion of vol. xi. exists, we believe, in MS.; and it is to be hoped that, at least, his account of Shakspeare, who had been his life-long study, will be found to be complete.

There are few men who have lived a life fuller of work and usefulness, few men whose death has caused an aching void in so many hearts; but the profound faith he had in "the unsearchable dispose of highest Wisdom" makes it seem almost a treason to our love to mourn his loss. We must perforce believe—

"Some griefs are medicinable; that is one of them,  
For it doth physic love."

H. FRANK HEATH.  
T. GREGORY FOSTER.

### HONORARY DEGREES AT CAMBRIDGE.

THE following are the speeches delivered on May 10 by the Public Orator, Dr. Sandys, in presenting Prof. Carl Theodor von Inama-Sternegg, president of the Imperial Statistical Commission of Vienna, for the honorary degree of Doctor of Laws; and Herr Edward Grieg, composer and pianist, for the honorary degree of Doctor of Music:

"Quem nuper eo anno decorare volebamus, quo Thamesis nostri in ripa tot gentium legati de salute publica deliberabant, eum hodie anno eodem, quo Danubii sui in margine concilii eiusdem sedes designata est, auspiciis optimis praesentem salutamus. Adest 'egregie cordatus homo,' quem Augusta Vindelicorum, olim 'splendidissima Raetiae provinciae colonia,' inter filios suos numerat, quemque tribus deinceps in doctrinae domiciliis munere functum Academicum, tredecim abhinc annos urbs illa regia, Vindobona, honoris causa ad sese vocavit. Ibi imperii totius civibus enumerandis praeposuit, et senatus ordini superiori adscriptus, non modo provinciam sibi creditam tam praeclare administavit, ut census Austriaci restitutur appellaretur, sed etiam opum publicarum scientiam cum historiae studiis feliciter coniunctum librorum serie perpetua illustravit. Quid dicam de opere eruditissimo quod Germaniae historiae oeconomicae enarrandae destinavit? Quid de disputationibus subtilissimis gentium complurium in concilio, sive Vindobonae, sive Romae, sive Londini denique habitis? Quid de tot scriptis, sive de legibus agrariis emendandis, sive de civium numero computando, sive de aliis rebus plurimis, quae hodie ne summam quidem attingere possumus? Tot certe rerum argumenta infinita ne diutius exsequar, monent verba illa Aristotelea, quae viri tanti labores, circa numerorum praesertim computationem occupati, in partem optimam interpretantur:—*ἀνδὲς καὶ ἄγρωστον τὸ ἀπειρὸν περιλύνει δὲ ἀριθμὸν πάντα*.

"Artis musicae antistitem insignem, anno proximo desideratum, Scandinaviae ab litore hodie salvum ospitemque advenisse vehementer laetamur. Etenim huic imprimis acceptum rettulimus, quod gentium Borealiarum carmina popularia etiam inter nosmet ipsos, atque adeo ubique terrarum, nota sunt. Ipsum Apollinem, Musarum magistrum, Hyperboreorum gentem mitem et innocuam quetannis libenter invisisse dicitur; ibi Pindarus testatur non abesse Musam, sed ubique puellarum choros cum lyrarum et tibiarum concentu celebrari, laurus denique aureae crines epulantium fronte coronari. Apollinis autem ministri huiusce auxilio trans regionem Boreae flatibus vexatam, trans Scandinaviae tractus remotos nivibus obrutos, carminum exaudimus varietatem suavissimam, atque inter saltantium choros etiam absentes velut ipsi interesse videmur. Talium certe virorum impulsu et instinctu dum cerda nostra quasi fervore novo inspirantur, statim, velut Veris adventu, 'solvitur acris hiems'; 'nec prata canis albicant pruinis'; 'functaequo Nymphis Gratiae decentes alterno terram quatunt pede.' Ergo Apollinis ministrum Borealem laurea nostra hodie merito coronamus."

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- BAUMANN, O. *Durch Mexsiland zur Nilquelle*. Berlin: D. Reimer. 24 M.  
BORMANN, E. *Das Shakespeare-Gedächtniss*. Leipzig: Bormann. 20 M.  
COGORDAN, G. *Joseph de Maistre*. Paris: Hachette. 2 fr.  
FROENIUS, H. *Die Heiden-Neger des ägyptischen Sudan*. Berlin: D. Reimer. 9 M.  
GEFFROY, G. *La vie artistique. 3e Série*. Paris: Dentu. 5 fr.  
MERLINI, S. *Seggio di ricerche sulla estira contro il villano*. Turin: Loescher. 5 fr.  
MONCEAUX, P. *Les Africains: étude sur la littérature latine d'Afrique*. Paris: Lecène. 3 fr. 50 c.  
SAMUELS, D. V. *Der Bibliothekar*. St. Petersburg: Schmitzdorff. 4 M.

#### THEOLOGY, ETC.

- ANALECTA hymnica medii aevi. Hrg. v. G. M. Draves. XVII. *Hymnodia Iberica*. Leipzig: Reisland. 7 M. 50 Pf.  
HIESCHKE, K. *Prolegomena zu e. neuen Ausgabe der Imitatio Christi*. 3. Bd. Erweis der Autorschaft des Thomas aus dem Inhalte u. aus den Handschriften der Imitatio. Berlin: Habel. 8 M.  
JAHN, A. *Anecdota graeca theologiae. Gonnadii archiepiscopi Cyprioti dialogus Christiani cum Iudaeis. E codice Bernensi DLXXIV primum edidit et adnotavit A. J. Leipzig: Deichert. 6 M.*

#### HISTORY, ETC.

- GENOLES, H. G. *Beiträge zur Rechtsgeschichte Bayerns*. 4. Hft. Leipzig: Deichert. 5 M.  
JAHNBRUCH, F. *Schweizerische Geschichte*. 19. Bd. Zürich: Fäst. 6 M.  
LEGAND, A. *Lettres de l'Empereur Manuel Paléologue*. 1er fasc. Paris: Weller. 12 fr. 50 c.  
LENOTRE, G. *Le vrai chevalier de Maisen-Rouge (A. D. J. Gonze de Rouville 1761–1814)*. Paris: Didier. 3 fr. 50 c.  
MASPERO, G. *Catalogue du musée égyptien de Marseille*. Paris: Marpon. 4 fr.  
SICARD, L. *Les Evêques pendant la Révolution*. Paris: Lecoffre. 8 fr.  
WINTLER, U. *e. römischen Landweg am Walensee*. Mit sprachgeschichtl. Exkursen. Aarau: Sauerländer. 1 M. 40 Pf.

#### PHYSICAL SCIENCE, ETC.

- FESCA, M. *Beiträge zur Kenntnis der japanischen Landwirtschaft. II. spezieller Thl.* Berlin: Parey. 15 M.  
HAORN, J. G. *Synopsis der höheren Mathematik*. 2. Bd. Geometrie der algebraischen Gebilde. Berlin: Dames. 30 M.

#### PHILOLOGY, ETC.

- MÜLLER, D. H. *Epigraphische Denkmäler aus Abessinien nach Abklatschen v. J. Th. Bent*. Leipzig: Freytag. 5 M.  
SIBAWAHKI's Buch üb. die Grammatik. Uebers. u. erklärt v. G. Jahn. 3. Lfg. Berlin: Beuther. 4 M.  
SÖRER, I. *Anthologium recensuerunt C. Wachsmuth et O. Hense*. Vol. III. Berlin: Weidmann. 20 M.

### CORRESPONDENCE.

#### A PRIMITIVE DISARRANGEMENT OF ST. LUKE IV. 23, 24.

Oxford: May 11, 1891.

These verses cannot have stood originally in the same order in which they are given in our present text, which is supported by all MSS. and Versions. We are here in the presence of a primitive disarrangement of the text. It is, however, easy to restore the original order. In v. 22—which runs: "And all bare Him witness, and wondered at the gracious words which proceeded out of His mouth. And they said, Is not this Joseph's son?"—the admiration which the inhabitants of Nazareth profess for His gracious words is qualified by the limited regard they entertain for His person. Hence they say, "Is not this Joseph's son?" Our Lord's reply is obviously given in v. 24, and not in v. 23: "And He said, Verily I say unto you, no prophet is acceptable in his own country." In the rejoinder of the townsfolk, the last words of our Lord's reply are taken up and given a pointed and personal application: they virtually say, "This is your country; do here what you have done at Capernaum, and you will be regarded accordingly"; or, to use the Evangelist's words (v. 23'), "Whatsoever we have heard done in Capernaum, do also here in thine own country." After this, v. 23' follows, and forms a natural transition to v. 25: "Ye will certainly say unto Me this parable, Physician, heal Thyself." 25. "But of a truth I say

unto you, There were many widows in Israel in the days of Elijah," &c. Thus, the townsfolk, our Lord replies, would have Him heal Himself—i.e., raise Himself out of the limited esteem in which they held Him—by some deed of wonder such as He had wrought in Capernaum. But this (v. 25), He urges with all emphasis (*Ἀμὴν λέγω ὑμῖν*), was impossible. The prophet can only go where he is sent (v. 26): he can only do that which he is appointed to do (v. 27).

In order to render more obvious the incomparable superiority of the text now restored to its original order, I will give it side by side with the later transposed, but still universally accepted, text.

St. LUKE iv. 22-26  
(Received Text).

"22. And all bare him witness, and wondered at the words of grace which proceeded out of his mouth: and they said, Is not this Joseph's son? 23. And he said unto them, Doubtless ye will say unto me this parable, Physician, heal thyself: whatsoever we have heard done at Capernaum, do also here in thine own country. 24. And he said, Verily I say unto you, No prophet is acceptable in his own country. 25. But of a truth I say unto you, There were many widows in Israel . . . 26. And unto none of them was Elijah sent," &c.—(Revised Version.)

St. LUKE iv. 22-26 (as it should be arranged).

"22. And all bare him witness, and wondered at the words of grace which proceeded out of his mouth: and they said, Is not this Joseph's son? 24. And he said, Verily I say unto you, No prophet is acceptable in his own country. 23' (And they said unto him) Whatsoever we have heard done at Capernaum, do also here in thine own country. 23' And he said unto them, Ye will certainly say unto me this parable, Physician, heal thyself. 25. But of a truth I say unto you, There were many widows in Israel . . . 26. And unto none of them was Elijah sent," &c.

Subsequently to my discovering the true order of the text, my friend Mr. Morfill pointed out to me St. Matt. xiii. 54-58; and my friend Mr. Carlile, of University College, drew my attention to St. Mark vi. 2-4, as confirming this restoration of the text.

R. H. CHARLES.

#### "LA SECONDA MORTE." INF. I., 117.

Stanhoe Grange, Norfolk: May 8, 1894.

At the beginning of the *Inferno*, Virgil tells Dante that he will accompany him through hell, where he shall hear the shrieks of despair of the ancient spirits as in their agony they "proclaim (or 'cry upon') the second death":—

"Trarrotti di qui per loco eterno,  
Ove udirai le disperate strida,  
Vedrai gli antichi spiriti dolenti,  
Che la seconda morte ciascun grida."

Inf. i., 114-117.

The meaning of the last line in this passage is much disputed, one of the difficulties being the interpretation of the expression "la seconda morte." Most commentators take it to signify total annihilation. Some looking to *Rev.* ii. 11; xx. 14; xxi. 8, understand it to refer to the state of the damned after the final end of temporal things.

It is interesting to note that Boethius makes use of this same expression, "the second death," in the *De Consolatione Philosophiae*, in a passage which has been glossed by Chaucer. I quote from the version of the latter as given by Prof. Skeat in Vol. II. of the Oxford Chaucer:—

"Deeth despyseth alle heye glorie of fame: and deeth wrappeth to-gidere the heye hevendes and the lowe, and maketh egal and evene the heyeste to the loweste. Wher women now the bones of trewe Fabricius? What is now Brutus, or stierne Catoun? The thinne fame, yit lastinge, of hir ydel names, is



marked with a few lettres: but al-though that we han known the faire wordes of the fames of hem, it is nat yeven to knowe hem that ben dede and consume. Liggeth thanne stille, al outrely unknowable; ne fame ne maketh yow nat knowe. And yif ye wene to liven the longer for windo of your mortal name, whan o cruel day shal ravisho yow, thanne is the seconde deeth dwellinge un-to yow. GLOSE. *The first deeth he clepeth heer the departinge of the body and the soule; and the seconde deeth he clepeth, as heer, the stinginge of the renown of fame.*" Book II. Met. 7 (p. 49).

It may be observed that Pietro di Dante gives just the opposite interpretation in his comment on the above-quoted passage of the *Inferno*. He says: "Allegorice pravi et vitiosi mortui sunt quodam-modo in fama, et haec est prima eorum mors; secunda est corporalis."

PAGET TOYNBEE.

#### TRANSYLVANIA AND HUNGARY.

Budapest: May 6, 1894.

It is a curious, perhaps an unhappy coincidence, that, while to-morrow, Monday, May 7, the trial is to begin at Rolozsvar which will decide whether it is allowable by law to describe Transylvania as a non-Hungarian land in which Hungarian laws are, or at least ought not to be, of force, yesterday, May 5, the Kisfaludy Society held an extraordinary meeting in honour of the centenary of the birth of Baron Nicholas Josika, the inventor, so to say, of the Hungarian historical novel. The president of the society, Paul Gyulai, himself a Transylvanian, delivered an address on the occasion which, in few but lively words, defined the position of Josika in Hungarian literature as the one who gave expression to the living historical tradition of the Transylvanian aristocracy, who did not require, like the Hungarian aristocracy, to be reconverted to the Hungarian nationality, because they had never lost it. It is just this fact that, in certain important points, especially as to the social position of the aristocracy, Transylvania was more Hungarian than the so-called mother country, Hungary Proper, which makes the present attempt to separate Transylvania from Hungary so peculiarly painful to those who know and understand Hungarian history.

ARTHUR J. PATTERSON.

#### THE "SHIELD WALL" AT HASTINGS.

London: May 16, 1894.

I am sure you will allow me, in justice to myself, to correct at once Mr. Archer's statement that I have "modified" my view as to the "shield wall" at Hastings. I have, on the contrary, throughout accepted the description of it given by Mr. Freeman, and adopted by his friend and disciple Mr. Hunt (see the current *English Historical Review*, pp. 225-230). It is their view, as I have shown, that Mr. Archer persists in rejecting.

Nor can I be under any "misapprehension" as to Mr. Oman's verdict; for I have simply quoted his own words. After my attack on the "palisades," he substitutes the words "around the impenetrable shield wall" for "around the impregnable palisades" in his account of the battle. His readers may be fairly left to draw their own conclusion.

J. H. ROUND.

#### THE TWO MM. DE HEREDIA.

Paris: May 12, 1894.

Allow me to rectify a singular error in the otherwise so remarkably well-informed article of Mr. William Sharp about Villiers de l'Isle Adams in your last number.

Mr. Sharp writes in a note: "Of all unlikely men, he had for one of his rivals [as a candi-

date for municipal honours] the newly-elected 'Immortal,' M. Jose Maria de Herédia." Now this same confusion of persons has been at the root of most of the articles (I remember chiefly one, dated from Paris, in the *Daily News*) written in terms of astonishment, if not of scandal, in the London press after the election of M. Jose Maria de Herédia to the Academy.

The mystery is very simple: there are two MM. de Herédia, not even connected; I believe, by the farthest blood-community. The one is the poet—the last man in the world to concern himself with politics; the other is an ex-radical municipal councillor of Paris, sometime deputy and even minister of public works in one of the innumerable ephemeral combinations under the late unlamented régime of "republican concentration." This last gentleman, one of the ordinary butts of H. Henri Rochefort's so-called wit, was nicknamed by him, on account of his mulatto (we say more politely, creole) origin, *Chocolade*. Now, M. Jose Maria de Herédia is of the purest blue-blooded Castilian descent, and he has nothing at all in common—except a name—with the politician.

FRANCIS DE PRESENSÉ.

#### APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, May 20, 7.30 p.m. Ethical: "The Compromise of 1871," by Mr. J. H. Muirhead.  
 MONDAY, May 21, 8 p.m. Aristotelian: Symposium, "The Nature and Range of Evolution."  
 8.30 p.m. Geographical: "A Journey in the Hadramaut, Southern Arabia," by Mr. J. Theadore Bent.  
 TUESDAY, May 22, 8 p.m. Royal Institution: "The Modern Microscope," I., by the Rev. W. H. Dallinger.  
 7.45 p.m. Statistical: "Statistics of Litigation in England and Wales since 1859," by Mr. John Macdonell.  
 8 p.m. Civil Engineers: "Recent Types of Ferry-Steepers," by Mr. Andrew Brown; "The Birkenhead Ferry-Boats," by Mr. C. Jones.  
 8 p.m. Society of Arts: "Decorative Art in connexion with Elementary Education," by Mr. Selwyn Image.  
 WEDNESDAY, May 23, 4 p.m. Egypt Exploration Fund: Ordinary General Meeting.  
 8 p.m. Geological: "The Stratigraphy of the Libyan Desert of Egypt," by Capt. H. G. Lyons; "The Geology of South-eastern Africa," and "The Occurrence of Dolomite in South Africa," by Mr. David Draper; and "The Geology of British East Africa, I. The Glacial Geology of Mount Kenya," by Dr. J. W. Gregory.  
 8 p.m. Folklore: "The Omens of the Things and their Relation to European Folklore of Birds and Beasts," by Mr. F. Sessions; "The Sacred Wells of Mao," by Mr. A. W. Moore; "Manx Proverbs," by Mr. G. W. Wood.  
 8 p.m. Society of Arts: "Liquid Fuels," by Mr. G. Stockfleth.  
 THURSDAY, May 24, 3 p.m. Royal Institution: "Egyptian Decorative Art," I., by Prof. Fiinders Petrie.  
 4.30 p.m. Society of Arts: "The Commerce of Siam in Relation to the Trade of the British Empire," by Mr. C. S. Leckie.  
 8 p.m. Electrical Engineers: Discussion, "Cost of Electrical Energy," by Mr. R. E. Crompton.  
 8 p.m. Literature: "The Poetry of the Hon. Roden Noel," by Miss E. H. Hickey.  
 8.20 p.m. Antiquaries.  
 8.30 p.m. Royal Historical: "The Educational Organisation of the Mendicant Friars in England," by Mr. A. G. Little.  
 FRIDAY, May 25, 8 p.m. Society of Arts: "New South Wales," by Mr. J. Inglis.  
 9 p.m. Royal Institution: "The Development of the Astronomical Telescope," by Sir Howard Grubb.  
 SATURDAY, May 26, 8 p.m. Royal Institution: "The Stage and Society," I., by Mr. E. W. Lowe.  
 3.45 p.m. Botanic: General Fortnightly Meeting.  
 4 p.m. Zoological: "Sketches in Geographical Distribution," II., by Mr. F. Beddard.

#### SCIENCE.

*Two Great Scotsmen: The Brothers William and John Hunter.* By George Mather, M.D. (Glasgow: Maclehose.)

DURING the past two centuries a brilliant array of Scotsmen have gained renown in London in medicine. Beginning with Dr. Arbuthnot, the friend of Pope and Swift, and ending with the late Sir Andrew Clark, this roll of fame includes many notable names; but, perhaps, not one has obtained

such world-wide repute as did the two remarkable brothers, William and John Hunter. Yet, strangely enough, despite their reputation alike in medicine, art, and literature, they have been suffered to lie neglected, so far as official and exhaustive biography is concerned. The death of the survivor of these two eminent men took place in 1793, and the first attempt to preserve a connected narrative of their lives was intended as a centennial memorial, for, though just issued, the volume bears the date of 1893. It is true that the names of the Hunters will be found in numerous biographical dictionaries, that William Hunter was the subject of a volume written by S. F. Simmons immediately after his death, and that John Hunter's life was written by his brother-in-law, Sir Everard Home, and also by Jesse Foote in 1794. But Dr. Mather has been the first to bring together in one volume the events in the lives of the two brothers, and to show how closely they were united in their pursuits. His book is a most interesting one, despite a tendency to diverge from the main subject on the very slightest provocation. Nevertheless, this very discursiveness, and the comparative absence of technical and professional details, will make the volume all the more enjoyable to the general reader. But in common fairness to the future students of his book, Dr. Mather should have supplied an index.

No Scotsman is worth considering, however great his personal gifts and attainments may be, unless he can boast of "a lang pedigree." Accordingly, Dr. Mather traces back the origin of the Hunters to some dim period before the Norman Conquest, and hints that their ancestors came over with the Conqueror. The name appears in its Latinised form of *Venator* in the Inquisition made by David, Prince of Cumberland (afterwards David I. of Scotland) regarding the Bishopric of Glasgow, circa 1120. The Hunters of Polmood, in Peebles-shire, are said to have been settled there in the time of Malcolm Canmore; but as Dr. Mather only quotes a nonsensical and spurious charter in support of this statement, it may be dismissed with a smile. The Hunters of Hunterston in Ayrshire, however, come within the range of credible history; and it seems likely that the two brothers, William and John, could claim descent from this race, through the branch settled at Calderwood in Lanarkshire. It is certain that their father, John Hunter, was laird of Long Calderwood, a small estate about seven miles from Glasgow, at the beginning of the eighteenth century. His wife was the daughter of John Paul, Treasurer of the city of Glasgow; and though the family was not wealthy, the laird was, in Scottish phrase "bein," or well-to-do. Ten children were born of this union, five of whom survived infancy. William Hunter was the seventh child, and John Hunter was the youngest of the sons. Dorothy, one of the daughters, was married to Prof. Baillie, of Glasgow University, and became the mother of Dr. Matthew Baillie, and of Joanna Baillie, the poetess, the intimate friend and correspondent of Sir Walter Scott.

William Hunter was born on May 23, 1718, at the house of Long Calderwood.

Having received the rudiments of his education at the parish school, he matriculated at Glasgow University in November, 1731, his intention being to study for the church. For some reason this purpose was abandoned, and he was an unsuccessful candidate for the post of schoolmaster at East Kilbride, near his ancestral home. In 1736 he became acquainted with William Cullen, then a young physician in practice at Hamilton, and afterwards famous as Professor of *materia medica* at Edinburgh; and this friendship directed Hunter's attention towards medicine as a profession. After a short course of study under Dr. Alex. Munro, at Edinburgh, Hunter set out for London, and began his career as assistant to Dr. Smellie, a Lanarkshire doctor who had gained much renown as an obstetrician. Hunter's acquaintance with Robert Foulis, the well-known Glasgow printer, had supplied him with letters of introduction to many men of note in London, and he became associated with Dr. Douglas, who was then preparing his elaborate work on anatomy. Here William Hunter found a congenial sphere, and so speedily did he display his capacity in the preparation of anatomical specimens that he was appointed dissector at St. George's Hospital. In 1746 he began a course of lectures on anatomy, which proved so successful that his name was carried even to the continent as an authority on his special subject. His practice as a surgeon was chiefly confined to obstetrics; and in 1762 he was appointed Surgeon-Accoucheur to Queen Charlotte, and had the privilege of ushering into the world her first son, afterwards George IV. In the course of his study he had made and collected a vast number of anatomical preparations, and he conceived the idea of founding an Anatomical Theatre where these might be utilised for teaching purposes. He offered to build and endow such an institution, provided the Government would grant him a site; but Lord Bute's ministry was either too parsimonious or too impecunious to make this concession, and thus the magnificent Hunterian Museum was lost to London. Hunter built at his own expense a theatre and museum in Great Windmill-street in 1770, and here his splendid collection of preparations—books, manuscripts, pictures, coins, and medals—remained till his death. By his will he bequeathed these ultimately to Glasgow University, and a special building was erected for them in the College Green at a cost of £12,000. When that university was removed to Gilmore-hill, provision was made for the Hunterian Collection, though for years the coins and medals, many of them unique, have been sequestered from the students for whose use they were bequeathed. A stupid proposal was recently made to sell the collection of coins—the wonder and envy of all European numismatists—so that funds might be obtained to found a chair of history; but the protest of the press was so loud that the project has been abandoned. William Hunter's death took place suddenly on March 30, 1783, when in the sixty-fourth year of his age. He lies buried in St. James' Church, Piccadilly, beside two other eminent physicians, Thomas Sydenham and

Richard Bright, his predecessor and his successor.

The early career of John Hunter differed greatly from that of his elder brother. He was ten years younger than William, having been born on February 13, 1728. In his boyhood he displayed that disregard for conventionality which marked all his life. He refused to attend school or to devote himself to literary study of any kind; and, unlike most Scottish youths, he was unable to read or write when he was seventeen years of age. His time was spent in roaming the fields, studying the secrets of nature at first hand. One of his sisters had made an unfortunate marriage with a dissipated cabinet-maker in Glasgow; and for the purpose of saving the wreck of his brother-in-law's business, John Hunter removed to that city, and began to work at the bench. His efforts were unavailing, and the failure of the firm threw him out of employment. He intended to enlist in the army; but having heard of the success of his brother William in London, he determined to try his fortune in the metropolis. William Hunter willingly gave him occupation in the preparing and mounting of his specimens, and here his deftness as a workman made him of great service. John Hunter soon became deeply interested in the study that was thus thrust upon him. The dissecting-rooms, the museums, the conversations and instructions of his brother and of the enlightened men he gathered round him, awakened faculties hitherto dormant. As if conscious of his own great destiny, he stepped forward at once, and entered on that course of research and discovery which he continued with unabated ardour to the day of his death—a period embracing forty-five years. He had gone to London a raw youth in 1748, and he saw that his early neglect of education must be atoned for. In 1755 he entered St. Mary's Hall, Oxford, as a gentleman commoner; but he could make no headway with Latin and Greek, and soon gave up the experiment. So strenuously had he devoted himself to practical anatomy that his health broke down in 1761; and he sought change of scene by taking an appointment as army-surgeon, spending two years in active service, and making many valuable discoveries regarding gunshot wounds. On his return to London he began practice as a surgeon in Golden Square, but his progress was slow. His marriage to Anne, sister of Sir Everard Home, in 1771, was of some assistance to him, for she formed a kind of minor salon of literary and scientific men, being herself a poetess of some reputation. Meanwhile John Hunter was gradually forming that marvellous anatomical collection which is now under the care of the Royal College of Surgeons. It is said to have cost him £70,000, and to have been acquired by the Government for £15,000—an outlay the expediency of which no one has called in question. At his house at Brompton (now Earl's Court) he formed a private zoological garden, which was one of the wonders of his time. His eccentricities led him to be regarded as insane; but the scientists, in view of the great discoveries he made, admitted that there was method in his madness. He could not bear contradiction,

and his irascible temper brought about his sudden death. In October, 1793, he had been thwarted at a meeting of the governors of St. George's Hospital, and on leaving the room hurriedly, he dropped down and expired without warning. He was buried in the vaults under St. Martins-in-the-Fields. When these vaults were being cleared out in 1859, Frank Buckland devoted himself to the search for John Hunter's body, and found it at last, after he had examined 3,600 coffins. The remains were then honourably re-interred in Westminster Abbey.

Dr. Mather has written a most interesting account of these two eminent Scotsmen, though he has not contributed much new matter to the materials that were formerly available. There are still unexplored sources of information that would well repay examination. The Marquess of Lansdowne has several unpublished letters written both by William and John Hunter, and there is a MS. account of John Hunter's "Arrangement of the Animal Kingdom" among the MSS. belonging to the Earl of Ashburnham. But the most valuable for biographical purposes would be the series of letters written by John Hunter, and now in the possession of Mr. Alfred Morrison, not one of which seems to have been examined by any of Hunter's biographers. The following is a transcript of one of the letters in this collection (imperfectly quoted by Dr. Mather), which very clearly indicates the character of the writer. It must have been written a few months before his death:

"DEAR SIR,—I rec<sup>d</sup> the favour of your Letter. I never show my collection to anyone but in the months of May and October. If your friend is in Town in October (and not a Democrat), and you will apply for a ticket, he is welcome to see it; but I would rather see it in a blaze like the Bastille than show it to a Democrat, let his country be what it may."

The concluding portion of Dr. Mather's volume is occupied with a survey of the work accomplished by the Hunters, and with quotations from the eulogies pronounced upon them by British and continental scientists. The book as a whole fully vindicates the claim made in the title, that these were "Two Great Scotsmen."

A. H. MILLAR.

#### SCIENCE NOTES.

AT the Royal Institution next week, the Rev. W. H. Dallinger will begin on Tuesday a course of three lectures on "The Modern Microscope: an Instrument of Recreation and Research"; and Sir Howard Grubb will deliver the Friday evening discourse, on "The Development of the Astronomical Telescope."

#### REPORTS OF SOCIETIES.

ELIZABETHAN. —(Wednesday, May 2.)

FREDERICK ROOERS, Esq., vice-president, in the chair.—Mr. J. A. Jenkinson read a paper on Shakspeare's "As You Like It," considered with special reference to the immediate source of the story: viz., Lodge's *Rosalynde*. He began by quoting the passage from Mr. Swinburne's *Notes on Shakspeare*, in which, with exceeding courtesy, the brilliant poet critic refuses to discuss this play, basing his refusal on the ground that there was not enough complexity to call for analysis, and that there was no room for any difference of opinion concerning Orlando and Rosalind. The lecturer hoped it might not be taken

as a proof of his own in-rushing folly if he ventured to disregard this lofty precept and example. He might plead that Orlando and Rosalind, although they were the chief characters, by no means exhausted the whole interest of the play, that his object and method were different from Mr. Swinburne's, and that the latter had himself contrived to say incidentally concerning this play two or three new and striking things, which were, more or less, open to question. Prompted by a hearty admiration of the play itself, the lecturer had set himself to inquire and to ascertain as far as possible what were the various forces and influences, direct or indirect, which contributed to its production. He found that the structure of the play was not simple, but compound, being formed by a skilful and happy combination of romance and pastoral. This suggested that, for an adequate understanding of this play, it was desirable to take at least a bird's eye view of the whole field of medieval heroic romance and of all previous pastoral poetry; and this he had endeavoured to do for his own instruction. He had particularly concerned himself with the Charlemagne cycle, which appeared to have been in the minds of both Lodge and Shakspeare, as the former referred to "the twelve peers of France," and the latter named the hero's father Roland, the hero himself by the later and Italian form Orlando, and his elder brother Oliver. Orlando had been the hero of several epics, of which the most noteworthy were Boiardo's "Orlando Innamorato," and Ariosto's "Orlando Furioso." Such epics were full of the spirit of knight errantry, and abounded in heroic deeds of valour and wonderful adventures, generally undertaken in quest or in defence of some lady fair. The ladies themselves, too, were often brave and adventurous, donned masculine attire as pages, and even armour as knights, and did battle sometimes for, sometimes against, their ardent lovers, the closed helmet of each combatant preventing mutual recognition until the proper dramatic moment. In these romances, moreover, time and place were vague or incorrect and inconsistent, while the natural history, the mineralogy, the astronomy, and the natural philosophy were merely conventional, and, from our post-Baconian point of view, ludicrous and absurd. The heroic cycles were succeeded in France by another great romance of a lighter and daintier kind: viz., the "Romance of the Rose," in which the object of search is not a lady, but a rose; this rose, however, is meant to represent a lady, and the other allegorical personages, who aid or thwart the lover in his quest, represent the various incidents with which a lover would meet. Possibly this romance might have suggested to Lodge, or to Spenser, who had previously used it, the name of Rosalind, the etymology of which, however, was uncertain. Lodge's novel, the lecturer thought, was a Euphuistic imitation of these old romances in the ground-work of his story, with little or no satire of his sources. In the play, however, whilst an earnest and humane purpose was equally discernible, it looked as though Shakspeare had attempted something like a playful parody of the subjects of heroic romance; and it was even possible that Charles, "the bony priser of the duke," was a deliberate vulgarisation of Charles the Great. With regard to pastorals, the chief thing to be noted here was that learned pastoral poetry, from Theocritus and Virgil down to Spenser's *Shepherd's Calendar*, though often graceful and beautiful, was highly artificial in subject or form, or both, and was also frequently allegorical. Among post-Renaissance pastorals might be mentioned Marot's French eclogue of "Pan and Robin," closely copied by Spenser in the 12th Eclogue of his *Kalendar*, the Spanish eclogues of Garcilaso de la Vega, and such Italian pastorals as Tasso's *Aminta* and Guarini's *Pastor Fido*. Sir Philip Sidney's *Arcadia*, according to Prof. Morley, "has literary interest as the first important example of the union of pastoral with heroic romance." Lodge imitated or repeated this combination; but in the pastoral portions of his novel he retained to some extent the artificiality of the conventional pastoral, and made his French shepherds quote Latin. Shakspeare retained the combination, but abandoned the conventional style; and his shepherd characters give utterance to no ideas or language absolutely impossible to their class. Referring to the probable date of composition as 1599 or 1600, the lecturer drew attention to the transitional character of the play. The date stood between two great centuries, and marked not only

the middle of the period of Shakspeare's authorship, but the 35th year of his age, when he had attained what Dante called "the summit of the arc of life." The predominant tone of the play was decidedly joyous and even merry; but the bitterness of the song, "Blow, blow, thou winter wind," and the melancholy of Jacques seemed, if they were nothing more, to be at least premonitions of the darker periods of "Hamlet" and "Measure for Measure." In the lecturer's opinion, this play was also an interesting connecting link between those medieval romances to which he had referred and the modern novel; and he proposed now to consider Shakspeare as story-teller rather than as dramatist. He noticed that Mr. Hall Caine had recently confided to the Urban Club the opinion that the great magical power and the superiority of Shakspeare's plays was due to his possession of the novelistic instinct as distinguished from the dramatic, and that, had he lived to-day, he would have used the novel as a vehicle of expressing his great thoughts. The lecturer declined, at present, to endorse this opinion, which, coming, as it did, from a novelist, reminded him of the old spelling-book story, "There's nothing like leather." Still, he was himself profoundly impressed with Shakspeare's power as a story-teller; and whenever he re-read one of the plays he always found himself intensely interested in the story, almost as much so as if he were reading it for the first time. The lecturer then proceeded to discuss the story with reference to its immediate source or sources. It was generally admitted that Lodge obtained the hint for his story of the old knight and his three sons from the "Coke's Tale of Gamelyn," a metrical tale or ballad, formerly attributed to Chaucer, and certainly belonging to his period. This ballad was a simple, savage story, evidently one of the Robin Hood cycle, and its spirit might be summed up in a line from Tennyson's "Foresters": "We dealt in the wild justice of the woods." Most critics thought Shakspeare owed nothing to this story, and had probably never seen it, because it was not printed when he wrote his play. An English ballad, however, that was accessible to Lodge was probably also accessible to Shakspeare; and his play contained some indications that he had consulted the old ballad, and conformed to it in a few slight particulars where Lodge had departed from it. But in the main Shakspeare adhered to Lodge's novel, and followed the story so closely that, except for the important new characters added by Shakspeare, the play might be regarded as a dramatised version of the novel. The points of resemblance need not be dwelt upon, as they were obvious enough; but there were several points of difference which, comparatively unimportant in themselves when considered separately, nevertheless when taken together were found to possess a cumulative force of considerable magnitude, and to these he would now call the attention of the meeting. He did not offer this part as entirely new work, for it was commenced some years ago by Mr. Stone for the New Shakspeare Society, but the present lecturer had carried it much further. The changes made by Shakspeare were classified as variations (1) in names, time, and place, (2) in plot, as regards several details, (3) in characters, (4) in diction and style. This comparison comprised the greater portion of the paper, and the result was shown to be that, even where Lodge and Shakspeare used the same material, the modifications introduced by the latter produced an effect of greater moderation, humanity, probability, truth to nature, and ideal grace and beauty. Shakspeare's principal new characters, Jacques and Touchstone, were then briefly referred to, as affording a pleasing relief to the romantic-pastoral portion by contrast with the lovers and with each other. The play was said to teach two great lessons—(1), courageous and cheerful self-adaptation to environment; (2), Love, in its highest and most inclusive sense, is the conqueror and the reconciler.—The discussion after the reading of the paper was both interesting and lively. Some of the speakers thought that the comparison between Lodge and Shakspeare was a waste of time, and others thought that the writer's parody theories were too fanciful, and savoured too much of German criticism.

ANGLO-RUSSIAN LITERARY SOCIETY, IMPERIAL INSTITUTE.—(Tuesday, May 14.)  
E. A. CAZALET, Esq., president, in the chair.—Mr. Alexander Kinloch, hon. secretary, gave a lecture on "The Russian Language." In his introductory

remarks, he stated that the study of Russian had, until the last few years, been very discouraging, in consequence of the cumbersome and involved methods adopted by grammarians; but at the present day there were commendable Russian Grammars and Conversation Manuals published in England. No excuse now existed for us to ignore the importance of a language spoken by more than one hundred million people inhabiting one-seventh of the world's area. The lecturer divided his paper into two heads. The alphabet was compiled by Cyril and Methodius in the ninth century. The foundation was the Greek alphabet, but they also introduced characters from Hebrew, Armenian, and Coptic. The alphabet took the name of Kirilitsa from its chief compiler, and remained in use until the eighteenth century, when the letters were altered by Peter the Great to their present form, though church books are still printed in Kirilitsa. The first schools were established by Prince Vladimir at Kiev. The first attempt at literature was made by the priesthood in imitation of the florid Byzantine style. Ilarion, the Metropolitan of Kiev (1051), and Luke Gidiata, bishop of Novgorod (1036), wrote sermons. Nestor, the chronicler, also appears about this period. The progress of education advanced in Russia with the spread of Christianity, and all writings to the middle of the twelfth century were ecclesiastical. The first sample of secular writing appeared in the middle of the twelfth century: "The Book of Instruction," by Vladimir Monomach, a reigning prince. Then came the invasion by the Tartars, which almost extinguished the flickering life of an awakened education. Kiev was abandoned and lost its former importance. The historical life of Russia was thenceforth concentrated in Moscow. It is only in the seventeenth century that attempts are made to produce original narratives from subjects of genuine Russian life; and the youthful Tsar, Ivan the Terrible, presides at an ecclesiastical commission to enact rules and precepts for the social life of the people. The most important of these enactments was the "Book of the Hundred Chapters," to regulate the service of the Church, and the establishment of what may be called national schools. After exposing the fallacious intricacies of some of the systems for teaching the language and contrasting them with comparatively simple and entertaining methods, the lecturer illustrated the graphic force and musical intonation of the language, which, under proper guidance, he said, lends itself pleasantly to a student with a correct ear and a concentrated mind. Nothing is more striking than the grace, beauty, and naïveté of the Russian popular songs; and to enable the audience to judge for themselves, a Russian lady gave representative songs: "The Red Saraphan," by Varlamoff; "Ah, vi Sainy mæe Sainy," by Vilboz; "Pessnia Yamshtika," by Lazarev. The Russians have a great future, and are every year pushing to the front. They are destined some day to divide with us the main portion of Asia, and our frontiers will one day become contiguous. In order to interpret properly the Eastern question, we must know the Russian mind, the Russian language and literature. To the statesman and soldier this knowledge is a necessity.—The president, Mr. Brayley Hodgetts, and Mr. Wilson made some comments, and the thanks of the meeting were conveyed to the lecturer.

## FINE ART.

### DISCOVERIES AT KOPTOS.

BELIEVING that the dynastic Egyptians had entered the Nile valley by the Koser-Koptos road, I applied to M. de Morgan for permission to excavate at Koptos, in hopes of finding some trace of the immigrating race. That permission was readily granted, and I cannot thank M. de Morgan too much for the manner in which he has facilitated my work in every way possible.

In eleven weeks I completely turned over every yard of the temple site of Koptos, and learned far more of the earliest Egyptians than all that was known before. The prehistoric results are unique; and the historical remains include the works or names of thirty-five kings, the most continuous series known on any site, extending from the IVth Dynasty to the third



century, A.D. The following are the principal results in chronological order:—

*Prehistoric*—Portions of three limestone statues of the local god Min (or Khem), about 13 ft. high when complete. These each have a girdle of thongs, like the Ababdeh girdle of the present day; but with a decorated flap hanging down the right side. The figures on the flap are roughly outlined by hammer-work, with much spirit, but as simply and naively as on the bone cave carvings of Europe, which they much resemble. The statues themselves are merely shaped monoliths, with half developed arms, legs grooved out like a Greek "island figure," and a head with gross ears, whiskers, and no face; the features were probably supplied by an attached wooden mask. The whole affair is quite barbaric, and far more akin to the stone age of Europe than to anything known in Egypt. These figures were found buried, like many other sculptures, beneath the foundations of the Ptolemaic temple. There is no age of Egyptian work known, from that period back to the IVth Dynasty, when any carving in the least like this was executed. These figures show a gradation in skill and age, indicating that they were successive; and hence their use covered a long period, and they cannot have been the product of any brief wave of barbarism. Moreover in two points—the indication of the origin of the hieroglyph of Min, and the attitude differing from all known statues of Min—these works show that they belong to an age which was already past in historical times. The carvings on them represent the fetish pole of Min, decorated with a feather and a garland, and hung round with sawfish and pteroceras shells. Such a derwish pole is akin to what is now seen in the Red Sea region. And the figures of animals—the ostrich, elephant, sawfish, and shells—all point to the immigrants having arrived there from the south of the Red Sea. A closer agreement with what was expected could hardly have been devised.

I—IIIrd Dynasty. Pieces of pottery statues and relief work were found in the earliest part of the temple. These are of careful finish, and were presumably the best products of their age, being offered in the temple. Details of these show them to be earlier than any of the historical stone statuary; and such modelling in pottery explains the rise of Egyptian art, without its leaving any permanent trace before its bloom in the IVth Dynasty. A period of pottery also explains all the peculiar conventions of the stone sculpture. IVth Dynasty. Part of a large alabaster vase of Khufu was found in the town, doubtless from temple furniture. VIth Dynasty. Part of an inscription of Pepy I., and two slabs with figures of Pepy II. XIth Dynasty. A large quantity of sculptures of the temple of Antef V. (Ra-nub-kheperu) were found, laid face down for a later pavement. They indicate a brick temple faced with stone. There is not a single piece of temple sculpture of this dynasty in Europe. A long decree of Antef V. was found, deposing the prince of Koptos for treason, and elevating a new princely family. XIIth Dynasty. Portions of very delicate relief sculptures of Amenemhat I., and sunk relief sculptures of Useresen I.; also the greater part of the temple door jamb of Useresen I. with very fine sculpture; also a door jamb in red granite. Not a single slab of temple sculpture of this age was hitherto known. Of Amenemhat III. there is a colossal vulture, weighing about a ton, but headless. XIIIth Dynasty. Of Sebekhotep V., I brought part of a stele, naming a new queen and two new princesses. Scarabs of Mer-nefer-ra and of Apepa, were obtained from diggers in the town. XVIth Dynasty. Of the king Rahotep, only known by a few scarabs and a posthumous tale, we found portions of a large stele, showing that he restored the temple. XVIIth Dynasty. Tahutmes III. entirely rebuilt the temple. His foundation deposits I cleared out carefully: in

one pit were about 200 vases, thirteen alabaster vases inscribed, many bronze tools inscribed, and corn grinders, beside beads, scarabs, &c. Many blocks of his temple sculpture were found, and most of his foundations remain. XIXth Dynasty. Sety I., appears on a small sphinx. Of Ramessu II., there is a fine life-size group of the king seated between Isis and Nebhat, carved in red granite, and in fair condition. It belongs to the earlier part of his reign, and is of good work. The weight is about three tons. Part of a long stele recounting the offerings made to Ramessu from all lands is of interest. Other steles of this age were found. Menenptah's name also appears in the temple. XXth Dynasty. A large granite stele of the twenty-ninth year of Ramessu III.; and the scene of a limestone stele of Isit, daughter of Ramessu VI., and of an unknown queen, Nubkhesdeb. XXIrd Dynasty. A pillar of Osorkon I. (?). XXVth Dynasty. Sculpture of Psamtik II., and the lower part of a small chapel of Aahmes II. XXXth Dynasty. Part of small obelisk of Nekhthorheh.

Ptolemaic. A wall of Ptolemy Soter; a long inscription of an official under Philadelphos, who rebuilt the temple—110 cubits long and 40 wide, agreeing with the foundations now found. Part of a statue of Euergetes. Sculptures of Ptolemy IX. and XIII.

Roman. Temple sculpture of Augustus, Tiberius, Claudius, and Nero. Greek inscriptions of Galba, Domitian, Caracalla, Elagabalus, and Quietus. Some of the Greek inscriptions are of interest, especially one found just before I arrived, giving the customs tariff on persons and goods from the Red Sea, under Domitian.

Of uncertain but early date we found flint flakes and pieces of knives scattered on every square yard of the primitive soil that we uncovered. The first settlement was on a rise of yellow clay, washed out of the Hammamat valley, and deposited as a fan in the Nile valley. Large quantities of pottery of the early settlement, and wells, were also found.

It is remarkable, in one spot, and in so short an excavation, to have found such an extensive historical series; the barbaric statues, and the rise of modelling in pottery, have opened an entirely new chapter of Egyptian history, and given us a greater advance than anything since Mariette's uncovering of the art of the old kingdom.

I have been much assisted by a new student, Mr. Quibell, who is now finishing the packing and transport of the collection; his last letter says that the 150th package is done, and more yet await him. M. de Morgan most kindly relieved me of the transport of the heavy statues, &c., as they were going to the Ghizeh Museum.

I hope to have an exhibition of the sculptures and objects which come to England, during the four weeks of July, at University College, Gower-street; and I shall illustrate the finds by photographs at a lecture there on the 26th of this month, which will be open to the public (Saturday, 2 p.m.).

I may add that I purchased, in Cairo, the longest Greek papyrus known; it is in several hands, but all the forty-four feet of it refer to the subjects of the administration of the royal oil estates under Ptolemy III. Though broken, it will give much light on the administrative details, in the recital of decrees, by-laws, and fines, and the area of the estates in each nome. The Craven scholar, Mr. Grenfell, who was with me for some time studying excavation, will edit this papyrus on his return to England.

W. M. FLINDERS PETRIE.

#### NOTES ON ART AND ARCHAEOLOGY.

THE following exhibitions will open next week: that entitled "Fair Women," at the Grafton Galleries; two religious pictures—"Peace, be still," by Herr D. A. Wehrschmidt; and "Passing to Eternity," by Mr. A. E. Emslie—

at the Fine Art Society's, in New Bond-street; and a portrait-picture of "Royal Ascot," painted by Mr. J. Vincent Gibson, at McLean's Gallery, in the Haymarket.

An exhibition of the drawings by Mr. A. D. M'Cormick, to illustrate Mr. Conway's book on *Climbing in the Himalayas*, will be open at Clifford's Inn Hall during the whole of next week.

MR. THEODORE STANTON will contribute a paper on M. Tissot's illustrations of the Gospels to the *June Century*, which will be illustrated with reproductions of the pictures; Mr. Timothy Cole will continue his illustrated articles on the old Dutch masters, with Adrian Van Ostade for his subject.

A NEW edition of *A Manual of Decorative Composition* for designers, decorators, architects, and industrial artists, by Henri Mayeux, architect to the French Government, revised by Mr. Walter Millard, will be issued by Messrs. J. S. Virtue & Co. in a few days.

AT an extra meeting of the Royal Geographical Society, to be held on Monday next, Mr. J. Theodore Bent will present a preliminary report on his archaeological expedition to the Hadramaut, Southern Arabia, some of the spoils of which were exhibited at the recent conversazione of the Royal Society.

PROF. W. M. FLINDERS PETRIE will begin next Thursday a course of three lectures, at the Royal Institution, on "Egyptian Decorative Art."

ON Tuesday next, Mr. Selwyn Image will read a paper before the Society of Arts, on "Decorative Art in connexion with Elementary Education."

MISS KINGSLEY will deliver a course of six lectures on "French Pictures and Painters of the Nineteenth Century," at the Queen's Hall, Langham-place, on Fridays at 5 p.m., beginning on May 25. The lectures will be illustrated with valuable paintings and drawings, which have been specially lent from private collections.

DURING Wednesday, Thursday, and Friday of next week, Messrs. Sotheby will be engaged in selling an exceptionally fine collection of Greek coins, belonging to Mr. Robert Corfræ, of Edinburgh, which has been formed by judicious purchases at important sales, both in this country and on the continent, during the last thirty-five years. The catalogue has been most carefully compiled, and is rendered permanently valuable by a series of eleven colotype plates.

#### THE STAGE.

It certainly can no longer be written of us Englishmen, in the phrase of André Chénier, that we are admirers of ourselves alone and ridiculous detractors of other men's genius. The London stage, at this season, is absolutely full of foreign importations. At Daly's Theatre, to Miss Ada Rehan there has succeeded Eleonora Duse. At not less than three of the lighter playhouses, "la Loie Fuller"—with her orchid and pansy dance, and the coloured illuminations which made them "sit up" very straight, we believe, even at the Folies Bergères—appears every evening. At the Empire, Yvette Guilbert, of whom some further account may be offered anon, sings the songs of the Chat Noir, and others of what, in the language of *The Earthly Paradise*, may be described as "outland" type. And, to crown all, Sir Augustus Harris has brought over, to the Princess's Theatre, an extraordinary "mimodrame," of which Mr. Wedmore sent us an account last year when he happened to see it at a remote and little-known theatre in one of the suburbs of Paris. "Jean Mayeux," in which, as in all pieces of this description, from "L'Enfant Prodigue"

downwards, the music counts for much, and supplies in some measure, by its expressiveness, the absence of dialogue, has nothing of the fairylike or fantastic character of its most distinguished predecessor. It is, as we are told, simply realistic, or, at most, a mixture of realism and melodrama. The first act, with the "bal des Gigolettes"—"Gigolette" is not a dictionary word, but it is none the less intelligible—is the best of the three. The second act is telling, though melodramatic, and the third is comparatively commonplace, and, to say, truth, a little wearisome. But no doubt those are right who advise the would-be students of French life—of the life of the "residuum" or "submerged tenth" especially—to miss on no account the opportunity of a singular experience.

Even melodrama, it would now appear, must be taken from the French if it is to be lastingly successful. We do not forget "The Silver King," which is altogether English, and has certainly never been a failure; but what recent melodrama has approached the triumph of the old "Deux Orphelines"? Mr. Oxenford's adaptation, or translation it may be called, is now again presented in London, the Adelphi Theatre being, under the Gatti management, the scene of the exploit. The revival has been received with signal favour; and it is but just to declare that never have the principal or the most sympathetic characters been presented, as a group, so effectively. Mr. Rignold and Mr. Cartwright are "past masters" in the craft which at the Adelphi it is theirs to practise. Miss Marion Terry lends such lights and shades to the performance of the more pathetically placed of the two heroines, as have never before been utilised in the rendering of this agreeable yet melodramatic character. Miss Marion Terry's art is indeed astonishing, and from all but the closest observers it is successfully concealed—nothing but nature is apparent. At a time in her career when too many an actress—sure of the public favour—rests satisfied with old laurels, this skilled and sympathetic artist puts her utmost endeavour into each fresh impersonation. While Miss Marion Terry is at the Adelphi, a visit to that theatre can hardly be the occasion for a misspent evening. Again, the character of the second orphan has the fullest justice done to her by a young actress, Miss Ellia Jeffreys, heretofore chiefly recognised as a very smart actress of comedy at the Criterion. Miss Ellis Jeffreys has made a remarkable hit in a line that one must suppose is practically new to her.

## MUSIC.

### OPERA AT COVENT GARDEN.

G. PUCCINI's "Manon Lescaut" was produced on Monday, the opening night of the season. Everything new in the shape of opera now comes from Italy—Mascagni, Leoncavallo, Puccini, and, one must also say, Verdi. It has been proved over and over again that an opera to be successful must have a good libretto: the inanities of the story of the "Magic Flute," and the obscurities of that of "Euryanthe," have stood in the way of some of the finest music ever written by Mozart and Weber. Puccini's libretto may not be altogether satisfactory, but it is clear and strong. Everyone is supposed to be acquainted with the pathetic story of Manon; but one need not have read a line of the quaint old French novel to understand that, in the first act, the passion of youth triumphs over the purse of old age; that, in the second, Manon has become fickle; that afterwards she repents, but that the very excess of love leads her to dishonesty and degradation, and, finally, to a miserable death. It seems a pity that the opera should be long: not, perhaps,

as compared with Meyerbeer or Wagner, but long by the side of such works as "Cavalleria" or "Pagliacci." It seems scarcely worth while to have lengthened "Manon" by the death scene in America of the last act. The act itself contains some of the composer's best dramatic music; but after the sombre yet exciting scene at Havre, it comes as an anti-climax. If only the last two acts could have been compressed into one! The character of the music is similar to that of the libretto; there is a certain crudeness and patchiness about it, but it is full of life and strength. The composer has really something to say, and has said it to very great, though not to the best, advantage. At present he is too strongly influenced by Wagner and by others to display his full individuality. The influence of Wagner is specially marked, not so much in the use of representative themes, as in phrases and melodies which recall "Die Meistersinger," "Tristan," and "Siegfried": as, for example, the music in the first act when Manon descends from the coach, or the opening of the "Intermezzo." All this is quite natural: any attempt to disguise or evade it would be absurd. In some of the love strains there is, perhaps, more *stretto* than strength, and, at times, the full tone of the orchestra conceals weak points in the music. But against any shortcomings we get ample indemnification. There is undoubted individuality in Puccini's music, and he has instinctive dramatic power: the latter is evident from his striking effects of contrast—in his stage effects, his music, his very pauses, and, notably, in his orchestration. Of the four acts, the second and fourth appear to us the strongest. The brightness and piquancy of the opening scene of the second act are irresistible, while the love duet between Manon and Des Grieux is a masterpiece of concentration and gradation: the fine, broad phrase at the close, afterwards heard with imposing effect at the end of the third act, and with tender expression in the fourth, ought alone to ensure the success of the work. The music of the last act is admirable: it is appropriate to the situation, and produces its effect in a quiet unostentatious manner. Of course, in a modern opera an "Intermezzo" is indispensable. Puccini, however, gives to his a distinct dramatic meaning: the coda, with its orchestration, is original and impressive. Signorina Olga Olghina impersonated the heroine with considerable success: she has a pleasing flexible voice. Signor W. Beduschi as Des Grieux acquitted himself remarkably well: his voice is of incisive quality, and he sings with taste and judgment. Signor A. Pini-Corsi was effective as Lescaut, and Signor V. Arimondi was good in the small part of Geronte. Signor Armando Seppilli conducted with marked intelligence and vigour.

On Tuesday evening Gounod's "Faust" was given, with Mlle. Simonnet as the Marguerite. She sang and acted well, but her reading of the part was a little too dreamy: she made one think of her Angélique in "Le Rêve." M. Albers sang the part of Valentine for the first time: his voice, of good sympathetic quality, seemed, however, somewhat veiled. The Mephistopheles of M. Plançon, is very good, but, at moments, a little overdone; but there is no fault to find with him in this respect at the close of the third act. J. S. SHEDLOCK.

### RECENT CONCERTS.

ON Saturday afternoon, May 12, Master Josef Hofmann gave the second of three pianoforte recitals at St. James's Hall. It was in 1887, when he was only ten years of age, that he made his appearance at the Princes' Hall, and by his wonderful playing attracted much attention. Since then he has studied with Rubinstein, and his technique is now pro-

digious: it may be doubted whether Rubinstein at seventeen was more wonderful. The programme commenced with Handel's Suite in D minor, which was rendered with much spirit, though, perhaps, not altogether *à la* Handel. Hofmann then played, in a brilliant manner, some exceedingly clever and difficult variations of his own compositions. His reading of Chopin's C Minor Nocturne was, on the whole, good: when he is twice seventeen he will probably play it twice as well. He also performed Chopin's B minor Sonata: the Scherzo was given with the utmost delicacy, and the Finale with great vigour. His rendering of Liszt's charming Waldesrauschen was excellent, and in some pieces by Rubinstein he showed his wonderful command of the keyboard. He has announced a very ambitious programme for his last recital to-day.

Miss Maud MacCarthy, aged ten years, made her first appearance as violinist at the Princes' Hall on Tuesday afternoon. She was heard in Bach's Sonata for violin and clavier; and her reading was pure, intelligent, and artistic. She afterwards played De Beriot's showy "Scène de Ballet," with great taste and wonderful vigour. And as a last piece she gave Swendsen's "Romance," which she rendered in a beautifully calm and expressive manner. Great allowance must be made for the young artist, who as yet does not perform on a full-sized instrument; but her reading of Bach shows that she understands what she plays, and, what is still more important, feels it. The total absence of trickiness or show in her playing is most marked: she seems as if she were, for the time, completely under the spell of the music. She gives undeniable promise of becoming a great artist, but we have our doubts as to whether she would be a successful wonder-child; for that she is too simple. She has not been forced in any way, and she is no less delightful as a child than she is fascinating as a player. Her mother, Mrs. MacCarthy, deserves praise for her selection of songs; we will take another and a more favourable opportunity of judging her as a vocalist. Mrs. Hirschfeld played short pianoforte solos, and Miss Mary Carmichael accompanied with her usual care and intelligence.

Miss Agnes Bartlett gave a very interesting concert at the small Queen's Hall on Wednesday evening. The programme commenced with a pianoforte Trio in G minor (Op. 30), by M. René Lenormand, a composition of considerable merit. The first movement has pleasing subject-matter, and the workmanship is clever and clear. The pensive slow movement is exceedingly attractive, and so also the bright Scherzo with its two well contrasting Trios. The Finale is not on the same high level. It was well performed by Miss Bartlett and MM. Wessely and Gullrein. M. Wessely played a pleasing Adagio by M. Lenormand, accompanied by the composer. Miss Bartlett rendered in her best manner some highly ingenious and effective variations by Tchaikowsky. Miss Louise Philipps was the vocalist.

The concert given at the Queen's Hall, on Thursday afternoon, to commemorate the seventieth anniversary of the establishment of the Royal Academy of Music, attracted a large audience. The programme contained works by composers who were, or had been, connected with that institution; and all the performers were students, past or present. The selection of music and executants, a difficult matter, was well managed; to render justice to all was manifestly impossible. The occasion was of general musical interest, but especially so to those who wished to follow the rise of the Royal Academy of Music, and its present progress under Dr. A. C. Mackenzie.

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## LITERATURE.

*Astrophel, and Other Poems.* By Algernon Charles Swinburne. (Chatto & Windus.)

It must be one of the drawbacks of a high poetic fame, that a new volume by Mr. Swinburne scarcely seems new in the full sense of the term. It is not merely that many of these poems have already appeared in print and, presumably, have been read by all lovers of poetry; but that the poet is so thoroughly, so almost monotonously, true to his special manner, his chosen imagery and style, that the reader feels almost every charm in the book except that of novelty. We feel on very familiar ground when we read "On the South Coast," "A Swimmer's Dream," "England: an Ode," "The Monument of Giordano Bruno." The noble words in honour of Browning (pp. 136-42), of Tennyson (pp. 145-52), of the blind poet Philip Marston (pp. 157-73) are characteristic, in the best sense, of the writer; but the circumstances—the "great commonplace" of the death of genius—are hard to treat with original force: they have been too near men's hearts for too long to admit of it. I am not sure that there is not something more unfamiliar, less like the poet's other work, in the wonderful "Ballad of Dead Men's Bay" (pp. 214-21) than in any other poem in the book. The soulless sea-sprite and the ghost of the new-born child that died at its birth bewail their lot, each envying the other's, and each learns what hell may lie in the granting of our wishes; for

"The Lord was ware of the keen twin cry  
And wroth was he to hear.

"He's tane the soul of the unsaned child  
That fled to death from birth;  
He's tane the light of the wan sea wild,  
And bid it burn on earth.

"He's given the ghaist of the babe new-born  
The gift of the water-sprite,  
To ride on revel from morn to morn  
And roll from night to night.

"He's given the sprite of the wild wan sea  
The gift of the new-born man,  
A soul for ever to bide and be  
When the years have filled their span."

And in a year their cry is louder yet, to have their old lots restored to them. But

"The prayer once heard is as God's own word;  
The doom once dealt abides.  
And ever a cry goes up by day,  
And ever a wail by night;  
And nae ship comes by the weary bay,  
But her shipmen hear them wail and pray,  
And a e with earthly sight  
The twofold flames of the twin lights play  
Where the sea-banks green and the sea-floods  
grey  
Are proud of peril and fain of prey,  
And the sand quakes ever; and ill fare they  
That look upon that light."

Is not this "a new shiver" for us, in desert places where the sea and land meet, and strange lights seem to twinkle from the rocks?

But I would not be supposed to imply that in the other poems Mr. Swinburne has not added something to his more familiar style. The finest passage in the book—I do not say the finest complete poem—seems to me to be the sixth section of "An Autumn Vision"—(pp. 54-8)—where the dawn and development of Shakspeare's genius is figured as a sunrise over a tempestuous sea. The dark places, the monstrous things, the Regans and Gonerils and Iagos, that he contemplated, are terrible enough, but not so terrible as his sense of love and beauty is triumphant—

"The terror of his giving rose and shone  
Imminent: life had put its likeness on.  
But higher than all its horrent height of shade  
Shone sovereign, seen by light itself had made,  
Above the woes of all the world, above  
Life, sin, and death, his myrlad-minded love.  
From landward heights whereon the radiance  
leant

Full-fraught from heaven, intense and imminent,  
To depths wherein the seething strengths of cloud  
Scarce matched the wrath of waves whereon they  
bowed,

From homeborn pride and kindling love of home  
To the outer skies and seas of fire and foam,  
From splendour soft as dew that sundawn thrills  
To gloom that shudders round the world it fills,  
From midnight murmuring round Titania's ear  
To midnight maddening round the rage of Lear,  
The wonder woven of storm and sun became  
One with the light that lightens from his name.  
The music moving on the sea that felt  
The storm-wind even as snows of springtide  
melt,

Was blithe as Ariel's hand or voice might make  
And bid all grief die gladly for its sake.  
And there the soul alive in ear and eye  
That watched the wonders of an hour pass by  
Saw brighter than all stars that heaven in-  
spheres

The silent splendour of Cordelia's tears,  
Felt in the whispers of the quickening wind  
The radiance of the laugh of Rosalind,  
And heard, in sounds that melt the souls of men  
With love of love, the tune of Imogen."

It would be difficult to express, without using language that might appear exaggerated, my sense of the beauty of this passage; but I have quoted it, also, to show the increasing mastery shown by the poet over a metre so easily made commonplace, so easily made stilted. I have never felt that elsewhere—in, e.g., "Tristram of Lyonesse," he quite avoided the latter fault; but here, it seems to me, the thing is done in perfect measure.

But if challenged to choose the finest complete poem in the book, I should respectfully name "A Nympholept." One turns from it instinctively to Browning's "Nympholeptos," to compare the two poets' treatment of the strange "possession" which the Greeks named so well. The poems are all heaven apart: Browning depicts the utter and absolute fascination of the lover before the silvery calm of the woman who will neither cling to him nor let him go; Mr. Swinburne, the hushed and awed sense of a presence, an immanence of mysterious divinity, in the lonely woodland—that *Panicus terror* which we have so vulgarised in English by identifying it with mere fright. "A Nympholept" is a master-piece. I cannot think of any other poem that keeps

up, to such an almost agonising point, the tension of spiritual emotion: half fear, half curiosity, both divine. No single stanza can produce even a fraction of the effect of the whole; but here is one as a specimen:

"What light, what shadow, diviner than dawn  
or night,  
Draws near, makes pause, and again—or I  
dream—draws near?  
More soft than shadow, more strong than the  
strong sun's light,  
More pure than moonbeams—yes, but the rays  
run sheer,  
As fire from the sun through the dusk of the  
pinewood, clear  
And constant; yes, but the shadow itself is  
bright  
That the light clothes renewed with love that is  
one with fear."

And next to this, perhaps, one might rank "Loch Torridon"—or (in quite another kind) the lines, "In Memory of Aurelio Saffi," the triumvir of the Roman Republic of 1849—

"He, who held up the shield and sword of Rome  
Against the ravening brood of recreant France,  
Beside the man of men whom heaven took home  
When earth beheld the spring's first eyebeams  
glance

And life and winter seemed alike a trance  
Eighteen years since, in sight of heaven and  
spring

That saw the soul above all souls take wing,  
He, too, now hears the heaven we hear not sing.

"He, too, now dwells where death is dead, and  
stands

Where souls like stars exult in life to be;  
Whence all who linked heroic hearts and hands  
Shine on our sight, and give it strength to see  
What hope makes fair for all whom faith  
make free."

Readers of Mr. Swinburne will not, of course, find anything novel in this enthusiasm; but the emotions of personal friendship and farewell have rarely found more dignified utterance than in the greater part of this beautiful poem. I say "the greater part"; for I am not sure that the outbreak of wrathful satire (p. 178) against the Papal Church is in place, in a poem which deserves to be exempt from *odium theologicum*. I think one should not curse the devil himself—still less any human beings—over the open grave of a friend. But, however that may be, here at least are words without flaw, over a grave worthy of them—Robert Browning's.

"He held no dream worth waking: so he said,  
He who stands now on death's triumphant  
steep,

Awakened out of life wherein we sleep  
And dream of what he knows and sees, being  
dead.

But never death for him was dark or dread:  
'Look forth' he bade the soul, and fear not.  
Weep,

All ye that trust not in his truth, and keep  
Vain memory's vision of a vanished head  
As all that lives of all that once was he,  
Save that which lightens from his word: but we,  
Who, seeing the sunset-coloured waters roll,  
Yet know the sun subdued not of the sea,  
Nor weep nor doubt that still the spirit is  
whole,  
And life and death but shadows of the soul."

One recognises, after reading that, how far Hesiod went astray, in the latter part, at all events, of his

πῶχρος πῶχρῳ φρονέει, καὶ ἀοιδὸς ἀοιδῷ.

E. D. A. MORSHEAD.

*Inspiration: Eight Lectures on the Early History and Origin of the Doctrine of Biblical Inspiration, being the Bampton Lectures for 1893. By W. Sanday. (Longmans.)*

FIFTY years ago there were probably few subjects less studied in England than those connected with the Canon and the Inspiration of Scripture. At the very beginning of the century Herbert Marsh had called attention to many interesting points in the history of the Biblical books by his translation of Michaelis's Introduction; and it is very remarkable that after this he was elected by the divinity graduates at Cambridge to the Margaret Professorship of Divinity—a fact which seems to show that his views found a good deal of sympathy in that university. But the movement which Marsh began hardly survived to the next generation. The works of Lessing bearing on this subject, which—though brief and fragmentary—show a very clear apprehension of the points at issue, were probably hardly known in England; and Coleridge's Letters on Inspiration, which embody many of Lessing's views, were not published until 1840, in the very height of the Tractarian ferment, when they attracted comparatively little attention. In any discussion on the Church the question of the formation and authority of the Canon could scarcely fail to appear, but it occupied, in fact, no great space in the discussions occasioned by the Oxford Movement; while anything like what is now called the "Higher Criticism" was utterly alien from the thoughts of Newman and his followers. They simply passed it by. Pusey was, indeed, well acquainted with German theology, but he had no sympathy with it in its freer aspect. In short, at a time which is well within my own recollection few students of theology knew anything of the formation of the Canon of Scripture; and while everyone accepted the doctrine of its inspiration, few inquired very particularly what "inspiration" implied.

Now, all this is changed. The "Higher Criticism" is in the air. No reader of any intelligence can avoid it; it meets us not only in set treatises and in learned periodicals, but in ordinary reviews, magazines, and newspapers. The genuineness and authority of the Sacred Books are discussed frankly and openly, and conclusions are arrived at which are not always in accordance with ancient tradition. "Use and Wont" no longer "guard the portals of the house" of Biblical criticism. When these things are so, the momentous question can hardly fail to be asked—What becomes of the traditional view of the inspiration of the Bible? This question Prof. Sanday sets himself to answer in the learned, lucid, and judicious book before us. And the volume is interesting throughout. It nowhere suffers from that indescribable tedium which arises from the author having lost interest in his subject. The arrangement is defended by the author (p. 3); nevertheless, I must confess that the third Lecture seems to me the natural beginning of the book, while Lecture II. appears the proper sequel to Lecture V., and Lecture I. to Lecture VII.

Prof. Sanday's point of view is that of one who accepts the main conclusions of modern criticism on the several Books which compose the Bible; but he does not trot with unhesitating docility after some German guide. While he makes abundant use of German learning, he never relinquishes the use of his English good sense. Speaking of "some of the German scholars whose names deservedly carry the greatest weight in England," he says (p. xii.) that

"there are none to whom he is himself more indebted; but he does not wish to impose upon his countrymen by the weight of authority views which do not seem to be borne out by the evidence."

And again (p. 320):

"I yield to no one in admiration for the Germans or in gratitude to them for their great services, of which I have continually availed myself both in these lectures and elsewhere. . . . But still it must be admitted that German criticism has its defects. . . . A book is judged by an unreal and artificial standard, the standard of the nineteenth century rather than the first, of Germany rather than of Palestine, of the lamp and the study rather than of active life."

This is said especially of German criticism of the Acts of the Apostles, but it has a general application. The Germans are good to use, bad to follow: stimulating rather than satisfying. In saying this I by no means disparage the labours of the "advanced" school in Germany. The science of Biblical criticism shares the lot of all sciences. In astronomy, in geology, in physics, where progress is much more readily discerned than in criticism, there are "advanced" thinkers, who propound views, some of which will perhaps in the end be adopted by the great body of scientific inquirers, while many will fall into oblivion. Those which are forgotten by the next generation are not lost, for they have in most cases done useful work in compelling men of science to examine assumptions which may have been too hastily made. It is not otherwise in the case of Biblical criticism. There, too, in the front rank, contending theories struggle together, and the fittest will no doubt survive; but which is the fittest is rarely evident to the generation which produced it. And the critics of the Bible have, for the most part, the disabilities as well as the advantages of division of labour. They have to deal with problems which require for their satisfactory treatment a breadth of culture, a literary instinct, an aptitude for combination, a soundness of judgment, which are not always, or indeed commonly, found in specialists. A Lessing is often a better guide than a Kuenen or a Holtzmann.

As Prof. Sanday's book is an inquiry into the inspiration of the Bible, it almost of necessity involves the question, What is the Bible? How did certain Books come to occupy a perfectly unique position in the Church? On this question so much light has been thrown by recent publications, especially by Zahn's elaborate work on the Canon of the New Testament, with Harnack's criticism of it, that it very much needed the re-examination which the Bampton Lecturer has given it. The notion

of a "Canon," a list, that is, of books of paramount authority, is one which the Christian Church inherited from the Jewish. As Prof. Sanday says (p. 4), "The process of the forming of a Canon of the New Testament is really the process by which the writings of the New Testament came to be placed on the same footing with those of the Old." He therefore examines in Lectures III. and IV. the growth of the literature; in Lecture V. the formation of the collection of Sacred Books which we call the Old Testament; and in Lecture II. the reception of this collection in the Christian Church of the first century. He then repeats the same inquiry for the New Testament. In Lectures VI. and VII. we have described for us the process by which the Gospels and Acts, the Epistles and the Apocalypse, came into being, and in Lecture I. the growth of a Canon of Christian writings in the early Church, analogous to the already existing Jewish Canon. Lecture VIII. is a general summary of the results arrived at. It will be seen that there is in this much more than a discussion of the formation of a Canon of Scripture. Lectures III., IV., VI. and VII. belong rather to the category of what is commonly called "Introduction"; and I do not know that there is anywhere to be found an account of what is now commonly believed as to the age and authorship of the Sacred Books better adapted for the use of intelligent lay people than that contained in these Lectures. The same may be said of the summary of the history of the Canon in Lectures I. and II.

The conception of Inspiration, of "men enrapt by the Holy Spirit speaking from God," is also found from the most ancient times in the Jewish Church. At the time of the formation of the Church of Christ the Jewish Scriptures were described as "inspired by God," and were constantly appealed to by our Lord and the Apostles as of the highest authority. So it has ever been in the Church. And within the first two centuries of Christianity the same epithets came to be applied to the writings which we now call the New Testament. But "inspiration" has not been formally defined by ecclesiastical authority; probably it admits of no exact definition. Its meaning and extent are therefore still subjects of discussion among theologians. Prof. Sanday states thus (p. 127) the leading questions regarding it:

"If [the Bible] is the record of a real communication from God to man, by what processes has that communication been made? How has the necessary contact between the Spirit of God and the spirit of man been established? What are its extent and limits? These are the questions which we are to set ourselves, so far as our analysis will carry us, to answer."

It would carry me beyond all reasonable limits if I were to attempt to give an account of all the valuable suggestions which Prof. Sanday has made on this subject: it must suffice to say that he is everywhere clear and candid, as well as devout and reverent. The leading thought which he elaborates is, that we must not bring our ready-made conception of inspiration to the Bible and apply it as a



test: we must gain our conception of inspiration from the phenomena which the Bible itself presents, and we must be content with something short of absolute definition. In his own words (p. 422):

"Few other literatures put forward the claim which the Bible puts forward—to be a direct communication from God. And there are some who would absolutely deny this claim as made by any other religion, and absolutely affirm it for the Bible. But the one thing which history and criticism do disprove is this idea of absoluteness in all its forms. The methods of God's Providence are not of this character: this all white, that all black; here nothing but light, there nothing but darkness. Even in things evil there is a soul of good, and even upon things good there is a touch of imperfection."

This is sound and wise. The passion for defining the indefinite has been in all ages of the Church the fruitful parent of heresy. It is always those who are least conscious of the greatness of a subject who are most ready to define it.

Prof. Sanday tells us in his preface that, of the ten months which elapse between the election of the Bampton Lecturer and the delivery of his first lecture, three were rendered useless to him by illness; and that his time for preparation was yet further curtailed by his holding a "double office with double duties." His Lectures certainly show no sign of haste or carelessness; such of the very numerous citations as I have verified are correct, and bear out the statement in the text, which is by no means the case with all citations. But it is deeply to be regretted that the only chair in Oxford which is specially devoted to the exegesis of the New Testament should be so slenderly endowed that its occupant is induced to hold with it a college tutorship as a means of increasing his income. Another Oxford professorship of exegesis is endowed with a canonry in a distant cathedral, so that the holder must undertake alien—and perhaps distasteful—duties. If these anomalies admit of remedy, a remedy ought certainly to be applied.

S. CHEETHAM.

*A Friend of the Queen (Marie Antoinette—Count de Fersen).* From the French of Paul Gaulot. By Mrs. Cashel Hoey. (Heinemann.)

THERE was distinct room for a Life of Count Fersen. Some fifteen years ago, his grand nephew, Baron de Klinckowström, published two fairly large volumes, containing extracts from his "papers"—fragments of a diary, correspondence private and diplomatic, letters to and from Marie Antoinette—all, or nearly all, of value and interest, but constituting rather materials for history, *Mémoires pour servir*, as the French say, than an organic book. The Life of Count Fersen was still to write.

And it was a life well worth writing. He was born on September 4, 1755, of a family occupying very high rank in the Swedish nobility. At the age of fifteen, according to the custom of those days, he left home to study arms in foreign countries—visited Brunswick, Turin, and Strasburg,

came to Paris towards the end of 1773, was introduced to Madame la Dauphine, passed over to London in the following spring, and had the honour of being presented to George III. George was very far from being the blockhead of Whig tradition, but he was no conversationalist. "He spoke to me," says Fersen, "though in a very low voice, for that's his custom. As he has only three or four subjects of conversation, he is afraid people will overhear him asking the same question of everyone." The Queen, Fersen found to be "very gracious and very amiable, but not at all pretty"; nobody, I take it, found Queen Charlotte pretty. In the summer of 1778 he was back in Paris, and went to Versailles to pay his respects to the royal family. "The Queen, who is charming," he writes to his father, "said when she saw me, Ah! this is an old acquaintance." She won his heart. Did he win hers? Of course scandal said so, for scandal was ever ready to beslime Marie Antoinette. That she entertained a very sincere and, in truth, a very well deserved regard for the young Swedish noble, may at once be admitted. He was different from the frivolous exquisites of the French Court—had perhaps less sprightly gifts of manner, but certainly possessed much more solid qualities. And then he did not appear before her as a beggar. Some persons, we are told, murmured at the preference which she showed to foreigners. "How can I help it?" she replied, "they ask nothing of me." As to this particular foreigner, the Swedish ambassador, Count Creutz, wrote to his sovereign on April 10, 1779:

"I must confide to your Majesty that the young Count Fersen has been so well received by the Queen, that several persons have taken umbrage at it. I own that I can't help thinking she had a liking for him: I have seen signs of it too certain to be doubted. The young Count Fersen has behaved in the matter with admirable modesty and reserve, and his determination to go to America is specially to be commended. By absenting himself he disarms all dangers, but it evidently required firmness beyond his years to resist such an attraction. During the last few days before his departure, the Queen could not take her eyes off him; when she looked at him they were full of tears."

The ambassador's own eyes were sharp—so sharp that they probably saw more than there was to see. But in truth the story here told is not hard to read. The young fellow conceived a chivalrous affection for the beautiful and gracious young Queen—she was but twenty-four—the birth of whose first child had only served to whet the anger of her enemies. She would have been less than woman if she had not appreciated a devotion so disinterested and pure. But, in such a hostile atmosphere, all kindly personal interest, anything like real friendship between the two, was scarce possible. Calumny stood there argus-eyed and open-mouthed. So Fersen went off, as ardent young France was then doing, to fight freedom's battles in North America. He remained away, mostly in irksome inactivity, but seeing some war service, till the summer of 1783.

On his return to Europe he was well received. The French Government, at the request of the King of Sweden, conferred upon him the appointment of "proprietary colonel" of the regiment entitled Royal Suédois, and also gave him a pension of 20,000 livres—a pension reduced in 1788, and altogether discontinued in 1791. At the same time he was holding rank in the effective army of Sweden, and thus divided his services between the two countries. In September, 1789, he was at Valenciennes with his regiment, and gives a terrible picture of the disorganisation of the French army. On the 4th of the following month he accompanied the royal family on its disastrous entry into Paris—he had probably, earlier in the day, seen the Queen stand forth alone, affronting death, on the balcony of Versailles. "God preserve me from ever seeing again so sad a spectacle as I have seen on these two days"—the 5th and 6th—he writes to his father. But sadder days and sadder spectacles were yet in store. Matters were going from bad to worse. In February, 1791, he writes again to his father:

"I am attached to the King and Queen, as, indeed, I ought to be, seeing the very kind manner in which they have always treated me, so long as they could do so, and I should be odious and ungrateful if I abandoned them now that they can do nothing for me, and that I have the hope of being useful to them. To all the marks of kindness they have showered upon me, they have added yet another flattering distinction: that of confidence."

It was not misplaced. To the day of Marie Antoinette's death he forebore to spend no effort, to dare no peril, in her service. It is poignant to watch the dark tragedy of her end, reflected, as it were, in his memoranda and letters.

M. Gaulot is too prone to regard Fersen's devotion to the Queen as the outcome of a vulgar intrigue, and to conclude, when passages in the correspondence have been obliterated, that the words struck out were words of love. This seems to me, I confess, to be an entire misconception of the relations between the two: a total mis-reading of Fersen's character. We all remember that passage of superb eloquence in which Burke speaks of the Queen:

"Little did I dream that I should have lived to see such disasters fallen upon her in a nation of gallant men, in a nation of men of honour and of cavaliers. I thought ten thousand swords must have leaped from their scabbards to avenge even a look that threatened her with insult. But the age of chivalry is gone."

Not altogether. It lived on in this Swedish noble.

His own end was horrible and tragic. He was torn to pieces at Stockholm on June 20, 1810, torn to pieces by the populace in some fit of blind and ignorant fury; and died, so it is said, with words of forgiveness on his lips.

Brilliant as a writer he was not. Extracts from his letters, diaries, despatches, are not as gems ready for the biographer's setting. But his life is a good one to read.

FRANK T. MARZIALS.

*The Gypsy Road.* By G. A. J. Cole. (Macmillans.)

MISS MURIEL DOWIE has told us of her holiday in Galicia, Mrs. Joseph Pennell of her holiday in Hungary; and now Mr. Cole follows suit with an account of his tour upon wheels from Myslowitz round by Selmeczbanja (the famous mining centre), and back through Bohemia to Coblentz. A pleasant journey pleasantly told. But where is Myslowitz? Mr. Cole shall say:

"The three great empires meet there with a display of parti-coloured posts; and standing here in Prussian Silesia we may realise the artificiality of modern frontiers, which are no longer lines of natural necessity, but of force. That narrow strip of meadow acts as a necromancer's circle, traced invisibly on the ground: the fiercest of spirits may hardly break it through. Turning from the Russian woodland, we look over into Austria on the right; and, as curious strangers, we may ask the people on either hand the name of their country and their race. 'We are Poles,' they answer. Poland is a living name upon the frontier: you may call it West Galicia or what you will, but one country stretches for them from Warsaw to the far Karpathians. Freedom, it may be, on the one hand, centralised bondage on the other; will enthusiasm or despair be first to break the line?"

Mr. Cole and his friend, the "Intellectual Observer," rode on their bicycles by Arvavírálja, "a name for poets and for kings," across the mountains to Garam-Szent-Benedek, which stands on the Hungarian Plain. They then turned west and, crossing Moravia, entered Bohemia. For the next fifty pages we are in "untamed Bohemia," until at Eger the bicyclists pass the frontier, and "by a little stream" behold the blue and white Bavarian posts. The concluding chapter, called "The Last Divide," takes us to Coblentz, where our journey on the Gypsy Road is brought to a close.

There is no padding in this book: on the contrary, when we have read its 168 pages, we ask for more. We breathe the fresh air of heaven as freely as the writer did upon his bicycle. Mr. Cole has a delightfully breezy style. He has a distinct gift for seizing the picturesque and placing it before us in the briefest possible phrase. But having appreciated the merits of the book, we may be permitted to point out some of its blemishes. Among these we do not reckon its title. It may be a misnomer; but if we owe to it the charming dedication, censure would be ingratitude.

"The gypsies played;  
And some remembered how they heard  
Such strains when Kossuth's armies stirred;  
And some eyes filled with tears, and some  
Smiled at the memories that come  
Like petals from the roses blown."

Such lines as these are worth a thousand correct titles. Mr. Cole is too true an artist not to distinguish between gipsy music and the gipsy. The one is a poem; the other is squalor itself. His only reference, we believe, to the Romany is far from flattering. "We almost tremble," he says, "to see the spotless Slovak children playing in the same roads and sitting on the same fence-rails as those veritable imps of darkness." He also compares, not inaptly, gipsy

children running across the grassy slopes, when travellers are in sight, to "colliers scenting a stranger in the Highlands."

Mr. Cole is a sound geologist, a charming verse writer, and a true artist; but we cannot commend his history. The gordian knots of history are scarcely to be loosened as we jog along—"circulando." Mr. Cole's history has a suspicious look of being picked up from guide books and newspapers. What can possess our author not to see the distinction between men so dissimilar as Klapka and Görgei?

"On Klapka in Hamburg and Görgei pensioned at Klagenfurt, survivors of this bitter whirlwind, the mind dwells thoughtfully to-day. The one man went on slaying, and is for ever the 'hero of Komorn'; the other closed the struggle quietly, and is a name one does not care to breathe beyond Vienna."

"Closing the struggle quietly" is a curious synonym for treachery. But our bicyclist-moralist is one to whom all soldiers, be they Washington or Suvorov, Hoche or Napoleon, are equally objectionable. He goes on to say: "The facts of war are so intensely barbarous that a time may come when we shall cease to distinguish between soldiers." Further on he again shows his prejudices in a characteristic passage:

"Bohemia is just now in the unfortunate stage when crime shelters itself behind a national policy. It is not always remarked, as Dr. Johnson would say, that criminals, when they attack classes rather than individuals, show praiseworthy qualities of organisation, and should receive at least some of the credit given to Cromwell, or Frederick, or Napoleon, in the corresponding stages of their careers. The successful general, moreover, is supported by government funds and a vast majority of public favour; your struggling revolutionary has not even the aid of a policeman."

Quite so; and if the revolutionary had the aid of a policeman, our two friends might not have reached their destination as smoothly as they did. It is somewhat ungrateful to extenuate anarchy while enjoying all the advantages of civilisation. But Mr. Cole, we feel sure, writes from the abundance of a generous heart. To him all the world is akin, even the Anarchist. Of the political warfare now being waged in Bohemia the two bicyclists heard something more than the distant rumbling. They arrived at Planany and went to the best inn. They were told there was no room for them. The house was so large that it seemed impossible it could be full. However, there was no help for it, and they turned to the second best inn. Here, too, they met with the same refusal, which was repeated when they went to the worst inn. They then felt that there was something underlying this. Fortunately they came across an old general merchant, to whom they explained that they were English, and by whom they were brought back to their old acquaintance, the best inn. The moment the fact was explained to the host that they were not Germans his change of attitude was instantaneous. "Oh, come in, you shall have two beds; you shall have anything you like—the best room in the house. We had taken you for Germans. Natürlich we do not speak German to Germans." "We were twenty-eight miles from Prag,

and Bohemia has had seven hundred years of German rule. *Austria Felix* has not always imparted her felicity."

The illustrations of Mr. Edmund H. New (presumably "the Intellectual Observer"), are to be commended. We welcome this little book as an addition to what may be called the library of the wayfaring man.

J. G. C. MINCHIN.

*Side Lights.* By James Runciman: with Memoir by Grant Allen, and Introduction by W. T. Stead. (Fisher Unwin.)

JAMES RUNCIMAN was so unique and distinguished a personality, his writing so faithful a mirror of his peculiar merit as a man, that no apology is needed for the publication of this book. Among his friends his memory is so certain a possession that he scarcely seems to have gone from them; and the large numbers to whom his vigorous work appealed will be glad to have in more permanent form the words of their comforter, adviser, and friend.

In *Side Lights*, we have Runciman almost at his best. Whether we agree, or disagree, with his opinions and his virile criticisms on men and books, it is impossible not to be charmed by the man who utters them. Nor is it a matter of surprise to us that for his old associates the magnetism he exercises being of such irresistible quality, his very faults take the semblance of virtues.

Mr. Grant Allen contributes a memoir, written with a beautiful restraint and sympathy; reminding us that Mr. Allen, too, is an artist in words when he chooses. Of Mr. Stead's preface the vigour will be cordially recognised; but there are blemishes in the matter of taste and ill-natured attacks—directed, apparently, against those who do not read *The Family Herald*—that could have been spared very easily.

James Runciman, the man "of rare power and tenderness, and such sadly human weakness," was his own teacher. Like so many men who have won a reputation for themselves in the republic of letters, he gained, by indomitable energy and perseverance, a foremost place among the journalists of his day. His "hack" work, even, had about it a quality rarely found in ordinary newspaper articles. Born at the tiny Northumbrian hamlet of Cresswell, he came to Greenwich at eleven, and when still quite young, began his career as a teacher at the North Shields Ragged School. The same strength and determination that characterised his literary work, were prominent in his methods of teaching and keeping order among his scholars. Here is an amusing story of him as schoolmaster, to the recital of which Mr. Allen adds that "he tackled journalistic obstacles in the same spirit."

"A parent, who fancied he had a grievance, burst furiously into the school room one day, and startled its quietness with a string of oaths. 'That isn't how we talk here,' said Runciman, in his quiet way. 'Will you step into my room, if you have anything to discuss?' Another volley of oaths was the reply, and the unwary parent added that he wasn't going out, and nobody could put him out. Runciman was not the man to allow such a

challenge of his authority and prowess to be issued before his scholars and to go unanswered. Without another word, he took the man by the coat collar with one hand, by the most convenient part of his breeches with the other hand, carried him to the door, gave him half a dozen admonitory shakings, and chucked him down outside. Then he returned and made this cool entry in the school log-book:—"Father of boy—came into the school to-day, and was very disorderly. I carried him out and chastised him."

There is no doubt that the hardships Runciman so bravely endured in early life, and the large knowledge of human nature and character he acquired as a master in a London board school, gave to his writings that strong common sense and sternly tender sympathy that so distinguishes them. In this volume, for example, he touches on a variety of topics: on death, on letter writing, on books, on the sea, on scoundrels, on the hopeless poor; and on each subject he writes easily, simply, and with a wisdom not to be gained from books. Moreover, his intimate relations with the lower classes, out of which he was himself sprung, and from which his hardly acquired culture did not estrange him, made it easy for him to write in a manner easily understood of the simplest. These essays, contributions to the *Family Herald*, in which journal he acted as "father confessor and general director," were the result of his careful study of the sort of advice the correspondents to that paper required. Had they little or no literary value, they would be useful as magnifying glasses placed over the mind of a class for whom we care, or, at least, of whom we know, too little.

Like all great workers, Runciman's anger against shams is terrible: he refuses to see that there is any room in the world for the man or woman who desires only "to exist beautifully." Affectation of every sort was the red rag that flaunted him into madness; and literary affectations he despised most of all. "We are too clever to be in earnest, and the expenditure of earnestness on such a subject as literature is regarded as evidence of pedantry, or folly, or both." He loved best the older, great, and unaffected masters; for modern readers and "weary blasé skimmers of books" he has scant courtesy. With that penetrating insight, which so often enabled him to probe to the heart of things without the encumbrance of logical formulæ, "Byron," he says, "is a little out of fashion now, alas! and yet what a thinker the man was." And again, "the flippant devourer of books can neither be wise, nor strong, nor useful; and, it is his tribe who have discredited a pursuit which once was noble, and of good report."

There is the same quality of suggestion, and the same unerring stroke on the head of the nail, in every other topic he touches. What could be a wiser saying than this? "In many respects it is a good world; but it might be made better, nobler, finer in every quarter, if the poor would only recognise wise and silent leaders, and use the laws which men have made in order to repair the havoc which other men have made."

But perhaps the most noticeable attribute of these papers is their courage. It is harder to be a coward after reading the "Little Essay on Failures." He is continually impressing upon his readers that the most serene and happy people are those who have been "through the valley of the Shadow of Tribulation." He is continually quoting familiar anecdotes of great men, of Gordon, Disraeli, Byron, Napoleon, adding a new charm by his manner of telling them, to prove the truth of his favourite assertion, "no great work has ever been done save by those who have met with bitter rebuffs and severe trials at the beginning of their career." But his pity for those who suffer is evident, constant, sincere.

No work was too mean for Runciman to do that was honest work. The fine gentleman of literature would not have found in him a pleasant companion. He set himself resolutely to do thoroughly whatever came to hand, and the result was that many were better for having known him. "Is your great Sheikh dead?" the Arabs asked, on hearing that Lord Beaconsfield was no more. Runciman's work may be no permanent addition to the literature of his country: it is, perhaps, only glorified "journalism"; but it is better to have done as he did than to trickle down the centuries in sonnet or rondeau. Among the writers of to-day, at any rate, a great Sheikh has lately died.

PERCY ADDLESHAW.

#### NEW NOVELS.

*Eve's Apple.* By M. Dean. In 2 vols. (Bentley.)

*A Woman's Whim.* By Mrs. Diehl. In 3 vols. (Hutchinson.)

*Esther Waters.* By George Moore. (Walter Scott.)

*Our Manifold Nature.* By Sarah Grand. (Heinemann.)

*A Cluster of Nuts.* By Katherine Tynan (Mrs. Hinkson). (Lawrence & Bullen.)

*Horace Chase.* By Constance Fenimore Woolson. (Osgood, McIlvaine & Co.)

*Whiff!* By Henry Newill. (Ward & Downey.)

BESIDES possessing really strong interest as a story, *Eve's Apple* is an excellent picture of the manners and events of a time when the old nobility of France gave way, socially and politically, to the rushing tide of bourgeois, nouveaux riches, and sheer talent as opposed to everything else—the time immediately after the first acts of the Revolution. The chief persons concerned in the story are a fascinating and inimitable young girl, Vivienne de Roseambeau; her aunt, the sweet wife of a wicked spouse; a neighbouring Duke, in love with this unfortunate lady; Vivienne's brother René; a certain Republican colonel; and last, but by no means least, a brilliant, powerful, selfish young Republican, Tancred Salvy. The plot, which is no secondary matter, opens with the arrest of Vivienne and her brother for a small skit called "The Black Butterfly," written by one of them and pub-

lished by the other, and highly offensive to the tender susceptibilities of the Republic. After this, events, emotions, scenes follow one another rapidly, leaving no space for a dull moment between. The reader's joy or anger responds in spite of him to those feelings, as they are experienced by the people in the book. It is immaterial whether the book be true to history or not: it is at any rate true to human nature, and to those fine specimens of it that were to be found among the *haute nobilité* even in that stilted and artificial time. And true it also is to the ironies and pitifulnesses of life, as they occur in wise and simple, in fine folk and plain. But perhaps a less exigent writer would have given that gallant and upright soldier, Olivier St. Mandé, one moment of gratification.

The true flavour of the fruit in *A Woman's Whim* has no forerunning promise in the early chapters. A rather stereotyped aristocratic widow, "a revolting daughter" (by name Teresa), a clergyman who dominates the mother and would like to dominate the daughter too, a lover who "traverses" the shrubbery in his hurry to find his Teresa, are not inviting. But by-and-by, when Teresa has got her way and gone to town to study for the operative stage, you find new characters drawn for you with decided skill and insight into the ways of men. Later still come scenes of real passion and passages of some power. Perhaps there is everywhere a little too much insistence on trifles. One might be trusted to remember from time to time that Teresa's plaits were golden, and that her lover's face was dark and handsome. But these small things will not prevent the enjoyment of a genuine romance of love and fate by readers who prefer that kind of fiction, and do not care for much character-moulding. Though Teresa is the heroine, and well drawn after her kind, the men are the strongest feature in the book in the way of delineation. Lord Himley, who "discovers" tenors and *prime donne*, the oily Lora, and the handsome, gifted, and withal honourable Alfieri, are distinctly good.

*Esther Waters* is a strong book—strong as a piece of portraiture, and as a picture of unromantic life among a class avoided by the ordinary novelist. Mr. George Moore has always taken his own way in the matter of subject and mode of treatment, and his way has sometimes run counter to the prevailing taste. Here, again, he has gone according to his own liking, and in this instance he has clearly vindicated his choice by fidelity of workmanship and excellence of motive. There was nothing extraordinary in Esther's career. It was just such a life as any domestic servant may have to live in one's own town and street. Nor had Esther any hand in the shaping of her fate. It all happened to her because she chanced to be what and where she was. A grain's weight in the balance at the beginning might have made a vast difference; but though life is full of chances, its certainties are terrible. Following Esther through her varied experiences—squalid for the most part, and almost unrelieved by any gleam or breath of real gladness



—one marvels at the intimate description by which they are all made so intensely actual. Whether Mr. Moore depicts the little cook-and-butler-ruled oligarchy of a better-class kitchen; or the patient toil-worn existence that is lived by suffering women in the houses of the coarser poor; or the hopes, and fears, and anxieties of racing men, gentle and common, with their train of "bookies" and betting men and boys; or the routine and callousness of hospital life; or the somewhat grim righteousness of the Plymouth Brethren—in all he writes with knowledge vivified by sympathy, and sympathy directed to the ends of art. But in the name of art one is bound to add that here and there a truer sense of proportion would have ensured a more powerful effect. There are many details that could well have been spared—details which detract from the weight or prominence of larger interests.

A sort of protesting preface, which surely cannot apply to more than the first two stories in the volume, opens *Our Manifold Nature*. But Sarah Grand need not concern herself overmuch about editorial limitations and the obliquities of critics. Her chief subject—the true emancipation of women—she has so effectually made her own that it will advance in her hands, whatever the outer barbarian may say. The creator of Ideala and Evadne is no mere story-teller. Her men and women, more especially perhaps her women, are anything but puppets. They all help forward that work of cleansing, clearing, uplifting, and strengthening the place and part of women in the family and in society which has so long needed to be done. Fiction is better able to further this work than any other form of literature, and the first two or three of these stories are material aids to it. But, despite Sarah Grand's protest, one feels that Evangeline's final attempt at effect—in "The Yellow Leaf"—was foreign to her nature. Eugenia, the heroine of the next story, is an admirable type of girl: healthy in mind and body, honest with herself (a rare virtue) and to all the world. The bewilderment and final discomfiture of Brinkhampton, the worn-out man of fashion, who thinks to recruit his fortune and rehabilitate himself by graciously taking Eugenia to wife, are excellently well managed. Of the other stories, "Ah Man" is good, and "Boomellen," a small slap at heredity, is rather striking.

Charming, tender, haunting—these are the words that best describe one's impressions of Mrs. Hinkson's *Cluster of Nuts*—sketches, as she calls them, among her own people,

"Kindly Irish of the Irish,  
Neither Saxon nor Italian."

There is no plot in any of the stories, but each is a graceful and tender outline of some phase of Irish character. The child-like gaiety and equally childlike surrender to sorrow, the selfless love, the unsophistication, which are all characteristic of the Irish peasantry where the agitator has not wrought his work among them, fill the book with a strange fascination from cover to cover. Pathetic most of the stories are: some in a vague and undisturbing way, some with

a sharp and sudden sadness. "Shameon" and "A Spoilt Priest" are examples of the latter kind. Shameon was poor and thriftless, and he came of a bad race on his father's side. The story is told by an old-time lover of his mother, and could there be a truer Irish note than his explanation of the cause of her death?

"They said it was consumption she died of, my brown little girl; but it wasn't, it was *silent contempt*. When she found out what he [Shameon's father] was an' she had adored him, the love went back on her heart an' killed her."

The exquisite brevity and truth of this one little sketch is remarkable, even among so many others that charm. "A Spoilt Priest" tells of a young man whose iron-hearted mother forced him into the priesthood, and how he fell in love and tried for once to oppose her will—with what result Mrs. Hinkson's own words alone can show.

Of studies of women the late Miss Woolson's *Horace Chase* is full, and they are all good. From "His Grand," the still young and elegant mother of grown-up children, and the meek Miss Billy, who languishes in vain for the senator Achilles Larue, to the stern sculptress who cultivates the art of smoking on principle, and Lilian Kip, the "sweet fool"—the woman born to marry, who has already disposed of two husbands and makes her adieux to the reader hand in hand with the next, and to the heroine herself—there is not one whom you could wish away or wish better drawn. The men are also well described, but they do not live as the women do. The fine reserve with which the character of the self-made Horace Chase is drawn is admirable. Not one word of praise or blame does the writer give him, and it is only at the end that his true nobleness shines suddenly out, and he stands revealed—an honourable, high-souled man, money-getter though he was. As a story pure and simple the book is too long, and in parts there is too much detail; but where the scene is stirring, the writing becomes terse, and no effect is frittered away by minuteness.

The morals of *Whiffs* are irreproachable—which is saying much in these days—but the style and punctuation are very faulty. These defects are, in some degree, atoned for by more or less humour, and by a certain amount of dramatic skill in the last of the stories. GEORGE COTTERELL.

#### SOME BOOKS ON ANCIENT HISTORY.

*Ancient Ships*. By Cecil Torr. (Cambridge: The University Press.) It is not inappropriate that the historian of Rhodes should write about ships, and the present volume is but an instalment of a larger work which Mr. Torr has in preparation, a history of ancient shipping between 1000 B.C. and 1000 A.D. The character of the ships themselves makes a convenient section, and may well be published separately. Even as a separate section the topic is full of interest. The vivid realism of Mr. Kipling's "Finest Story in the World" can hardly be expected in a treatise where every sentence has to be guarded and every page is full of the technical terms of dead languages; but Mr. Torr writes with clearness and vivacity, and he keeps well in sight those sources of interest which spring from dealing with practical things and from the connexion

of his subject with history. The history of Mediterranean lands can never be long forgotten by one who studies ancient shipping, and Mr. Torr is laying the foundation of a very important contribution to the understanding of the great naval struggles which determined who should be the master of Mediterranean waters. That oars should be "the characteristic instruments of navigation" was due to the nature of that sea; and even when "the nations of Western Europe filled the Mediterranean with sailing vessels of the types they had devised for voyages on the ocean," oars were still employed on large Mediterranean vessels, and galleys driven by slaves were in use almost till the days of steam. Another thing which stimulates interest in ancient ships is the obscurity of some of the problems connected with their structure. Mr. Torr has taken the right road in trying to solve these problems by going back to the original authorities and trusting to no modern writer. The moderns have slavishly copied each other, and it was necessary that texts and drawings bearing on ships should be verified. Mr. Torr's own illustrations seem to be very careful copies of ancient designs, and it is refreshing to think how many hereditary errors have now been eliminated from the subject. Mr. Torr begins with the oars, their number and ordering, and he has probably said all which in the present state of our knowledge it is safe to say about the arrangement of the banks. He is wisely cautious about a perplexed matter; but still perhaps he goes too far in combining a passage of Orosius (6.19) with one of Plutarch (*Ant.* 64), and concluding that Orosius allows a foot of freeboard for each bank of oars. Orosius may have done so, but it is not clear; and the inferred distribution would hardly give room for the rowers. Their comfort would, of course, be little considered, but they must have had room to move to the best advantage. Moreover, the inference excludes the possibility of some of the oars being worked from the decks, or from a projecting gallery along the ship's sides. We really know so little for certain that we cannot say this was not done. From the dimensions, tonnage, and materials of the vessels, Mr. Torr goes on to the structure of the hull and to that very important weapon of offence, the ram. Like modern ships of war, a trireme was liable to have its ram spoiled by use. The shock of collision wrenched the ram off, and started the timbers. The ram had a wooden core, sheathed with bronze, and perhaps a more solid weapon would have worked better, but it hardly rests with moderns to say. We are not sure that the *scandit acratas vitiosa navis cura* and *neque decedit acrata triremi cura* of Horace should be referred to this structure. It seems to be a question of the rich man's yacht, and what have yachts to do with rams? Mr. Torr makes a practical suggestion here (pp. ix., 63):

"The ancients saw their way to . . . reinforce the ram by a series of auxiliary rams above, which not only increased the damage to an enemy, but also protected the stem from being crushed against her sides. Such devices as these, which proved of service in antiquity, would certainly be worth a trial on modern ships."

Next come anchors, cables, steering-gear, and rigging. "In every age and every district of the ancient world the method of rigging ships was substantially the same." Military tops are represented on the masts of Egyptian and Asiatic war-ships of about 1000 B.C. (Figs. 6-8), and reappear on Byzantine war-ships; but in Greek and Roman vessels of war the masts were lowered during an engagement, and therefore no military tops were carried. The various types of ships are carefully distinguished by Mr. Torr (Appendix), and technical terms of their structure are explained. The terms

of manoeuvring are, we suppose, reserved for another part of the work. The footnotes quote authorities in full. The careless reader who passes by the notes will lose quite half of the value of the book: they contain so much matter and such wealth of literary illustration, and clear up so many passages in our texts. In a note on p. 71 there is a curious suggestion about Lucian's *Verae Historiae*, l. 42, καὶ γὰρ ἀγκύραις ἐχρῶντο μεγάλαις, ὀλλύσαις, καρτεραῖς — "Apparently, some metal was known as ὀλλας, for ὀλλανος cannot here refer to glass." But is it not only Lucian's fun? Excellent as the notes are, one or two little points slip out of sight between them and the text, and are not cleared up. For instance, what is a *carchesium*? Mr. Torr has much to say about it, and the reader may make a shrewd guess at what the word means, but we cannot find that it is actually explained anywhere. But, take it on the whole, Mr. Torr's essay is as useful as it is interesting. He has read for his subject widely and decided judiciously, having, apparently, practical knowledge of seamanship. We look forward to his wider work.

*Gesammelte Abhandlungen.* Von E. Curtius. Band I. (Berlin: Hertz; London: Williams & Norgate.) Every lover of the study of antiquity must welcome the republication in convenient form of those essays of Prof. Curtius which deal with old Greek life. It would not be easy to find elsewhere a collection of papers on classical subjects so various, so profound, and so interesting; and some of the essays at least have not till to-day been easy to come at. It does not need the preface, with the remark that the author wishes to see his essays collected "before he ends his day's work," to recommend them to all who take any interest in his topics. The studies here reprinted have not been altered, except occasionally in form. The collection falls into four parts. Part A, "Antiquarian Essays," begins with the account of Greek roads and road-making, originally published in 1854. This paper is really wider than its title, broadening out into a great deal of cognate matter, on inns and on other aids to peaceful intercourse. Among other passages incidentally cited and explained is the *Frogs* of Aristophanes, 113, where the word ἐκροπῆς has given some trouble. Prof. Curtius explains it, with great probability, as combining two senses: it is the spot where a road branches off from the main road, and where (also) the way is widened so that carriages could wait and pass each other—something analogous, we suppose, to the metals doubled here and there on our tramways. Another essay in this group is on the water supply of Greek towns. But the author's knowledge overflows, like the springs he writes of, and we have to thank him for much side-information. He points out how astonishingly much the Greeks knew of their own springs and rivers, comparing, as they did, remote waters in temperature, colour, or taste: how Pausanias ignores the mountains, but lingers by the streams and fountains of his route. All this information Prof. Curtius seems to have rediscovered or combined. But the essay would be one-sided if taken alone. It must be read along with a paper in Part B, "History and Topography of Hellas," on the dykes and dams of the Minyai (1892). Water was a foe as well as a friend to the Greeks; and when we think of Phaedrus and the Ilissos we must remember too the floods of Lake Copais. The task of draining this lake has been entrusted to a French company; and the work, which promises economic results in the future, has already disclosed a system of ancient earthworks and canals above and below ground, which speaks of a great state in ancient times. That state was, no doubt, Orchomenos, and K. O. Müller's speculations on the Minyai are in part verified. The works are of peculiar

interest as being works of peace, whereas fortified places are of far more frequent occurrence on the sites of ancient life in South Europe. Legend would have it that Herakles stopped the channels and drowned out the people of Orchomenos; and now we know that there really was a great water-system, and may infer that the hostility of Thebes struck a deadly blow at the prosperity of her neighbours. The whole thing is illustrated by a good coloured map. No one paper shows Prof. Curtius' high literary gifts better than the picturesque account of Ephesian history and politics, part of which, at least, our readers will have seen in *Altertum und Gegenwart*. Group C is given up to Attica and the studies out of which the author's *Stadtgeschichte von Athen* grew. The three essays of Group D are contributions to "Greek Onomatology," and deal with the names of promontories, rivers, and persons. The profound significance which attached to a name is illustrated from a hundred points of view, and with a wealth of material which soon turns what seemed trivial or fanciful into solid fact, by incorporating it as one member of an enormous series. But we are not sure that we quite seize the author's thought, when he draws our attention to "a Dorieus as leading the anti-Athenian party at Thurii, an Athenagoras heading the Athenian party in Syracuse." The names were, of course, appropriate to the rôles; but either the connexion was accidental, or the insinuation must be that the men were made leaders for their names' sake. But it would be pushing a principle—or a superstition—rather far to take for the sake of an omen leaders (not mere figure-heads) whom you would otherwise not select.

*Essai sur le Règne de l'Empereur Domitien,* par Stéphane Gsell. (Paris: Thorin.) Not very much has hitherto been done toward making a reasonable and probable portrait of Domitian. Partly because the anecdotes of Suetonius and the rhetoric of Juvenal have had the first start, partly because the other evidence for Domitian's reign is scanty and unsatisfactory, it has been found difficult to reconstruct the image of the man and of his administration. The facts that a good deal of the evidence is poetry; that the witnesses are hostile; that Domitian's name was chiselled out of inscriptions; and that he bore the same names (T. Flavius) as his father and brother, have made it hard to get at the truth about him and to distinguish his acts from those of other Flavian rulers. Still, the accumulation of epigraphic evidence has enabled us to go further than was possible for Imhof, writing in 1857. Schiller was in possession of many more constitutional facts, and M. Gsell has worked out yet more fully the political and administrative sides of the portrait. The reign of Domitian was very important to the constitutional history of the early Roman empire. The principate, "an extraordinary magistracy assisted by a sovereign assembly" (the senate) had to be transformed into "an absolute monarchy, supplied with administrative institutions," and "the reign of Domitian marks an important date in this transformation of the dyarchy into a monarchy." Not only did the emperor take to himself that power of filling up the senate which (as Mommsen shows) really made the dyarchy illusory, but he also encroached in various ways on the rights of the senate and the magistrates. It may seem a small thing that he transferred the revenues which the aqueducts brought in from the *aerarium* to himself: but then he, too, put *cursatores* in charge of the finances of Italian towns, and thereby weakened the general authority of the senate over Italy. The importance of these acts is cumulative. Moreover, Domitian accepted titles which proclaimed

him a master and a god. The reasons for his encroachment, M. Gsell tells us, were two—(1) Domitian saw the incapacity of the senatorial aristocracy, a motive not discreditable to him; but also (2) his character was "proud, jealous, and misanthropic." At all events, he did the work of degrading the senate thoroughly, and, on his death, that body was incapable of resuming its old place: the best men had been executed, and the rest had no experience of public affairs. The senate had been too strong for Domitian to crush it or set it aside at one blow; hence a long struggle and bad blood, and Domitian was driven into underhand ways (even poison) of disposing of his rivals. This is M. Gsell's theory of the reign: it fits many of the facts; parallels could be found for it; and yet we are not convinced of its soundness. We might believe that there was a struggle between two opposed forces and that Domitian took underhand means and perpetrated judicial murder, if we could see that there really was any check on his power, anything which he could not do openly, any real strength in the senate. But when did he or any other of the earliest emperors after Augustus wish for anything within the empire which he could not have or could not do? This is our difficulty about the dyarchy theory. But, given its base or assumptions, M. Gsell has deduced history from it with great skill and clearness; on such other aspects of Domitian's principate as admit of verification he has collected, sorted, and explained the material with all desirable fulness and precision. The chronology becomes clearer under his hands. We can see all that is known of Domitian as the builder, as the giver of games, the religious restorer and persecutor. His careful supervision of provincial government is duly recognised, though we can hardly admit that he "watched better over the administration of the provinces than Nerva did, who wished to humour the senatorial aristocracy." Nerva's government was too short for any such generalisation. M. Gsell enumerates the *delatores* of the period and traces their careers; but it is curious how little we know of the confidential advisers of the emperors. They cannot have been ordinary men, for the meaning of much of what they advised has only been seen of late years. But what we miss most in the present essay is the character side of Domitian's portrait. He has a curious public record, and we want to know what manner of man he was. The Caesars, from the Dictator to (say) Severus Alexander, offer for study a series of very fascinating and difficult personalities, and we should have welcomed the judgment on one of them of so conscientious and minute a student as M. Gsell. If a man be lord of a state or of a world, his character makes history. M. Beulé did something towards lifting Domitian out of the list of impossible or unmeaning tyrants, when he declared that shame made him fierce and need rapacious, that his failure to obtain real military honours embittered his life. M. Gsell gives a rather uncertain sound as to whether he deserved any military honours at all (C. vi.—by the way, p. 231, on the wars of Domitian, seems to confuse the left bank of the Danube with the right). There remains, too, the possibility that Domitian's nature was poisoned by jealousy of his brother Titus, in whose favour he was dethroned and sent back almost to childhood after he had tasted the sweets of power. M. Gsell, in a passage quoted before, admits jealousy as a factor in Domitian's character, but he does not work the subject out. Also, nothing is said of the emperor's non-Italian (or at least Celtic) ancestry, and yet crossings of races are perhaps seldom without effect on character. But, on the whole, no student of Roman history can afford to overlook M. Gsell's reading of *le Règne de l'Empereur Domitien*.

## NOTES AND NEWS.

THE representatives in this country of Mr. R. L. Stevenson have made arrangements to issue a collected edition of his works, which have hitherto been produced by different publishers and in various forms. The total number of volumes will amount to twenty, subdivided into sections, such as *Travels and Excursions*, *Tales and Fantasies*, &c.; and the volumes in each section will be numbered separately, so as to allow of the addition of any future works. It is proposed to include articles and papers not hitherto published in a collected form, such as: *The Pentland Rising* (1866); "The Philosophy of an Umbrella," written in college days; the suppressed "Amateur Emigrant" (1880), giving the author's experiences in the steerage of an American liner; and many unsigned contributions to the *Portfolio*. Mr. Stevenson is himself revising and re-arranging these miscellaneous papers, though the actual publication will be under the supervision of his friend, Mr. Sidney Colvin. With the exception of some frontispieces, including an etched portrait of the author by Mr. W. Hole, it is intended that the books shall be printed without embellishment, but with the best materials and workmanship that modern resources can supply. A special paper is being made, with R. L. S. for watermark on each page; and it may be that an entirely new type will be cut. The size will be a moderately large octavo, about 6 by 9 inches; and the binding will be in plain cloth (with paper back-titles), resembling in ruddy hue the forty-eight-volume edition of the *Waverley Novels*. The public subscription will be limited to one thousand copies, each guaranteed by the signature of Mr. Charles Baxter, of Edinburgh, to whom *Kidnapped* was dedicated. The printers chosen for the work are Messrs. T. & A. Constable; the London agents are Messrs. Chatto & Windus. It is hoped that the first volume will be ready for issue by October.

MESSRS. RIVINGTON, PERCIVAL & Co. announce for early issue *The Publishing House of Rivington from 1711*, reprinted from various sources, and edited by Mr. Septimus Rivington, illustrated with facsimiles of title pages, &c., of the earliest publications of the firm, in 1715 and 1720, and with portraits of some of the former members.

MR. T. BAILEY SAUNDERS will shortly publish, through Messrs. Swan Sonnenschein & Co., a *Life of James Macpherson*. The volume contains an account of the publication and influence of the Ossianic poems, and the full story of Macpherson's famous quarrel with Dr. Johnson. The greater number of the letters, never previously printed, have been kindly supplied by the Marquess of Abergavenny, and some are from MSS. in the British Museum; while much of the information is from hitherto unpublished matter. A photogravure of the portrait by Romney forms the frontispiece.

MESSRS. ISBISTER & Co., LIMITED, will publish next week *The Message of Israel*, by Julia Wedgwood. The volume comes as a supplement to "The Moral Ideal," in which, a few years ago, Miss Wedgwood delineated the spiritual development of the chief nations of antiquity; and its direct object is to show the degree to which the moral purport of the Old Testament is made more clear and intelligible when read in the light of recent Biblical criticism.

A VOLUME of political and social essays will be published by Messrs. Hodder Brothers in a few days, under the title of *The New Party*, edited by Mr. Andrew Reid. The contributors include the Dean of Winchester, Mr. Grant Allen, Mr. Robert Blatchford (the literary leader of the labour party in the North), the

Rev. Charles Marson, the Rev. Dr. Robert Horton, the Rev. Philip Wicksteed, Mr. Keir Hardie, Dr. Alfred Russel Wallace, and Mr. William Tirebuck. Poems are contributed by the Hon. Roden Noel, Mr. R. Le Gallienne, and Mr. Walter Crane. The latter has also designed a frontispiece, entitled "The New Era." Women are represented by Sarah Grand, Evelyn Pyne, Miss Margaret McMillan, and Miss Frances Hicks.

MR. HENRY J. DRANE will publish early next week *Lord Rosebery, his Words and his Work*, by Mr. Arthur Wallace, a journalist who has closely studied Lord Rosebery's career for twelve years past. Mr. Wallace treats his subject in six different capacities: (1) as man; (2) as Radical; (3) as Municipalist; (4) as Home Ruler; (5) as Imperial Federationist; (6) as Foreign Minister and Premier. The book will be bound in primrose cloth, and will contain a portrait specially drawn by Mr. F. C. Gould.

IN Mr. Fred. A. McKenzie's forthcoming book, entitled *Sober by Act of Parliament*, which Messrs. Swan Sonnenschein & Co. expect to have ready for publication by the end of the month, Mr. Joseph Chamberlain defines his attitude on the compensation question. He has always maintained that dispossessed publicans are entitled to a reasonable recompense, but his ideas of what is reasonable have been considerably modified within the last few years. In 1876, when advocating the buying up of public-houses in order that municipal drink shops might be started, he proposed that the licensed victuallers should have their rights valued at five years' purchase, based on the average profits of the previous three years.

"Further consideration has convinced me," he now writes, "that the method of compensation proposed by me in 1876 would not be the best guide to a fair settlement, and that it would be impossible to ignore the interests of other persons beside the licensed holder. I think now that the best way would be to submit all claims to an official arbitrator, who would be instructed to give for the property such sum as would be given by a willing buyer to a willing seller: in other words, the fair market price."

MR. DAVID NUTT will publish immediately *The Lore of Laili and Majnun*, a second edition of Jsmes Atkinson's translation from the Persian, edited by his son, Canon Atkinson, of Bolton; *The Jesuits in China and the Legation of Cardinal de Tournon*, by Canon R. C. Jenkins; *Flowers from a Persian Garden*, by W. A. Clouston, second and cheaper edition; *The Didache and the Apostolic Constitutions*, by the Rev. C. H. Hoole; *Songs and Sagas of the Norsemen*, by Albany F. Major; and *Children's Singing Games*, collected, edited, and annotated by Alice Bertha Gomme, pictured in black and white by Winifred Smith.

MR. WILLIAM HEINEMANN will publish in the course of the next few months an English edition of Dr. Max Nordau's *Entartung*.

A NEW novel in three volumes, by Mr. W. Carlton Dawe, entitled *The Currency Girl*, will be published by Messrs. Ward & Downey on May 28. The book depicts the Australian life of many years ago, when "Currency People" was the name given to those settlers who had been convicts.

A NOVEL, by Miss Meg Dyan, entitled *All in a Man's Keeping*, will be issued in a few days by Messrs. W. H. Allen & Co.

MR. W. P. RYAN, author of "The Irish Literary Revival," is preparing for early publication a volume of Irish stories and sketches, humorous and legendary, which will appear under the title of *The Starlight through the Thatch*.

MESSRS. JARROLD & SONS, having purchased the copyright in Mr. Fergus Hume's *The Mystery of a Hansom Cab*, will shortly publish a revised edition, in cloth, uniform with his recent work, "The Mystery of Landy Court."

MR. T. E. HELLER is preparing an annotated edition of the new *Evening Continuation School Code*, modelled on his edition of the *Code for Day Schools*. It will be published by Messrs. Beemrose & Sons.

SOME important additions to Transatlantic magazine literature may be shortly expected. Mr. J. M. Stoddart, well known from his long connexion with the firm of Messrs. Lippincott, has been visiting London and Paris with the view of arranging for the publication in America and England of a monthly magazine and a quarterly review; and he promises to preserve British authors' rights in the United States without any trouble or expense to them.

MME. OLGA NOVIKOFF, better known perhaps as O. K., will contribute to the June number of the *New Review* "Some Reminiscences of Kinglake," which are calculated to throw a pleasant light upon the character of the historian.

THE June number of *Folk-Lore* will contain the following articles: "Saga Growth, with special reference to Egil's Saga," by Mr. F. York Powell; "St. Nicholas and Artemis," by Prof. E. Anichkov, of St. Petersburg; "The Roman van Walsewein," by Prof. W. P. Ker; "The Problem of Diffusion," a rejoinder, by Mr. Joseph Jacobs.

A SPECIAL meeting of the Library Association of the United Kingdom will be held at the Royal Colonial Institute, Northumberland-avenue, on Tuesday, May 29, when the librarian, Mr. James R. Boose, will read a paper on "The Library of the Royal Colonial Institute."

ON Monday next, Messrs. Sotheby will sell a collection of autograph letters and historical documents. Most of them are by English men of letters, politicians, and kings; but we may specially mention an important letter of George Washington, and a series of antiquarian communications addressed to Sir Ralph Thoresby.

ON Thursday, the same firm begin dispersing the library of the late Frederick Burgess, of Finchley, the sale of which will occupy four days. Mr. Burgess was well known as an enthusiastic collector of first editions of Byron and Leigh Hunt, of Dickens and Thackeray, of Ruskin, of books illustrated by Cruikshank, of playbills and works relating to the stage, and especially of those additionally illustrated.

ANOTHER auction fixed for Thursday is that of the entire stock of linguistic works of Franz Thimm & Co., late of Brook-street, the auctioneers in this case being Messrs. Pattick & Simpson. The works and copyrights are in all stages: MSS. ready for the press, moulds and stereotypes, sheets in quires, and bound copies. A few bibliographical works and Shaksperiana are included.

## UNIVERSITY JOTTINGS.

THE following is the list of those upon whom honorary degrees are to be conferred at Cambridge: The Duke of York, Mr. Alexander Peckover (lord lieutenant of Cambridgeshire), the Duke of Richmond and Gordon, Earl Cathcart, Sir John Thorold, Sir Dighton Probyn, Sir Nigel Kingscote, Mr. Albert Pell, Sir J. B. Lawes, and Sir Joseph Gilbert. For the two last mentioned the degree is that of Doctor in Science. It will be observed that most of the names have been chosen in view of the forthcoming show at Cambridge of the Royal Agricultural Society.

IN Congregation at Oxford next Tuesday,



two forms of statute will be promulgated, uniting the Rawlinsonian chair of Anglo-Saxon with the Merton chair of English, and creating a new professorship of English, to be paid partly out of the emoluments of the Merton chair. The duties of the new professor will be to "give lectures and instruction on the history of English literature during and since the period of Chaucer, on the works of approved English authors, and on the principles of literary criticism"; while, at the same time, the subject of the Merton chair is to be restricted to "the history of the English language, and the history of English literature down to and during the period of Chaucer."

PROF. SAYCE, Prof. Margoliouth, and Prof. A. A. Macdonell have been appointed to represent the University of Oxford at the International Congress of Orientalists, to be held at Geneva during September.

PROF. ROBINSON ELLIS delivered his inaugural lecture, as Corpus professor of Latin, at Oxford, on Thursday of this week, his subject being "The Fables of Phædrus."

THE delegates of the common university fund at Oxford have re-appointed Mr. T. Raleigh to be reader in English law, and Dr. A. Neubauer to be reader in Rabbinical literature.

THE following have been elected honorary fellows at Trinity College, Oxford: Prof. Robinson Ellis, Mr. James Bryce, and Prof. A. V. Dicey. Mr. Bryce was formerly a scholar; the other two vacated fellowships on their appointment to professorial chairs.

THE Conington prize at Oxford has been awarded to Mr. W. J. Woodhouse, of Queen's, for a Dissertation on "The Geography, Topography, and Antiquities of Aetolia." The only previous winners of this prize, which is offered every third year for a dissertation on some subject appertaining to classical learning, are Prof. Cook Wilson and Mr. F. Haverfield.

AT the general meeting of the Cambridge Philological Society, held on Thursday of this week, Prof. H. Sidgwick was to communicate "Conjectures on the Constitutional History of Athens, 593-579 B.C."

IN connexion with the organised visit of Americans to England known as the Old Country Pilgrimage, Prof. Max Müller was to deliver a lecture at Mansfield College, Oxford, on Saturday afternoon, upon "The World's Parliament of Religions."

PROF. MACALISTER was to read a paper in the library of the Divinity School at Cambridge, on Friday evening of this week, upon "The Place of Sacrifice in the Ancient Egyptian Culture."

AT the fifty-fourth annual meeting of the Cambridge Antiquarian Society, held last week, Mr. W. M. Fawcett, of Jesus, was elected president, in succession to Mr. F. J. H. Jenkinson; and the following were elected honorary members: Lord Stanmore, Dr. E. B. Tylor, and Mrs. Walter Kidmore Foster.

THE University of Oxford has made grants of books printed at the Clarendon Press, of the value of £25 in sheets, to each of the following public libraries:—Carlisle, Bermondsey, Shore-ditch, Hertford, Oldbury, Gravesend, York, Brentford, Barking, and Wednesbury.

AN important decision affecting the government not only of Queen's College, Cork, but also of the Belfast and Galway Colleges, was delivered at Cork last Thursday by Mr. Justice Holmes, who presided over the Court of Visitors. The president of the college (Mr. Slattery) had claimed the right of vetoing all resolutions of the governing body. The other members of the council appealed, with the

result that the visitors declared that the president has no such power, and that he is simply the authenticating machine of the council. The visitors held that all the troubles in the college had sprung from the claim of veto put forward by the president; they also ordered him to restore to the registrar all college documents in his possession, and to always appoint a deputy in his absence, as required by statute.

#### OBITUARY.

EDMUND YATES.

THOUGH Edmund Yates—who died a week ago, aged sixty-two years—had countless friends, he had also, as it seems, acquaintances who disapproved of him; and there has been time, already, for the appearance of at least one able, scornful, and highly "superior" article, in which he has been represented as merely the prophet of Society, as one who attained to celebrity by assiduous attention to his "patrons," and as a gentleman who, whether he had known Society or not, would in any case have said his prayers with his face turned towards Mayfair. All this is really a somewhat grotesque misrepresentation of a man of varied and generous character; and it takes little count of the abilities—the strong common sense, the finished courtesy, the healthy and ever-present sense of humour—which distinguished the author of *Broken to Harness*, and the part-creator of the *World* newspaper. Mr. Yates was, in truth, one of the most honourable and brilliant figures alike of the elder generation of literary men, in himself a deeply interesting link between the great generation of Dickens and Thackeray and the generation of to-day. He was vitally interested in the excellence of literary work; and his own, even in that which was, of necessity, but the journalism of the hour, never fell below a high level. If his longer novels, full as they are of unmistakable good qualities, were not of the first rank, that was because, to an order of mind continually receptive of all that is passing around it, the *œuvre de longue haleine* is less congenial than the briefer effort. For the big work, if it is to be of the finest quality, a measure of seclusion and detachment is indispensable; and seclusion and mental detachment were never welcome to Mr. Yates. But his work, whatever it was, was always executed with a craftsman's finish, with the *savoir faire* of a man of the world, and with the *bonhomie* of the essentially "good fellow." He was the representative of all the better side of personal journalism. It was sagacious and not unchivalrous in his hands. He was graphic, vivid, forcible—he never willingly wounded the worthy; and it is true to say that hardly ever was he trivial. The honour of journalism—blended of late years so entirely with literature, that nearly every man of real mark in literature is called upon to perform something or other in journalism—was singularly dear to him. Had he lived, it may be that in the future he would not have written anything so fresh as to reveal qualities hitherto unsuspected. At sixty-two a man can scarcely be asked to display to us a fresh side. Yet Edmund Yates was valued for that which he had done, and for that which he was. And his death is a genuine loss.

F. W.

#### A GRANDSON OF KOLOKOTRONÈS.

IT may interest those readers of the ACADEMY who have given attention to the history of Modern Greece, to learn that a grandson of the "Old Man of the Morea"—as a celebrated Klepht, subsequently a general in the War of Independence, was called—has lately died at Athens.

The deceased, Theodora Gennaïos Kolokotronès, who thus bore the names of his sire and of his grandsire, was the son of that brave youth who so distinguished himself in the war, that by common consent his baptismal name of Giannios (John) was changed into that of Gennaïos (valiant). I have alluded to the great affection, the almost womanly tenderness, that the old chief bore to this heroic boy in my Introduction to his Autobiography (Fisher Unwin).

The Kolokotronès just dead, though in the army, never had an opportunity of showing if he inherited any of the military ability possessed by his father and grandfather. He is described, by those who knew him, to have been an ardent patriot and a sincere friend. By a singular self-effacement, he wished to owe nothing to the name of Kolokotronès—"Δὲν θέλω," he said, "τὰ μὲ ἀγαποῦν ὡς Κολοκοτρώνη"—and therefore he adopted the name of Phalez, and under that pseudonym was a constant contributor to the papers, and also gave from the slender resources of his purse whenever the needs of his countrymen demanded any aid. The voluntary abdication of a great patronymic is unusual, especially when he who has a right to bear it is as proud of it as the late Theodore Gennaïos Kolokotronès, in his inmost heart, seems to have been. His having done so, however, appears to me to be a justification of the government for sending no representative to his funeral, upon which omission some of the Athenian papers have commented severely.

ELIZABETH M. EDMONDS.

#### MAGAZINES AND REVIEWS.

The new number of *Mind* strikes one as rather dry. There is a notable absence of psychology from the bill of fare. Mr. Bosanquet's article on "The Nature of Aesthetic Emotion," which looks at first to be psychological, is, in truth, an attempt to mark off aesthetic from other emotions by reference to the writer's well-known view of the expansive function of beauty. The article is, however, well written and suggestive, if only as showing how the feelings of ordinary humanity compose themselves when found in the new and strange *entourage* of an intellectual consciousness subtilised to the utmost by the Hegelian discipline. The other articles—on "Freedom, Responsibility, and Punishment," by J. H. Hyslop; on "Time, and the Hegelian Dialectic," by J. E. McTaggart; and on "Reflective Consciousness," by Shadworth H. Hodgson—are a little heavy and wanting in freshness alike of ideas and of mode of treatment.

The second number of *The Psychological Review* gives us a study on "The Psychological Standpoint," by Prof. J. S. Fullerton, who thinks that there lurks a contradiction in psychology, in as far as it starts with the idea of outer objects (acting on the organism), and at the same time seeks to explain the growth of the mental representative of the object (the percept). But the writer hardly succeeds in establishing his point. The psychologist has to distinguish between the external thing, exciting in some sense, and the individual mind's apprehension of it. The development of the latter is his special business; and he has to do with the other only as entering into the series of events which conditions the psychical states of the individual. What may be the relation of the individual's percept to this assumed external acting on his sensibility, does not come within the psychological purview at all, but has to be handed over to philosophy. The writer then goes on to show once more how Prof. W. James's brilliant book teems with contradictions. The American laboratories contribute some interesting researches, and the reviews show that our cousins are patriotically determined to make the most of their own scientific productions.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- AUBREY, G. Notice sur la vie et la doctrine d'Auguste Comte. Paris: Bittl. 5 fr.
- BRONKHORST, J. Thier-Ethik. Bamberg: Buchner. 4 M.
- FIRMIN-DIDOT, G. La Captivité de Sainte-Hélène, d'après les rapports inédits du Marquis de Montchenu. Paris: Firmin-Didot. 7 fr. 50 c.
- JOSSOT, A. Artistes et bourgeois. Paris: Boudet. 8 fr.
- LEVESQUE, E. Politique et barbarie, contenant la Révolution parisienne de 1871. Paris: Carré. 3 fr. 50 c.
- MARTINEAU, A. Madagascar en 1894. Paris: Flammarion. 10 fr.
- PICHOT, N. M. Die Aesthetik A. W. v. Schlegels in ihrer geschichtlichen Entwicklg. Berlin: Vogt. 1 M. 80 Pf.
- PRÉVILLE, A. de. Les Sociétés africaines: leur origine—leur évolution—leur avenir. Paris: Firmin-Didot. 3 fr. 50 c.
- SCHEIDT, R. le Commandant. L'Empire à Saint-Cloud (souvenirs du règne de Napoléon III). Paris: Victor-Havard. 3 fr. 50 c.
- VACQUERIE, Aug. Depuis. Paris: Calmann Lévy. 7 fr. 50 c.

## THEOLOGY, ETC.

- BELSHRIM, J. Codex Vercellensis. Christiania: Malling. 5 M. 60 Pf.
- FAARN, F. H. R. v. Geschichte u. Kritik der neueren Theologie, insbesondere der systematischen, seit Schleiermacher. Aus dem Nachlass des Verf. hrsg. v. P. Schaarschmidt. Leipzig: Deichert. 5 M. 60 Pf.
- HAHN, G. L. Das Evangelium des Lucas, erklärt. 2. Bd. 2. Hälfte. Breslau: Morgenstern. 6 M.
- MÉNAGEZ, Eug. La Théologie de l'Épître aux Hébreux. Paris: Fischbacher. 7 fr. 50 c.
- MEYER, W. Die Gotteslehre des Gregor v. Nyssa. Leipzig: Fock. 1 M.
- POIRRE DE GARCIN, Ch. Le sens commun: études de philosophie religieuse. Paris: Fischbacher. 3 fr. 50 c.
- TESTAMENTUM, novum, graeco rec. C. Tischendorf. Ed. VIII. Vol. III. Prolegomena scriptis C. R. Gregory additis curis E. Abbot. Pars ultima. Leipzig: Hinrichs. 13 M. 50 Pf.
- TORMA, S. v. Ethnographische Analogien. Ein Beitrag zur Gestaltungs- u. Entwicklungsgeschichte der Religionen. Jena: Costenoble. 4 M.
- WEISS, B. Das Neue Testament. Textkritische Untersuchung u. Textherstellung. 1. Thl. Apostelgeschichte, Katholische Briefe, Apokalypse. Leipzig: Hinrichs. 20 M.

## HISTORY, ETC.

- BELTRAMI, L. Il Castello di Milano durante il dominio dei Visconti e degli Sforza 1368-1535. Milano: Hoepli. 20 fr.
- COLLECTANEA Friburgensis. Fasc. I. Freiburg (Schweiz). 6 M.
- DANKENBERG, H. Die deutschen Münzen der sächsischen u. fränkischen Kaiserzeit. 2. Bd. Berlin: Weidmann. 24 M.
- DE LEVA, Gius. Storia documentata di Carlo V. in correlazione all'Italia. Vol. V. Torino: Loescher. 12 fr.
- DOUEN, G. La Révocation de l'Édit de Nantes à Paris. Paris: Fischbacher. 200 fr.
- GUTSCHMID, A. v. Kleine Schriften. 5. Bd. Leipzig: Teubner. 21 M.
- HAUVETTE, Amédée. Hérodate: historien des guerres médiques. Paris: Hachette. 10 fr.
- MÉNÉVAL, le Baron C. F. de. Mémoires pour servir à l'histoire de Napoléon 1er, depuis 1802 jusqu'à 1815. T. I. Paris: Dentu. 7 fr. 50 c.
- NOAMANN, E. Fehr. v. Geschichte der Gesamt-Familie v. Normann. Ulm: Kerler. 30 M.
- PUBLICATIONS aus den k. preussischen Staatsarchiven. 57. Bd. Leipzig: Hirzel. 18 M.
- URKUNDBUCH. westfälisches. 4. Bd. 3. Abth. 6. Hft. Münster: Regensberg. 9 M.

## PHYSICAL SCIENCE, ETC.

- BASTIAN, A. Indonesien od. die Inseln d. malayischen Archipel. 5. Lfg. Berlin: Dümmler. 8 M.
- CANTOR, M. Vorlesungen üb. Geschichte der Mathematik. 3. Bd. 1. Abth. 1663-1699. Leipzig: Teubner. 6 M.
- GÄNGE, C. Die Polarisation des Lichtes. Leipzig: Quandt. 1 M. 80 Pf.
- LENDENFELD, R. v. Die Tetractinelliden der Adria. Leipzig: Freytag. 12 M.

## PHILOLOGY, ETC.

- ANTHOLOGIA graeco epigrammatum Palatina cum Planudea, ed. H. Stadtmüller. Vol. I. Palatinae libr. I-VI. (Planudeae libr. V-VII). Leipzig: Teubner. 6 M.
- AUCTORES incerti de ratione dicendi ad C. Herennium libri IV, ed. F. Marx. Leipzig: Teubner. 14 M.
- GANZENMÜLLER, C. Beiträge zur Ciris. Leipzig: Teubner. 3 M. 20 Pf.
- GRAMMATICI graeci. Partis IV. Vol. II. Leipzig: Teubner. 22 M.
- LATTER, E. Die due nuove iscrizioni preromane trovate presso Pesaro. Milano: Hoepli. 5 fr.
- MEYER, G. Neugriechische Studien. II. Die slavischen, albanischen u. rumänischen Lehnworte im Neugriechischen. Leipzig: Freytag. 2 M.
- PLAUTI, T. M. comediae. Tom. IV. fasc. V. Cistellaria, rec. F. Schoell. Leipzig: Teubner. 5 M. 80 Pf.
- ROBERT, U. Edition paléographique des Fables de Phèdre, publiée d'après le manuscrit Rosanbo. Paris: Hachette. 10 fr.
- SCHMIDT, W. De Flavii Josephi eloquentiae observationes criticae. Leipzig: Teubner. 6 M.
- WIGAND, Th. Die ptolemaische Bauinschrift, sachlich erläutert. Leipzig: Teubner. 3 M. 60 Pf.

## CORRESPONDENCE.

## "AMOURETTE."

Bedford College, London: May 8, 1894.

James I., in his description of the appearance of the Lady Jane Beaufort in the *Kings Quair*, mentions that she wore "on hir hede a chaplet fresch of hewe, off plumys," and then follows this well-known stanza, which offers two difficulties. The poet says the chaplet of plumes was—

"Full of quaking spangis, bryght as gold  
Forgit of schap like to the amoretis  
So new, so fresch, so plesant to behold,  
The plumys eke like to the floure-ionettis  
And other of schap like to the floure-ionettis.  
And, above all this, there was, well I wote,  
Beautee enouch to mak a world to dote."

The meaning of the word "amoretis," in the second line, has hitherto been uncertain; and the fifth line is evidently corrupt at its close, due to contamination with the preceding line. The word "amoretis" occurs with what seems like a similar meaning in Fragment A of the *Romaunt of the Rose* (l. 892).

"For nought y-clad in silk was he  
But al in floures and flourettes  
Y-painted al with amorettes;  
And with lozenges and secochouns  
With briddes, libardes and lyouns," etc.

which corresponds with ll. 882 ff. in Meon's edition of the French text, the meaning not being quite clear—

"Il n'avoit pas robe de soie  
Ains avoit robe de floretes  
Fete par fines amorettes,  
A lozenges, à esueciaus,  
A oiselés, à lionciaus," &c.

Prof. Skeat has suggested "love-knots" as the meaning of the word in both the English passages; and on his authority Murray's Dictionary quotes both passages with this interpretation under the article "amoret," a sweetheart, an amorous girl. But though this will make sense in the *Romaunt*, it can scarcely be said to do so in the *Kings Quair*. I would suggest that the word in question is the French "amourette" (subs. fem.), which Cotgrave gives with the meanings:—

"The grasse teamed, Quakers and Shakers, or quaking grasse,"

and which Dr. Murray also gives with one quotation—viz., *Petiver* (*Phil. Trans.*) xxiii., in 1702: "Each squamose head resembling those of the common amourets—i.e., love-grass or quaking-grass (*Briza-media*). It will be at once apparent why the delicate stalk of grass, with its trembling heart-shaped pendants got the name of amourette, love-grass, and quaking-grass, and why King James described the plumed head-dress of his lady-love as partly consisting of "quaking spangis . . . of schap like to the amoretis." It is also clear, I think, that this was the plant in the mind of the translator of the *Romaunt*; but I should perhaps mention that this line is not in the Glasgow MS., though it is in Thynne. Of the French original I am not so certain, and am inclined to think that here, as in l. 4569 and l. 4755 of the English version, the word means, as Skeat remarks, "young girls, sweethearts."

If this suggested interpretation of "amourette" in the *Kings Quair* be granted, and if it be remembered that the "floure-ionette," or the great St. John's-wort flower, has a central group of plume-like stamens, it becomes pretty evident that the word underlying the corrupt "floure-ionettis" of the next line is the name of some flower or plant which rhymes with "ionettis," and is suitable in shape to form part of this chaplet of plumes. I feel that Prof. Skeat's suggested "round crokettis" is, for these reasons, impossible. I would suggest, as at any rate a possible

if not the right reading, "floure-burnettis." The word "burnett" seems to have been applied indiscriminately in the Middle Ages to a number of plants not belonging to the same genus, but possessing certain superficial similarities. The name was, however, very frequently used for what is now called the "great burnet" or "wild burnet" (*Sanguisorba officinalis*), the minute flowers of which grow in a sort of spheroidal ball at the top of a long stalk. The plants, of course, got their name from the colour of the flowers; but the "great burnet" has projecting fluffy yellow stamens which make this the predominant colour of the ball. Hence all three flowers making up the chaplet of plumes were of one colour. I think the form of the flower is suitable to the general sense of the stanza; and I would point out that, if the right reading be "floure-burnettis," or something like it, the cause of the contamination with the line above at once becomes clear.

H. FRANK HEATH.

## DANTE'S "SECONDA MORTE."

London: May 19, 1894.

The interpretation of Dante's "seconda morte," in favour of which Mr. Paget Toynbee quotes Boethius, is supported by Vittoria Colonna's sonnet to Bembo, who had neglected to celebrate her deceased husband:—

"Unkind was Fortune, who forbad the rays  
Of my great Sun your kindling soul to smite,  
For thus in perpetuity more bright  
Your fame had been, more glorious his praise.

"His memory, exalted in your lays,  
Envy of ancient time, our time's delight,  
Secure by you had shunned, in Time's despite,  
The second death, that on the spirit preys.

"If in my bosom might infused be  
My ardour, or my pen as yours inspired,  
Great as the dead should be the elegy.  
But now I fear lest Heaven with wrath be fired  
Toward you, for overmuch humility;  
Toward me, who have too daringly aspired."

R. GARNETT.

## "OLD HAILEYBURY."

Ventnor, Isle of Wight: May 19, 1894.

While thanking Mr. H. G. Keene, C.I.E., in the name of the contributors to the *Memorials of Old Haileybury College*, for his notice of that work in to-day's *ACADEMY*, I crave permission to point out that I am not the editor of the volume (as might be inferred from his notice), but only of my own portion. Nor am I responsible for any part except my own. This will be clear to any one who will take the trouble to read the first sentence of the preface, or to glance at the title-page. Another volume might well be published, giving biographical sketches of every eminent Haileybury civilian, including the names mentioned by Mr. Keene and Mr. Keene himself; but it would probably be as impossible to find any one editor for it, as it was for the present volume.

M. MONIER WILLIAMS.

## "PERSEPHONE AND OTHER POEMS."

Hampstead: May 23, 1894.

Will you allow me to state in your columns that, since the publication of my book, *Persephone and other Poems* (Sampson Low), it has come to my knowledge that the title had been used in 1884 by Miss L. M. Little. As my book is already in circulation, Miss Little has been good enough to give me permission to retain the title in question.

KATE MCCOSH CLARK.

## APPOINTMENTS FOR NEXT WEEK.

SUNDAY, May 27. 7.30 p.m. Ethical: "Wordsworth," by the Rev. P. H. Wicksteed.  
 MONDAY, May 28. 2.50 p.m. Geographical: Anniversary Meeting.  
 5 p.m. Hellenic: "A Greek Head in the Possession of Mr. T. H. Ward," by Miss Eugénie Sellers: "The Paintings of Panaenus," by Mr. E. A. Gardner.  
 TUESDAY, May 29. 9 p.m. Royal Institution: "The Modern Microscope," II., by the Rev. W. H. Dallinger.  
 8 p.m. Society of Arts: "Black and White in Afrikanderland," by Mr. W. A. Wills.  
 8 p.m. Civil Engineers: Annual General Meeting.  
 8 p.m. Library Association: "The Library of the Colonial Institute," by Mr. J. R. Boose.  
 THURSDAY, May 31. 8 p.m. Royal Institution: "Egyptian Decorative Art," II., by Prof. Flinders Petrie.  
 8.50 p.m. Antiquaries.  
 FRIDAY, June 1. 8 p.m. Philological: "The Deponent Verb in Old Irish," by Prof. J. Strachan.  
 9 p.m. Royal Institution: "The Work of Hertz," by Prof. Oliver Lodge.  
 SATURDAY, June 2. 8 p.m. Royal Institution: "The Stage and Society," II., by Mr. E. W. Lowe.  
 4 p.m. Zoological: "Sketches in Geographical Distribution," III., by Mr. F. E. Beddard.

## SCIENCE.

## TWO ICELANDIC BOOKS.

*Otte Brudstykker af den ældste Saga om Olaf den Hellige.* Dr. Gustav Storm. Med facsimiler. (Christiania.) This is one of those excellent little papers which for lucidity, concise phrasing, and ingenious use of material are models of their kind, and recall the best traditions of Northern scholarship. Dr. Storm gives zinc-process facsimiles founded on photographs of six fragments from a lost vellum of 1230-40 (Nouv. Arch. Mem. frag. 52), and two from a lost Icelandic vellum of the middle of the fourteenth century (A.M. 325. iv. a. quarto), which copied the MS. whence the other fragments came. The subject of these fragments is the Life of St. Olave; and, as Dr. Storm holds, they belong to the oldest form of this Life, of which the well-known MS. A.M. 61 is a copy; Bergsbók and Plateyar-bók iii., containing a later recension, which owes its origin to Styrmæ; and the legendary saga being another copy somewhat abridged of this edition of Styrmæ's. The "oldest form" was compiled in Iceland between 1155 and 1180, Styrmæ's edition also in Iceland, probably in 1229, and the legendary saga made in Norway, near Throndheim, shortly after 1250. The importance of these conclusions towards the criticism of the Kings' Lives of Norway is obvious. The facsimiles are clear and useful, and being pretty distinctly dated, are the more welcome.

*Ordförrådet i de äldsta Isländska Handskrifterna,* leksikaliskt och grammatiskt ordnat, af Dr. Ludvig Larsson. (Lund: H. Möller.) Following the excellent example set by Mr. Sweet's *Oldest English Texts*, Dr. Larsson has taken in hand the Oldest Icelandic Texts, using Rimnabegla (1180) and its glosses; the Reykholt Church charter; the Homily-book (1140-50); and the Homily fragments (A.M. 237); the Saints' Lives (A.M. 645-1200; the Law section (A.M. 315, fol. D); Physiologus (1150); Elucidarius (1130); and Placidus-drapa. From all these early MSS. he has compiled an elaborate and careful glossary of the twelfth-century Icelandic speech, of about 400 pages, double columns quarto, with alphabetic lists of foreign names and words, and a useful and handy "grammatical register," in which names, verbs, and adjectives are classified according to origin, somewhat on the model of the lists in Vigfússon's Dictionary. The trouble and time lavished on this Glossary would have been grudged by most English scholars; but if the work has been well done—and, so far as we have been able to test it, this would appear to be the case—it will never have to be done again. If other old fragments of twelfth-century Icelandic vellums turn up, and we must not expect many, their vocables

can easily be added to this well-arranged book, which supplies the phonetician, the philologue, and the student of literature with a firm basis for investigation. The necessary restricted character of the vocabulary of these old texts, so largely based on foreign Latin sources, will of course render the fuller dictionary indispensable; but Dr. Larsson's book should take its due place on the shelf beside Grein, and Sweet, and Schmidt, and the Lexicons of Homer, and of the Tragedians, of Cicero and of Tacitus, as treasure-houses of a particular era and use of a classic tongue. And though it is true that words, bare words, are but a "very fantastical banquet," there is always plenty of profit in such an "alms-basket" of them as Dr. Larsson and his enterprising publisher have offered to the learned world. Moreover, if normalising there is to be in handy editions of old Icelandic texts, it is obvious that it would be better to take this twelfth-century glossary as a basis rather than thirteenth- or fourteenth-century MSS.

## CORRESPONDENCE.

PROF. ASA GRAY.

Washington, D.C.: April 23, 1894.

In the ACADEMY of April 7 is a very kindly review of the Life and Letters of Prof. Asa Gray.

It is stated that he was the son of a small farmer and tanner of Massachusetts; whereas, in point of fact, he was born in Oneida County, New York. A parallel statement would be that Hugh Miller was the son of a Staffordshire miner.

But a more serious error lies in saying that Gray's accession to the Darwinian doctrine was especially valuable as that of a "pupil and friend of Agassiz." Dr. Gray had established his reputation as an authority in botany—a branch which never was a speciality of Agassiz at all—full ten years before the latter visited America. He was appointed professor of natural history, and director of the Botanic Garden at Harvard College, in 1842; Agassiz did not come to Cambridge till 1846. In no sense was Gray a pupil of his friend. In fact, his adhesion to the Darwinian theory was remarkable, because Agassiz did not cordially accept it; and herein, as in everything, Gray's scientific views and work were remarkable for their complete independency.

WILLIAM EVERETT.

## SCIENCE NOTES.

THE following fifteen candidates have been selected by the council for election into the Royal Society: Mr. W. Bateson, of St John's College, Cambridge, author of *Materials for the Study of Variation*; Mr. G. A. Boulenger, assistant in the Zoological Department of the British Museum; Dr. J. R. Bradford, of University College, London; Mr. H. L. Callendar, lecturer on physics at Trinity College, Cambridge; Mr. W. W. Cheyne, of King's College, London; Mr. R. E. Froude, Superintendent of the Admiralty Experimental Works; Prof. M. J. M. Hill, of University College, London; Prof. J. Viriamu Jones, of Cardiff; Mr. A. E. H. Love, lecturer on mathematics at St. John's College, Cambridge; Mr. R. Lydekker, formerly on the Geological Survey of India; Mr. F. C. Penrose, surveyor to the fabric of St. Paul's Cathedral; Dr. D. H. Scott, keeper of the Jodrell Laboratory at Kew; the Rev. F. J. Smith, Millard lecturer on experimental mechanics at Trinity College, Oxford; Mr. J. W. Swan, the electrical inventor; and Mr. V. H. Veley, lecturer on chemistry at University College, Oxford.

THE Friday evening discourse at the Royal Institution on June 1 will be delivered by Prof. Oliver Lodge, upon "The Work of Hertz."

THE anniversary meeting of the Royal Geographical Society is to be held on Monday next, at 2.30 p.m., in the hall of the University of London, Burlington Gardens, when the president, Mr. Clements R. Markham, will deliver an address and the medals will be presented. The annual dinner of members of the society and their friends will be held the same evening at the Hotel Metropole.

THE annual general meeting of the Institution of Civil Engineers will be held on Tuesday next, at 25, Great George-street, to receive the report of the council and to elect officers for the ensuing year.

THE advances made in the study of geology since 1878 have rendered necessary the publication of a sixth edition of the late Sir Andrew Ramsay's manual for students on *The Physical Geology and Geography of Great Britain*, revised by Mr. Horace B. Woodward, of the Geological Survey. The editor, while sparing no effort to bring the work abreast of the latest information, has found that the sagacity of most of Sir Andrew's theories has been amply proved by time. The work, accompanied by a corrected form of the small coloured map which appeared in the fifth edition, will very shortly be issued by Mr. Edward Stanford.

AT the annual general meeting of the British Ornithologists' Union, it was agreed that a new series of the *Ibis* should be commenced in 1895 with the thirty-seventh volume, under the editorship of Dr. P. L. Selater and Mr. Howard Saunders.

## REPORTS OF SOCIETIES.

CLIFTON SHAKSPEARE SOCIETY.—(Saturday, April 28.)

MISS M. CATHARINE SMITH in the chair.—The Rev. H. P. Stokes read a paper on "The Latin play of 'Richardus Tertius,'" which was written by Dr. Thomas Legge, Vice-Chancellor of the University of Cambridge, and was acted at St. John's College in 1579. Several MSS. of it exist, and the play was printed by the old Shakspeare Society, and in Hazlitt's "Shakspeare Library." The copy in Emmanuel College, Cambridge, has a list of the Johnian students who sustained the various parts. The tragedy is in three divisions ("actiones" as they are called) intended for three different evenings. Each "actio" has a prologue and an epilogue, and is divided into five "actus." It is written in trimeter iambics, with one or two songs or choruses in dimeter iambics. There are some interesting marginal stage-directions, long lists of dramatis personae before each "actus," and curious addenda as to processions and stage properties at the conclusion of each part. The play proceeds upon the lines of the popular and traditional history of Richard Crookback, and includes, in dumb-show, a penance-scene of Shore's wife. St. John's, where the play was first acted, seems at that period to have excelled both in the splendour of its preparations and in the quality of its acting. Roger Ascham says that "the refectory of St. John's College Hall, Cambridge, exceeds itself when furnished at Christmas with its apparatus for acting plays." It was in St. John's Hall, it may be mentioned, that, in the closing year of the great Tudor Queen, there was enacted the celebrated "Return from Parnassus." Many details of the biography of Dr. Legge, and of the persons who acted in his play, were given.—Mr. S. L. Gwynn read "A Note on Colley Cibber's Version of 'Richard III.'" Everybody who has seen the version acted, knows that the listener's mind is continually racked to know where in Shakspeare he has got to. It would be therefore tedious to enumerate in detail its many changes and missions. But in face of the significant fact that Cibber's



version holds the stage, one may fairly bestow a little consideration upon it. Its aim was to simplify and condense: interest is concentrated throughout on the single person of Gloucester. The first act shows the killing of Henry, the second gives the wooing of Anne and the death of Edward. In the third, Gloucester, by the help of Buckingham, paves his way to the throne; and the fourth makes his crime culminate in the murder of the princes, hot-foot upon which come the tidings of invasion; and the fifth act, as in Shakspeare, marks his fall attended with every circumstance of horror. How much is omitted here one can best state by saying that the parts of Clarence, Margaret, and King Edward do not appear. Thus is sacrificed the speech of Clarence, than which nothing in Shakspeare is more famous, and the scene, no way inferior to it, where the dying Edward repents of his brother's death. Yet these two are almost a less sacrifice than the terrible personality of Margaret. Nothing so strongly marks Gloucester's ascendancy as his power to dominate even her. Yet there can be no denial of the fact that Shakspeare perplexes and dazes his audience with all the mass of his effort. Colley Cibber aims merely at finding in the story of Richard means to keep an audience amused for three hours. Shakspeare wants to cram into a three hours' representation what Dumas would give in three volumes—a picture of the whole mass of conflicting aims, ambitions, characters, and crimes that weltered together at the English court. The marvellous wrangle in the ante-chamber of the dying king is like Dumas at his best; and Shakspeare, like Dumas, will leave out nothing. Conscious of the strength of his episodes, he overlays and obscures the central design, regardless of frail humanity. In reading we accept him gladly; but upon the stage man in all ages has demanded a certain unity and clearness of idea. Further, Shakspeare aimed beyond Dumas in this. Not only did he want to give life to the lesser characters and crowd his canvas with subordinate struggling groups, but he is writing poetry throughout; he cannot be content to make Buckingham adroit, he must make him eloquent with the eloquence of poetry in his speech to the Mayor. Possibly Elizabethan audiences may have had a quicker ear for poetry than we have; they were accustomed to take in their ideas through the mind rather than through the eyes, and poetry spoken may have given them more pleasure than it does us. Possibly the truth is that one never hears poetry spoken on the stage except what one knows by heart of Shakspeare, and we might like new poetry if we heard it. Anyhow, the fact is indisputable, that to us poetry does not produce the same effect spoken as read: hardly any critic will judge of verse by the ear alone. How far then was Cibber justified in constructing out of Shakspeare's overwhelming plenty a simpler and more lucid story, that should present the person of Gloucester merely and leave the background insignificant, and omit such stuff as deserves its place in the background merely for its poetical merit, such as is notably the death-scene of Clarence. He is justified in the abstract, and fully justified in making Shakspeare possible. The conditions of dramatic effect were not understood or valued in Shakspeare's time, and it is easy to imagine how his ghost might clap its hands over the mechanism of a play by Sardou. Once those conditions are realised by audiences as well as writers, dramatists who wilfully disregard them have not any more claim to recognition as dramatists than poets who disregard the law of metre. We demand that a drama should be clear and dramatic, just as we say that a metre must have rhythm and harmony; and several of Shakspeare's plays are confused and frequently tedious for representation. There are no fixed laws to prevent innovation; but, once an art has arrived at a certain perfection, it cannot tolerate work that falls short of that perfection: to demand for a modern dramatist the license that Shakspeare took is as reasonable as for a would-be Academician to draw like Fra Angelico. In a limited sense Colley Cibber knew more about dramatic art than Shakspeare, just as in a sense Mr. Morsley draws better than Angelico; and in either case the older master would be immensely impressed no doubt with the progress. But Colley Cibber was, on the whole, a very bad writer, a man of execrable taste; and so, while we may com-

mend his simplifying or even altering the business of the play (in the final conflict scene noticeably), we cannot tolerate his additions and his emendations.—Miss Katharine G. Blake read a paper on "Richard of Gloucester," referring to his sensitive pain at his own ugliness, his consummate hypocrisy, his notable wit, his clever acting, and his extraordinary powers of fascination. He is not like the hypocrites who deceive themselves: to himself he is sincere. Yet when danger approaches, he proves vacillating and contradictory as the weakest might be, and full of suspicion of faithlessness in his followers. This last would be the natural outcome of his own treachery, and, indeed, proves itself well founded. A nature so cruel and so tyrannical has no hold on men but by their fears. Towards the end this wretch proves himself human; for, in the awful consciousness of his own guilt, the terrible thought comes that no man leaves him, no soul will pity his fall. And so, with terror and Hell in his mind, he hurries out of life.—Miss Louisa Mary Davies in a paper entitled "Rue, with a difference," considered the characters of the two murderers in Richard III. These are an illustration of the oft-told truth, that to a whole souled artist no part of his work is trivial or mean. The two ruffians, labelled respectively "first and second murderer," like all Shakspeare's pairs and triplets are differentiated. From their familiarity with the circumstances attending the murder of young Edward of Lancaster, we may judge that they were by profession soldiers. At the first glance they seemed fairly matched; but as we make their closer acquaintance, we see points of dissimilarity no less salient. Physically Number One is the better man of the two; and it is no doubt in virtue of this and the self-confidence arising therefrom, that he takes on himself the entire onus of the first interview with Richard. From first to last, with but one brief interlude, we find him the stronger character of the two. His inward promptings to mercy are but momentary, and lead nowhere unless to the prolongation of his victim's sufferings. His first relenting seems almost to spring from an impulse of disgust at his fellow's reckless bravado; the second and third are only the outcome of a soldier's natural aversion to killing a prince in cold blood without provocation. It seems something akin to a paradox to ascribe his bitter outburst against Number Two, after all was over, to promptings of this same ruth; but between the lines one reads that he felt the weight of his misdeed to be greater than he could endure alone, and was filled with rage that, in appropriating the full price of blood, he abjured his right to share the burden of his guilt with another. The nice gradations in cowardice between two men who stab one unarmed man awake, and two men who stab one unarmed man asleep, may be too subtle for our untrained discrimination, but he saw them, and declared for the former, though his companion evidently leaned towards the easier fashion of doing the deed. The two are alike in that, when it comes to the point of actions rather than words, we find them singularly unbusiness-like; but when they reason with Clarence, the difference between them becomes apparent again. Both excuse themselves by bringing heavy charges against the prisoner; but those of Number One have chiefly reference to deeds of violence and bloodshed, while Number Two lays most stress on his sacrilege and broken oath. Number Two indeed is a man of gentler mould, and, if one may risk saying so, seems to belong to a type not wholly unfamiliar. An unpleasant deed has to be done to earn money; he suggests that it shall be done while the victim is asleep, that there may be no extra "fuss"; but, unfortunately, tripping over the word "judgment day" finds his imagination confronted with unwelcome possibilities; for a brief moment draws back, then professes himself subject to these short spasms of relenting. His next mood, a half-hysterical recklessness, is terribly natural; we know it cannot last long, and feel it has passed when he is urging Clarence to prepare for the death he is so slow to inflict. His conscience, of which he spoke so lightly, is crushed by the weight of the deed; like Pilate, he desires water to wash the blood-stain from his hands, and like Pilate's fellow actor in the same divine tragedy, he flings down his share of the blood-money, leaving it for blacker and more hardened guilt to gather together again.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, May 7.)

Mr. J. W. CLARK described a library attached to the church of St. Wallburg at Zutphen. This church possessed a library before 1555, but its situation is not known. In that year it was suggested that a really good library should be established, apparently for the use of the inhabitants in general, and by the contributions of friends sufficient funds were got together. The foundation was laid on Friday, July 25, 1561; and the last stone of the vault set in place July 1, 1563. The building is erected against the south choir-wall, and, the church being apsidal, the plan is irregular. The library is a vaulted room about twenty-six feet broad, divided lengthwise into two aisles by four central columns. It is lighted by four windows on the south side, and by two on the west side. In the south aisle there are ten desks for books, and in the north aisle eight. The former have ornamented ends, and appear to be the original fittings of the room; the latter, which are plainer, were probably added as books increased. They are all about 9 ft. long, by 5 ft. 5 in. high to the top of the final on the end. The books lie on their sides on the sloping desk, like a Bible on a church-lectern. Each book has a chain fastened to it, about twelve inches long; and at the end of each chain is a ring, through which an iron bar passes, one inch above the top of the desk. There is no shelf under the desk. It was evidently intended that the books should always lie upon it. The largest number of books on any desk is eleven; the smallest six. There are no MSS. Most of the books on the south side, so far as one could judge from a hasty inspection, were printed in the first half of the sixteenth century. On the north side some are of much later date, even so late as 1630. The desks are of a convenient height for a reader who sits on the fixed seat provided between each pair. Lantern slides showing (1) the whole library, (2) a single desk with a reader seated at it, having been exhibited, a drawing forming the frontispiece to a MS. (in the British Museum) of a French translation of the first book of Boethius, written and illuminated in France towards the end of the fifteenth century, was next shown. This picture represents a man studying in a library fitted with desks similar to those at Zutphen. It was next explained that the remains of book-desks that must have been very like those at Zutphen are still to be seen in the Library of Queens' College; and that desks once existed in the Library of Pembroke College, on which, from the account that has come down to us, the books were laid. Finally, it was concluded that we have at Zutphen a solitary example of a mode of fitting up a library which was common down to the end at least of the fifteenth century, but which now is almost forgotten. It could only have been maintained so long as books were few in number and large spaces were available to contain them.—Mr. J. W. Clark next read an essay on "Monastic Libraries." He began by reading the chapter from the Rule of St. Benedict which prescribes daily study; and then traced the gradual development of feeling with regard to books, and the growing care for their safe keeping, as evidenced by the customs of the Carthusians, Cluniacs, Cistercians, Augustinians, and Premonstratensians. The way in which books were bestowed in the Houses of these Orders was next investigated, and typical examples of each were described, as Durham and Canterbury in England, and St. Germain des Prés in France, for the Benedictines; Oiteaux and Clairvaux for the Cistercians; St. Victor, Paris, for the Augustinians; and lastly the Greyfriars, London, for the Franciscans. This essay also was illustrated by lantern-slides.—In conclusion, Mr. Clark delivered a short lecture on the probable fittings of private libraries in the middle ages, selecting as an example the account of the money spent by Charles V. of France on the Library of the Louvre, 1361–68. The arrangement indicated was explained and illustrated by pictures taken from illuminated MSS. in the British Museum. The development of the modern bookcase was then rapidly sketched; and it was shown that the Library of the Escorial was probably the first in which bookcases were ranged against the walls, instead of projecting from them, as in mediæval examples. The

bookcases there were designed by the architect Herrera, in 1584. They probably served as a model to the architect employed by Cardinal Mazarin, whose library was fitted up in or about 1640. It was suggested that Mazarin's Library must have been seen by Sir Christopher Wren, and that from it, and others in Paris at that time, he conceived the idea of fitting up the Library of Trinity College in what was then a thoroughly original style.

## FINE ART.

### THE ROYAL ACADEMY.

#### II.

It is long since we have had from the brush of Mr. Watts anything so broadly and frankly executed, so fine in technique, as the canvas "For he had great possessions." It shows the typical rich man, splendidly clad in oriental robes, his head bowed down with care, and his face completely averted; his rich raiment, his great possessions, have brought him but care and sorrow. There is infinite pathos in the very reticence with which the note of sadness is struck; and the picture has a chastened glow, a well-harmonised splendour of aspect, recalling the great Venetians of the golden prime, and especially Paolo Veronese. Mr. Watts's portrait, "The late Sir Andrew Clark, Bart.," does not attain the usual high level of intellectual characterisation which we expect from him much more confidently than executive skill.

"Versailles" is the well-intentioned attempt by Mr. Val Prinsep to represent that terrible march of the Parisian women to Versailles, on the 5th of October, 1789, which inaugurated the horrors of the revolutionary era in France. The huge painting is smoothly and carefully (indeed, over-carefully) executed; but it is not in a spirit of anecdote that so tremendous a subject can be treated, especially to-day, when to reconcile us to pictures of this class an overpowering passion, a genuine power of evocation are necessary.

Nothing Mr. Edwin A. Abbey has done up to the present time as a painter takes equal rank with his beautiful "Fiammetta's Song," which, we must own, comes upon us as a surprise. No doubt the additional training which the artist has gone through, in connexion with his share in the great decorations for the Boston Library, has broadened and strengthened his technique. Boccaccio's much-sung lady stands on a fair marble terrace, round which circle huge cypresses just flushed with the setting sun; below extends, in a far-reaching prospect, the valley of the Arno. She sings to her lute, fronting but apart from a fair company of dames and cavaliers, grouped around in well-varied attitudes of a studied picturesqueness. Altogether there is something new and genuinely attractive in the conception; but its elegance would certainly not have been marred, had Mr. Abbey been able to infuse a little more of the breath of life into his harmoniously grouped and quaintly habited Florentines.

There is nothing particular to be said about the "Amour Piqué" of that impeccable draughtsman but cold colourist, Monsieur W. Bouguereau; it is just what might have been expected of him—open to no blame if we accept the peculiarities of his academic style, but frigid and a trifle perfunctory.

Mr. W. Q. Orchardson is determined that the praise year after year lavished upon his consummate art shall no longer be qualified by the criticism that his flesh-tones and his colour schemes generally are unduly hot. He makes a new departure with the portrait of "James Dewar, Esq., F.R.S., Jacksonian Professor of Natural Philosophy in the University of Cambridge." Composed with originality and a seemingly naturalness, truthfully and sympathetically characterised, the portrait appears

at present rather too chalky in the flesh tints: Mr. Orchardson has gone too far in the direction opposed to that which he generally follows. Still more out of his usual line is his white "Portrait of a Lady," which is in all respects a most interesting achievement. The technical problem of *blanc sur blanc* has often been attacked before—as in the popular "Miss Katharine Grant" of Prof. Herkomer, and the wonderful "Sarah Bernhardt" of Bastien Lepage—but rarely with greater success than on the present occasion. The attitude of the young lady depicted is delightfully simple and unconventional, her head and arms—though the shadows are rather brown for the peculiar scheme of colour, or colourlessness, chosen—being modelled with great skill and completeness.

Mr. Albert Goodwin, in his curious canvas "The First Christmas Dawn," has evidently aimed at a pendant to his Dantesque "City of Dis," attempting this time a more difficult task, and one in which to be less than sublime, is already to be almost ridiculous. Above the shepherds—to whom angels descend, floating in the midst of celestial radiance, that they may announce the blessed news of the Nativity, the painter has turned the whole vault of heaven into one vast Gothic fane, in which beams of light, in lieu of stone, mark out the architecture. The idea is an ingenious one, but it savours a little too much of those portentous architectural inventions with which Martin delighted former generations. And why burden both the picture and the Catalogue with a watery and distasteful paraphrase of the sublime words which were ready to hand, and of which, indeed, the painter has made use in the frame of the picture?

In "The Child Enthroned" Mr. T. C. Gotch has not been able to get quite away from his first success, the picture of a little girl enthroned with a crown of berries and a sceptre of reed, which appeared two years ago at the Academy. Here the model is of the same engaging type, with fair flesh, pale flaxen hair, and blue eyes; but in accordance with this new fashion of modernising the sacred drama and the divine personages, a halo is placed round the head of the young girl, who is seated upright, in stiff hieratic fashion, on a throne or chair, and made to do duty as the Virgin in childhood. The painting of the head and hands is delightful, but here praise must end; for the picture is not much more than a putting together of studio properties of a coarse and inferior description, and the bright, not to say flaring tints of the colour-scheme are imperfectly harmonised.

From a technical point of view, Mr. J. H. Lorimer's genre picture, "The Eleventh Hour: Marriage de Convenience" is one of the cleverest and most successful things in the whole exhibition. In one of those scantily furnished yet dainty chambers of the beginning of the century, such as Mr. Orchardson loves to depict, is seated, pensive and bowed down, a white-robed bride half covered with her diaphanous veils; two little children, in their white wedding frocks, have run in to remind her that all without is in readiness but the bride herself. There is some little triviality, some perhaps forced concession to the British love of anecdote in painting, in the figures of these children, while that of the forlorn bride is well conceived, and a remarkable piece of work. What interests more than the anecdotic motive of the picture is the skilful illumination, the even, pale light which, admitted from wide windows, floods the chamber, the placing of the figures, their atmospheric envelopment. Mr. Lorimer's "Evening," which was last year at the Academy, is this summer at the Salon of the Champs Elysées, where it has been included

among the pictures purchased by the State for the Luxembourg—a high honour, indeed, for a young English artist.

It cannot be said that the new Associates, Mr. Stanhope Forbes and Mr. Frank Bramley, by whose elections the Academy conferred full recognition upon the Newlyn school, have shown on the present occasion any new development of their artistic capacity. Mr. Stanhope Forbes, in the large canvas "A Quarry Team," proves himself, not for the first time, an able and accurate draughtsman; but there is too much of the instantaneous photograph about this great team of cart-horses, almost fronting the spectator as they are driven along the high-road, standing out against the dull green of a rather airless and uninteresting landscape. There seems no reason for the existence of the picture on this large scale, since the artist has not succeeded in infusing into it a sufficiently personal or interpretative quality. Mr. Frank Bramley's chief contributions are "Evening," "Autumn," and "By the Light of the Fire," the last-named being yet another *variante* of his favourite motive and his favourite illumination. It is hung as a pendant to Mr. H. H. LaThangue's "Some Poor People," a much more thorough performance in the same minor key, just lacking, however, that distinctiveness which would cause it to dwell in the mind of the beholder when it is no longer seen.

One of the most brilliant *plein air* pieces at Burlington House is Mr. H. S. Tuke's "August Blue," showing some naked youths bathing from a boat—their flesh gleaming white in the sunshine. All round extends the fair, blue sea, lapping the boat with a movement that can almost be heard.

A more vigorous and spontaneous work than Mr. T. Charlton has yet exhibited is his "After the Battle: Sedan," a paraphrase of that tremendous scene in Zola's *La Débâcle*, in which, against an angry sunset sky, the riderless cavalry horses, maddened with hunger, are seen charging madly "across the blank, silent country, crushing the dead and finishing off the wounded."

Mr. William Stott's "Awakening of the Spirit of the Rose," to which reference should, perhaps, have been made in the preceding notice, shows a nymph lying all nude in her tangled bower of roses and greenery. It is a rich piece of purely decorative art, and in style makes a return to this artist's earlier manner. The "Temptation of Sir Percival, Malory's *Morte d'Arthur*," affords proof of Mr. Arthur Hacker's skill as a draughtsman, and general dexterity as an executant, but at the same time shows that, in conceiving a subject of this idealistic character, he cannot rise above his models and digest the elements of his picture. The Sir Percival, bareheaded, but otherwise armour-clad from head to heel, is a steadfast knight; the sorceress, notwithstanding her fair chaplet of anemones and her would-be fatal fixity of gaze, is stolid and unalluring: no credit is due to the blameless knight for withstanding her fascinations. The scene is the equivalent of that in Wagner's "Parsifal," in which Kundry seeks to win to the lower life Parsifal, the *Reiner Thor*.

Mr. W. F. Yeames has depicted, in amusing fashion, the effeminate Henri III., king of France, habited with the affected elegance which his many portraits have rendered familiar, toying with three little dogs slung round his neck in a basket. The title, "Le roi l'amuse" is, however, misleading: it belongs of right to the more virile Francois I., and since Victor Hugo's great play cannot easily be dissociated from him and his amorous exploits. Mr. G. H. Boughton's chief contribution this year is "The Ordeal of Purity," which represents, as we take it, in a kind of allegory, Chastity—a nun-like personage, halo-crowned like a

mediaeval saint—girded at, as she slowly glides along in a snowy landscape, by venomous back-biters, lurking by the way. As is usual with this artist, the landscape is more completely satisfactory than the figures.

Mr. Luke Fildes's portrait of the Princess of Wales had been looked forward to with much curiosity and interest, seeing that the royal lady had not for many years been painted by an English artist of eminence, and that it might safely be surmised that this one would not take the standpoint of the mere courtier or the fashion-painter. A royal portrait is not as other portraits, since the painter must, in undertaking it, renounce half his advantages. Ease and natural grace of attitude are excluded by the very circumstances of the case; for the royal lady must not unbend, or, forgetful of self, lounge in public. In the same way, if any expression beyond the conventional one *de circonstance* be aimed at, it can only be suggested by subtle and reticent touches; an excess either of vivacity or of melancholy would, according to all received notions, be unseemly. Taking into consideration all the difficulties of the position for a painter whose artistic status compels him to rise above the mere superficiality, the condescending amiability, which have in the majority of similar cases been deemed adequate, Mr. Fildes may be congratulated on a considerable success. The Princess wears a *décolleté* evening dress of black, and sits upright with a little Japanese pug in her arms, fronting the spectator, on a sofa, the rich hues and cleverly disposed cushions of which afford just that happily-broken line and that relief of colour which could not be obtained from the central figure. Mr. Fildes has not the executive brilliancy or the intuition as a colourist which would enable him successfully to relieve from the deadened crimson background of curtain the head, with its too nearly kindred hues in the flesh; and the portrait suffers somewhat in consequence of this inability. What is chiefly to be admired is the skilful disposition of the material, the reticence and repose of the conception, and above all the unobtrusive sympathy with which, under the veil of conventionality which must perforce be cast over the whole, he has managed to indicate a certain tremulous tenderness and feminine charm.

CLAUDE PHILLIPS.

#### NOTES ON ART AND ARCHAEOLOGY.

ARRANGEMENTS are being made for the opening of an exhibition of the work of Glasgow artists in the Continental Gallery, New Bond-street, on June 1. About thirty artists have promised to contribute, including Messrs. Joseph Henderson, A. K. Brown, Harrington Mann, J. W. Henderson, P. McGregor Wilson, Alex. Roche, Tom McEwan, W. Y. Cameron, Macaulay Stevenson, George Pirie, J. Hunt, Jas. Paterson, R. M. G. Coventry, Wellwood Rattray, Tom Robertson, Duncan McKellar, J. Whitelaw Hamilton, W. G. Gillies, J. F. Christie, J. Lochhead, Archd. Kay, Alex. Frew, H. Spence, F. Newberry, and Reid Murray. The exhibition is intended to consist of about 150 pictures, from four to six being lent by each contributor. After being shown for six weeks in London, the pictures will be taken to Berlin, Cologne, and Düsseldorf.

THERE will be on view next week, at the Burlington Fine Arts Club, in Savile-row, a loan collection of works by masters of the school of Ferrara-Bologna. The exhibition will remain open throughout the months of June and July.

MESSRS. CASSELL & Co.'s twelfth annual Black and White Exhibition will be held at the Cutlers' Hall, Warwick-lane, Newgate-street, from May 31 to June 15. Among the artists

represented by original drawings are Messrs. J. MacWhirter, Frank Dicksee, W. L. Wyllie, and Sir J. D. Linton.

THE new volume of the "Gentleman's Magazine Library," announced by Mr. Elliot Stock for publication during the present month, will contain the contributions to the *Gentleman's Magazine* on "Ecclesiology."

AT an extra meeting of the Society for the Promotion of Hellenic Studies, to be held at 22 Albemarle-street, on Monday next at 5 p.m., the following papers will be read: "A Greek Head in the possession of Mr. T. H. Ward," by Miss Eugenie Sellers; and "The Paintings of Panaenus," by Mr. E. A. Gardner.

THE Swedish archaeologist, M. Wide, has applied to the Greek Government for permission to excavate the Temple of Poseidon at Kalauria.

#### MUSIC.

##### VERDI'S "FALSTAFF."

VERDI'S new opera has taken the musical world by storm. The career of a great artist is eagerly watched at the outset, but towards the close anxiously, lest there should be any signs of falling off. Wagner, when close on seventy, challenged the verdict of musicians, and with his "Parsifal" came off conqueror. How stands it at the present day with Verdi? It is quite true that "Falstaff" is a wonderful work, but is it equally true that it shows no signs of advancing age? At the present moment the courage of the composer, the respect due to one who, as it were, defies fate, and the instinctive tendency which prompts all of us to avoid anything that reminds us of our mortality, all combine to hide one side of the "Falstaff" picture. There is no lack of fresh, lovely melody, nor of humour, skill, and wonderful orchestral colouring in the work; there is dramatic power which comes of natural gifts, and there are striking effects which come of experience. But if the score be quietly examined, it seems as if the composer at times lacked the strength to carry out fully his excellent intentions. There is a certain sketchiness about some of the music, which scarcely strikes one at the moment of hearing, because the sketching is so admirable. Then, again, the spirited fugue at the close of the work has been greatly and justly praised, but surely it must be confessed that the end is not so strong as the beginning: the wise maxim that the best should come last has not been carried out here. Another matter prevents one scrutinising too closely the music at the time of hearing, especially as it is never music which jars even for a moment with the stage action; and this is the excellence of the libretto by Arrigo Boito. He has taken the best parts, for his purpose, of Shakspeare's "Merry Wives of Windsor," adding, in an appropriate manner, the "honour" speech from "Henry IV.," and, not less appropriately, matter of his own invention—we refer especially to the love scenes between Anne Page and Fenton—and the piece is really so bright and sparkling that one seems to be listening to a comedy with music rather than to a musical comedy. This happens, too, in Wagner's "Meistersinger"; but afterwards when we have no trial scene, no Beckmesser serenade, no street riot, to attract our attention, the music can be studied at leisure, and then one can see the wonderful skill in development shown by the composer. Verdi, like Wagner, can grasp a situation and delineate it with a sure firm hand; but one misses the minute details which, one with the other, give such strength to the German master's music.

In "Falstaff," Verdi has shown extraordinary power in assimilating Wagner, for he has not copied him. If one listen attentively to the music, strains fall upon the ear, now and then, which show that the Italian master is no stranger to the works of his great German contemporary. But the influence of Wagner over Verdi is clear, the influence which now prompts the latter never to turn the stage into a concert-room; and it is just because that influence has been so strongly exerted by one genius over another that its effect can only be felt, not shown. For this very reason one can argue, with some show of reason, that Verdi was not influenced by Wagner.

The first performance of "Falstaff" at Covent Garden on Saturday last was excellent. Signor Pessina was an admirable Falstaff, always dignified and yet amusing. Miss G. Ravogli was excellent as Dame Quickly, though in her first interview with Falstaff she somewhat overdid her part. Signor A. Pini-Corsi, as the jealous Ford, deserves great praise. Signorina O. Olghina (Anne) and Signor W. Beduschi (Fenton) proved attractive lovers; and the ladies, E. Zilla and A. Kitzu, and the gentlemen, MM. Armandi, Pelagalli-Rossetti, and Arimondi were all efficient. Signor Mancinelli conducted with intelligence and enthusiasm. The stage management was good, and the stage pictures effective.

J. S. SHEDLOCK.

#### RECENT CONCERTS.

MISS FANNY DAVIES gave her annual concert at St. James's Hall on Friday afternoon, May 18. The programme was well selected; and the concert-giver was heard to advantage in Brahms's clever Variations (Op. 21, No. 1), in Schumann's "Waldscenen" (Op. 82)—although the "Farewell" in the latter work was not a very warm one—and in Chopin's F sharp minor Polonaise. A special feature of the concert was the admirable rendering of Beethoven's Sonata for pianoforte and 'cello in D (Op. 102, No. 2) by Miss Davies and Signor Piatu. The work, in spite of the dry fugue, is of great interest, and is seldom heard. Perhaps one day these two artists will let us hear Op. 102, No. 1, a work quite as great, if not greater.

Master Arthur Argiewicz, nine years of age, played Max Bruch's violin Concerto in G minor at the Crystal Palace last Saturday afternoon. The boy is wonderfully clever, and plays with taste and feeling. The Concerto, however, was beyond his powers, and in the last movement he showed signs of fatigue. This is, of course, by no means surprising. We hope to notice him again next week, for he gives another concert on Monday.

M. Johannes Wolff commenced a series of "Musical Union" concerts at St. James's Hall on Monday afternoon. The object of this new society is, apparently, to make us better acquainted with modern French chamber music, and the scheme deserves support. A pianoforte Quartet, by M. Widor, was the first piece of the programme. The composer, who himself played the pianoforte part, is the well-known organist of St. Sulpice, Paris. We cannot say that the work attracted us. There is clever writing in it, and in the Finale there are some attractive passages; but the composer does not seem to have anything very particular to say. Later on M. E. Oudin sang, in his best manner, four short songs by M. Widor; and, so far as one may judge from his music performed at this concert, the composer is heard to best advantage in works of small compass. A clever and daintily written pianoforte Trio by Mlle. Chamade was brilliantly performed by the composer and MM. Wolff and Delsart; and Mme. Julia Wyman, a vocalist possessed of



a good voice and good style, sang three well-written songs by Mlle. Chammade. M. Saint Saëns will appear at the next concert.

A second concert under the direction of Herr Mottl was given at the Queen's Hall on Tuesday evening, and again there was a large and enthusiastic audience. Many Wagner pieces were performed, the most noticeable, as regards interpretation, being the Siegfried "Funeral March" and the Siegfried "Idyll." Herr Mottl is undeniably a great Wagner conductor; but this time his programme included music by two other masters, Beethoven and Berlioz. The C minor Symphony was well rendered, although in the opening Allegro the reading was slightly affected; the Finale was given with great brilliancy. Berlioz was represented by two excerpts from his "Romeo et Juliette" and by his "Cellini" Overture, all of which were finely interpreted. Herr Mottl might one day give a "Berlioz" concert: the venture would not be a risky one. Mr. D. Bispham sang Sach's Monologue, "Wahn, Wahn," with taste and judgment; the orchestral accompaniments were rendered with great delicacy.

M. Risler gave his second pianoforte recital on Wednesday afternoon. He is an intelligent player, and his technique is remarkably good. His reading of two Beethoven Sonatas was very interesting; but he turned sentiment, at times, into sentimentality, and certain of his loud passages were hard. He gave a cold reading of some Schubert music. A small Chopin Valse was played with delicacy; but the A flat Polonaise was thundered out in a manner disagreeable to sensitive ears, and hurtful to the instrument on which he was performing. M. Risler is an able pianist, but he should avoid exaggeration.

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SATURDAY, JUNE 2, 1894.

No. 1152, New Series.

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## LITERATURE.

*Climbing and Exploration in the Karakoram-Himalayas.* By William Martin Conway. Illustrated by A. D. McCormick. (Fisher Unwin.)

A GREAT book this, and worthy of a great occasion; for Mr. Conway has explored, and that in a manner possible only to a skilled mountaineer, the most remarkable glacier district of the grandest mountains of the world. But he has not only explored the district: he has mapped a large portion of it with scientific accuracy; he has collected its Flora, sampled its rocks, observed its physical phenomena, noted its customs, studied its architecture, and, above all, described its scenery. Mountaineering needs no defence in these days, for it is no longer on its trial; but if it were, to put in Mr. Conway's simple and spirited narrative, would be all that is needed to secure a favourable verdict. We have called it a simple narrative, because it is, in truth, nothing but a lucid record of an explorer's experiences, of scientific work achieved, of mountaineering difficulties surmounted, of scenes of beauty enjoyed. These, moreover, were jotted down day by day, and of these jottings the book mainly consists. As a result, it has a freshness, an immediateness of impression, a plainness of buoyancy and atmosphere, usually conspicuous by their absence in works of the kind.

The party attacked the Karakoram district from Srinagar, the capital of Kashmir. "Attacked" is the right word, for the difficulties of travel, even on well trodden routes, are phenomenal. Mr. Conway was not much impressed with the beauty of "The Venice of India," as Srinagar has been termed—which he somewhat harshly characterises as the shabbiest and filthiest Venice conceivable—nor, indeed, with the poet-praised valley generally. Still, his description of the lake, as they returned home from the Bazaar on an evening in April, shows that there are paradisiacal moments even among all the squalor.

"How wonderful was the coming out! From the top of the Bazaar steps we looked down the dark, narrow street, full of men, across the river and away to the distant mountains on fire with the sunset. A rich haze of blue wood smoke enveloped everything, for it was the month of Ramadan, and the cooking of the evening meal was a more important matter than usual. A few steps forward, and the views opened up and down the river, now for the first time seen by us in its true splendour. All meanness of detail was blotted out in the wondrous haze and evening glow; up stream the nearer hills with the moon rising over them; down stream a bridge, and the orange west

flaming above and below it. The sight even stilled the noisy crowd for a moment, and all gazed at it in silence. As we glided over the waters, the moon took its sceptre from the sun, and the whole city became etherealised. The houses seemed of a gossamer fairy substance; and, when we reached our bangle in the night, the long lines of poplars lay black upon the silent stream."

How great are the difficulties of simple travel, as distinguished from climbing or exploration, may be gathered from the description of the crossing of the Burzil pass on the way to Astor, the first stage of the journey to Gilgit. The extreme height of the pass, 13,500 feet, is inconsiderable, according to Himalayan standards. There were no glaciers to cross nor rocks to climb, but there was a good deal of snow, and it was bitterly cold as they approached the ridge. Yet it is clear that it taxed the energies of the whole party to prevent a collapse of the caravan in this initial stage of the proceedings.

"The coolies were an unwilling lot, always throwing down their loads and attempting to bolt. When brought back to their work, they would advance fifty yards and then sit down; or they would say, 'No! we will die here; it is as easy as on the top.' They had to be carefully watched and kept from straggling about. If they had been permitted to wander and loiter about, some would have bolted and others would have so delayed that they would have been benighted and probably frozen on the upper levels."

Another pleasing variety of travel in the valleys is the *jhula*, or rope bridge. The ropes are of twisted birch twigs, three or more thick ones forming the bridge floor, with a double hand-rope on each side for balustrade, with an occasional strengthening loop or V underneath. The side ropes are "too thick to grasp, spiked all along with projecting points, whose points keep catching the sleeve at awkward moments"; and, to add to the traveller's discomfort, cross-pieces, which have to be climbed over, are placed athwart the gangway at every ten or twelve yards. These bridges, which sometimes approach 300 feet in length, are usually more or less rotten, and hang in a strong curve, swaying in the wind sometimes at a great height. Mr. Conway's first experience with a *jhula* was over a furious torrent; and as the one defect in his otherwise complete equipment for travel is a dislike of moving water, including in particular "the loathsome sea," it is not surprising that the crossing made him giddy. Nevertheless, he crossed "without much discomfort," grimly explaining that phrase as meaning, "in a merely inquisitive frame of mind, such as one might have on a first occasion of dying."

Such difficulties and dangers as these are, however, trifling, compared with those due directly to the idiosyncrasies of the Himalayan mountains, which to a party less exceptionally strong or less exceptionally well commanded, must have insured absolute failure. Mr. Conway was accompanied by another accomplished Alpine climber, Mr. Eckenstein, who unfortunately fell ill before the most serious work was undertaken; but he was exceedingly lucky in securing the assistance of the Hon. C. S. Bruce, an officer of the

5th Gurkhas, who proved literally a tower of strength, and of the men of his regiment who came with the expedition, and who one and all showed themselves born mountaineers. These highlanders of Nepal were fearless, strong, adroit, quick to learn the Swiss methods, and to understand the use of rope and axe, and always cheery under the most depressing conditions. The picture Mr. Conway has drawn of these native Mark Tapleys is a most exhilarating one, and their conduct throughout excited the admiration of Matthias Zurbriggen, of Macugnaga, the excellent guide who accompanied the expedition. The climate, from the mountaineer's point of view, is simply abominable; and no doubt the peril from avalanches, which is excessive, is due to this cause. The weather, in fact, rarely remained of the same mind for more than two or three days at a time, except when it settled down into what Hartley Coleridge termed contumacious wickedness. Even the wise ibex seem to have been unable to judge of the condition of the snow, for a herd was swept away by an avalanche under the very eyes of the travellers. Once on the Emerald Mountain, a peak of the chain that girds the Nagyr district, the party were in serious danger, and their escape bears a striking resemblance to that of Mr. Tuckett on the Eiger, recorded in an early number of the *Alpine Journal*.

"Zurbriggen and I had no more than set foot upon the grass, when we beheld a huge avalanche-cloud descending over the whole width of the icefall, utterly enveloping both it and a small rock rib, and a couloir beside it. Bruce and the Gurkhas were below the rib, and could only see up the couloir. He thought the avalanche was a small one confined to it, and so they turned back and ran towards the foot of the ice fall. This was no improvement in position; and there was nothing for them to do then but to run straight away from it, and get as far out on to the flat glacier as they could. The fall started from the very top of the Lower Burchi peak, and tumbled on to the plateau above the ice fall; it flowed over this, and came down the icefall itself. We saw the cloud before we heard the noise, and then it only reached us as a distant rumble. We had no means of guessing the amount of solid snow and ice that there might be in the heart of the cloud. The rumble increased in loudness, and was soon a thunder that swallowed up our puny shouts, so that Bruce could not hear our warning. Had he heard, he could easily have reached the sheltered position we gained before the cloud came on him. Zurbriggen and I cast ourselves upon our faces, but only the edge of the cloud and an ordinary strong wind reached us. Our companions were entirely enveloped in it. They afterwards described to us how they raced away like wild men, jumping crevasses which they could not have cleared in cold blood. When the snow dust enveloped them, the wind raised by it cast them headlong on the ice. This, however, was the worst that happened. The snow peppered them all over and soaked them to the skin, but the solid part of the avalanche was happily arrested in the midst of the ice-fall."

The enormous scale of the Himalayas forms, however, the most serious obstacle of all to their exploration. To spend a whole day in mounting a single moraine is not an unusual thing. The Hispar Pass took about a fortnight to cross. The great Pioneer Peak, which is but a satellite of

the loftier Golden Throne, cost six days of the severest exertion. A doubt rests on its actual height, but that it is not much more than 23,000 feet seems certain. Yet when they reached the summit, Zurbriggen declared that he could not have cut another step. What are we to think then of the accessibility of such giants as the famous K<sup>2</sup>, which, according to the government survey, measures 28,250 feet, or the still loftier Mount Everest. The diminished vitality of the party at these heights showed itself in many ways, particularly as affecting the hearts of the climbers, which became so sensitive that a hasty step brought on dizziness. The frequent attacks of frostbite were also obviously due to this cause. Mr. Conway's reiterated complaints of "the stagnation of the air" recall the experiences of de Saussure and Boullit and other early explorers in the Alps, although we believe the sense of stagnation arises merely from the difficulty of breathing highly rarefied air, aggravated by the hot sun. One must remember, too, that the party were worn out with hard work before they got to the foot of that peak; and, Zurbriggen's declaration to the contrary notwithstanding, we feel sure that if the peak had been 1000 feet higher, the joy of battle would have dragged them up it. Mr. Conway's experience, if not exactly encouraging, is certainly not conclusive against the possibility of going higher. If under the climatic and physical conditions which obtain in the Himalayas, a trained party, reasonably fresh, can mount one of the higher mountains to a height of say 20,000 feet, then there is nothing in Mr. Conway's experience to show that even giants like K<sup>2</sup> are inaccessible; but many expeditions like Mr. Conway's will be required before the question can be set at rest.

A word must be said about the illustrations by Mr. McCormick. It is not every day that a real painter of mountains is discovered, and the credit of the discovery belongs to Mr. Conway. His drawings, which are fairly though not finely rendered in the reproductions, give the idea of mass in a quite wonderful way, and "the shadowy pencilled valleys and snowy glens" are touched in with a rare facility. The drawing of the glissade, selected for the back of the volume, is, however, a bit of a caricature; and the frontispiece, showing the Gurkha Harkbir's slip on the Pioneer Peak, is not very convincing. Clever as this last is, it seems a pity that, in a book so distinguished by the note of moderation, Harkbir should appear as suspended over an abyss by a rope which looks a mere thread. Mr. Conway's account of the incident is so characteristic that we cannot forbear from quoting it:

"As we were going down the steep ice-wall, just above the smooth rocks near the column by the first peak, we narrowly escaped an accident. Harkbir was leading, I was second; Zurbriggen was last. Bruce and Amar Sing were some way behind. Harkbir, as I have said, had no climbing-irons, and, to make matters worse, the nails of his boots were quite rounded and smooth. He is not at all to blame for what happened. The ice steps, small to start with, were worn by use and half melted off. The time came when, as I expected, one gave way, and Harkbir went flying forwards. I was holding the rope tight, and was firm on

my claws, and Zurbriggen had the rope tight behind me. The slope was very steep, but we easily held Harkbir. We were not descending straight down the slope, but traversing it diagonally. As soon, therefore, as Harkbir had fallen, he swung round with the rope, like a weight on the end of a pendulum, and came to rest, spread-eagled against the icy face. Now came the advantage of having a cool-headed and disciplined man to deal with. He did not lose his axe or become flustered, but went quietly to work, and after a time cut a hole for one foot and another for the other; and then he got on his legs and returned to the track, and we continued the descent. At the time the whole incident seemed quite unexciting and ordinary, but I have often shivered since to think of it. The ice slope below us where the slip happened was fully 2000 feet long."

So thrilling a moment has rarely been better, never more simply and modestly, described.

REGINALD HUGHES.

*The Diplomatic Reminiscences of Lord Augustus Loftus.* Second Series, 1862-79. In 2 vols. (Cassells.)

THE reception of the first series of this work offered every possible encouragement to the author to proceed, and we are not disappointed with the result. This is a worthy and very interesting record. It is easy to comprehend that this interest would be greatly enhanced if all the royal and illustrious leaders of courts and diplomatic bodies with whom Lord Augustus has been associated had, like the Emperor Napoleon and Alexander II., disappeared from the scene.

These pages are models of extreme prudence and of unskilful literary composition. We understand better than before the sort of influence possessed by Lord Augustus. Again he calls himself "a man of the pen," while displaying no unusual aptitude, except a certain avoidance of redundancy, with that weapon. But though he possesses no very great qualities, and has never written a dispatch of remarkable ability, we should be slow to say that Lord Augustus was not a valuable and efficient servant of the Crown. He has, in rare excellence, the manner of imperial courts, and has held the ears of monarchs to a degree unequalled by many much more distinguished diplomatists. The reason will be obvious to the reader. No man probably has ever more sincerely believed the world to be governed and to be made for sovereigns and statesmen. A personal anecdote of Lord Augustus will possibly illustrate this sentiment more clearly than any recital in these pages. Addressing the present writer in his ambassadorial room in Berlin, Lord Augustus, one eventful day in 1870, deplored the decadence of England, upon the fact that an English viscount had that day applied to him for assistance in his capacity as war correspondent of "a penny paper." The man who had so brought his country thus near to the verge of ruin was, we believe, the present Lord Dunraven, who, as Lord Adair, was then writing of the Franco-German War for the *Daily Telegraph*.

For Lord Augustus's pen to write on the same page that the prayers of the nation

for the Prince of Wales's recovery "were graciously answered by the Almighty Ruler of events," and that "the Queen was graciously pleased to receive me in audience," seems quite natural. No monarch who even condescended to familiarity with Lord Augustus, as did the Emperor Alexander when he referred to his daughter, now Duchess of Coburg, as "*une bonne petite chatte*," need fear reprisals from those courtly lips. This has been in great part the cause of such success as Lord Augustus obtained. A shrewd, cautious man, a good gossip, with no high ambition except to stand well for favour and promotion with those in power, he has always been a welcome ambassador with sovereigns.

It is a pity the author cannot speak his mind freely upon Bismarck; if he could, we are impressed with the notion that eulogy would not predominate. It is likely that the great Chancellor had no profound respect for the British ambassador. As it is, we get a few new lights upon Bismarck's character. Before the duel between Prussia and Austria in 1866 the two were together. Austria was then massing her troops on the Silesian frontier:

"'What would you do,' inquired Bismarck, 'if you found a violent, dangerous man in the street threatening the public security and peace?' I replied 'that I should immediately call the police, and in my estimation the great Powers constituted the police of Europe for the maintenance of peace.' 'But,' said Count Bismarck, 'if it was the case of a gentleman, you would give him your card.' I replied, 'I think not.'"

Again, talking of peace or war, Bismarck observed:

"'Why, after all, Attila was a greater man than your Mr. John Bright. He has left a greater name in history. The Duke of Wellington will be known in history as a great warrior, and not as a pacific statesman.'"

When the war commenced, Bismarck said to Lord Augustus:

"'If we are beaten, I shall not return here. I shall fall in the last charge. One can die but once, and, if beaten, it is better to die.'"

But at Königgrätz his spirits rose; and, when the King doubted if the singing in his ears could be that of bullets, Bismarck replied, "Does your Majesty think they are swallows?" Not so did Lord Augustus ever address a crowned head. The Emperor Alexander, to whom he was long ambassador, had a favourite dog called "Milord"; and while Lord Augustus was dining at the Winter Palace, and the Tzar had retired to an inner saloon, the Queen's ambassador heard him calling "Milord," and "supposed the Emperor was calling for me," Lord Augustus hastened to the monarch, and learned that he was calling the dog—an incident at which the Tzar "was highly amused."

From the man who paid the money—for Lord Augustus took charge of this business—we learn that Bazaine, a prisoner, informed that there was no "solde de captivité," for a Marshal of France

"replied to me himself by a letter written in curious English, requesting me to send the highest solde de captivité on my list, which I accordingly did."

One of the most sagacious remarks in the book is this:

"When education and civilisation are more advanced—and the two go hand-in-hand together—the Russian people will become a powerful nation. With their kindred Slavs, they may be destined to be 'the coming race.'"

There are two explanations in the final volume of some historic interest. Count Schouvaloff had assured Lord Granville that not an inch of territory would be taken by Russia in the Treaty of Khiva, because the Tzar had instructed him to make this avowal. But the Treaty, which was contrary to this declaration, was sent direct by General Kaufmann to the Tzar in the Crimea, who sanctioned it, forgetful of this assurance, without consulting Prince Gortschakoff, his hands being forced by Kaufmann's indiscreet publication of the Treaty, so that there was an appearance of bad faith which was regretted both by the Tzar and his minister. Schouvaloff went so far as to suggest that he should be disavowed and should leave the service for a time, a course which the Tzar declined to adopt. The other explanation is connected with the Salisbury-Schouvaloff agreement concerning the Treaty of San Stefano. The inception of the secret is claimed by Lord Augustus Loftus. He suggested to Ignatieff a confidential exchange of opinions between Lord Salisbury and Count Schouvaloff, of such a nature as to remove all further difficulties in regard to the meeting of the Congress. M. de Giers joined them, and Lord Augustus proposed a telegraphic message to Count Schouvaloff in London, which was agreed to. Lord Salisbury was advised of the transaction; and upon agreement being arrived at, Schouvaloff came to St. Petersburg and submitted the terms to the Tzar. The arrangement was, without question, one of gravest importance. Lord Augustus derives from it this moral reflection, that "it was a striking proof of how often from a trivial accidental circumstance the most important results are obtained."

ARTHUR ARNOLD.

*Ban and Arrière Ban*: a Rally of Fugitive Rhymes. By Andrew Lang. (Longmans.)

MR. LANG has given a characteristically modest title to his latest collection of poems—a title, of course, exaggeratedly disproportionate to its merits, which, equally of course, are both many and distinguished, despite their unpretentiousness. It is possible that Mr. Lang, as a poet, has never yet received quite the recognition due to him; and for this, if so it be, there is naturally sufficient reason. First and foremost, he has dared to be versatile, to make *vers de société* as well as sonnets; even to construct frivolous sonnets and poke fun at the Muse; and it is commonly, if tacitly, demanded that a poet shall set up for a poet, "only that and nothing more." He may certainly be allowed to write prose to boot; but it must be poet's prose, and all primarily from the minstrel's point of view. He (or she) is to pose as much as may conveniently be possible, and to prattle artlessly in his (or her) own simple poetic way, laying down

the law with pretty airs of authority anent more things in heaven and earth than many wiser have ever hoped to understand; rushing in upon the gravest problems with proverbial fearlessness, and (sometimes) winning both applause and advertisement thereby. All this he may do and more, with profit and pleasure, only provided that he never forget he is a poet. He must not ever come down from his tripod, or drop, so to speak, into the common vernacular, and then all will be well.

But whoso is careless of his poetic attitude, who triumphs in other fields, and yet neither rhymes nor jokes with difficulty, who really cares not the toss of a half-penny or the value of "nuppence" as to whether his poems are taken seriously or no, may, generally speaking, run a very fair chance of not receiving from the public at large any adequate appreciation. Besides, it is, perhaps, an ungrateful task to be poet and critic too, if any of the critical faculty be joined with the creative. But that is another story. What more immediately concerns us is the evident pleasure in singing for singing's sake that is shown in nearly all Mr. Lang's metrical compositions, be they humorous trifles, scholarly and graceful translations, or poems of a deeper inspiration. Who that remembers the immortal "Ballade of Cricket," "The Prophet," that most elegant rendering of Antiphilus's epigram, and "Another Way," can fail to do homage, spontaneous and sincere, to the light, yet sure, touch, the art concealing art, the genuinely poetic imagination, whereto they are due. Few poets are blessed either with a sense of humour or with even rudimentary good taste: the poetic temperament is ever overapt to thump its lute by the roadside in demonstrative ecstasies of rapture or of pain. "Lo, here they sit, and to the world they call" to listen to their plainly delineated symptoms; and the cruder the colours, the more piercing the heart-cries, the more indelicate the details, the larger (naturally) the audience. And yet the classic restraint that will, in all likelihood, always preclude the poems of Matthew Arnold, Mr. Henley, and Mrs. Meynell from any appreciable popularity, is much to be preferred to the unbridled confidences of such as cry their wares and their emotions in the marketplace.

Subtlety and fine taste are no more indicative of weakness or lack of individuality than are the slim, perfectly proportioned curves in a Greek intaglio, or of the stem that bears up the cup of the anemone, slender, indeed, but strong and full of beauty nevertheless. Noise is not necessarily music; and there be those whose judgment may not be all amiss who would prefer to hear Chopin or Mozart played upon a modest keyboard in the spring twilight, before the more clamant charms of "The Lost Chord" or "The Garden of Sleep" performed by a brass band in the full glory of mid-day. It is all a matter of preference: the odour of the onion is certainly more powerful than that of the rose, the goose confides its joys and sorrows to the world with more expansive animation than the nightingale; and both onion and

goose are good (especially when combined), but so are the nightingale and the rose. And, *à propos* of roses, here is a fresh instance of Mr. Lang's airy grace as a translator, to say nothing of the atmosphere wherewith he has invested this rendering of "Les Roses de Sadi."

"This morning I vowed I would bring thee my roses,  
They were thrust in the band that my bodice encloses,  
But the breast-knots were broken, the roses went free.

"The breast-knots were broken; the roses together  
Floated forth on the wings of the wind and the weather,  
And they drifted afar down the streams of the sea.

"And the sea was as red as when sunset uncloses,  
But my raiment is sweet from the scent of the roses,  
Thou shalt know, love, how fragrant a memory can be."

Mr. Lang's is not the sentiment that may be bawled from the roof-tops: it is the sentiment of old romance, of dim memories, all the more beautiful for their vagueness (as the reflection is often more beautiful than the mirrored object), the sentiment of wet spring woods and birds singing in the early dawn. His "Haunted Tower" is too long to quote, too good and too finely balanced to wrong by excerpts; it is as full of illusion and subtle suggestion as an old Volkslied or a fairy tale.

Somewhat in the vein of Thackeray are several of the lighter pieces: there is much the same spirit of half-humorous, half-sad, but wholly manly, acceptance of the losses and regrets that must inevitably be the shadow cast by life, much the same tenderness towards youth and laughter. But perhaps two of the most characteristic poems in the book are the recovered "In Ercildoune," a particularly delightful fantasy, and "Lost Love," a poem set in a graver key, which is given here.

"Who wins his love shall lose her,  
Who loses her shall gain,  
For still the spirit woos her,  
A soul without a stain;  
And memory still pursues her  
With longings not in vain!

"He loses her who gains her,  
Who watches day by day  
The dust of time that stains her,  
The griefs that leave her grey,  
The flesh that yet enchains her  
Whose grace hath passed away!

"Oh, happier he who gains not  
The love some seem to gain:  
The joy that custom stains not  
Shall still with him remain,  
The loveliness that wanes not,  
The Love that ne'er can wane.

"He dreams she grows not older  
The lands of dream among,  
Though all the world wax colder,  
Though all the songs be sung,  
In dreams doth he behold her  
Still fair and kind and young."

That he can write a gay and a gallant ballad, in guid Scots too, "How they held the Bass for King James" bears ample witness—it swings along like a company of Cavaliers with bridles ringing and spurs shining in the sun. The last lyric in the book, "The Poet's Apology," shows forth



frankly Mr. Lang's own attitude to his own poems. He is the spoiled child of the Muse, and can say what he pleases.

GRAHAM R. TOMSON.

*The Psalter of the Great Bible of 1539: a Landmark in English Literature.* Edited, with Introduction and Notes, by John Earle. (John Murray.)

PROF. EARLE has produced a book which appeals to many classes: the devout believer, the student of theology, and the philologist are alike attracted by its title and its scope. In some respects this multiplicity of interests may be taken as an advantage—to the writer; in others it has drawbacks.

The reader will be led to expect, from the title-page, that the main interest of the work is literary. We can hardly doubt, when the editor took the trouble to reproduce his text line for line and letter for letter, that he intended to appeal to scholars. As far as we can judge, the accuracy of this reproduction is worthy of Prof. Earle's reputation. We may, however, wonder why, in face of the recent revival of black letter printing, one of the most unreadable founts of type we have ever seen should have been chosen for the purpose.

The work consists of 68 pages of Introduction, 245 pages of the text of the Psalter, and another 100 pages of notes and comments. To these last the reader naturally turns in the first place. He will find them of a varied nature. To compare small things with great, they remind us of nothing so much as a medieval gloss, or, more properly, of a student's note-book in a provincial theological college. Here is a note on the suggested authorship of the Psalm; next, a devotional utterance; then, the etymology of a word; a reference to "*English Philology*, §—"; and a quite uncalled for deference to the literary taste of the "American Revisers," surely the most hopeless Philistines—in matters of language—that laid hands to such work since the divine who translated the Epistles into Chesterfieldian English last century. About a score of the notes are of philological interest—but to whom? Take the following on XIX. 12:

"*Fautes*. This spelling reminds us of a popular pronunciation of the word *fault*. It is one of these features which have in past years, before the rise of philology, suggested the notion that the old language was 'incorrect.' But this French form is exactly what the history of the English language would lead us to look for in 1539. After this date Latin gained in general diffusion; and Italian was largely redd (*sic*) in the higher ranks of society, and then a new *l* was given to this word, taken from Italian *falta* and Latin *fallere*, because it had been forgotten that in the form *faute* the *au* represented *al*."

This note would not be out of place in a text-book for pupil teachers in national schools or for lower-form boys, but it is difficult to think of any other class likely to profit from it. Certainly this state of things is largely due to the efforts of Prof. Earle and his fellow-workers in the past; and

there is still room for instruction to curates, who think they import local colour into an Old English Fair by spelling "the" as "ye." To such the note on Ps. v. may be commended.

If, however, we get less than a score of these purely philological notes, we have in return some instructive literary criticism—instructive, that is to say, as to the standpoint of the critic. Here is one on "Beowulf":

"One of the aims of the *Beowulf*, the oldest extant romantic poem, is to combat the idea of Fate, and put in its place a hope in God. So when Beowulf, in battle with the fiend, is down and at the point of succumbing, he is set up on his feet again by holy and righteous God."

The voice may be that of the Oxford professor, but surely the words are those of the rector of Swanswick. The aims of the "Beowulf"! If one can speak of aims in connexion with a work as spontaneous as the *Odyssey*, the sole aims of the author of the "Beowulf" were to give pleasure to himself and to his hearers. If the idea of hope in God exists in the story, it is because that hope was accepted by teller and audience alike, and not because the original author, or the Christian who cast the tale into its present form, had any thought of teaching it.

On turning to the Introduction, the student will find eight pages of the sixty-eight devoted to what Prof. Earle leads us on the title-page to consider the main interest of the book; and the value of these pages may be judged from the fact that he discourses on the making of the English of 1539, of Tyndale and Coverdale's English, without referring to the work of Caxton and his successors. He writes:—

"It is utterly unlike the language of Wiclif. The nearest approach to ancestral likeness is seen in the Paston Letters, and in the English of Sir John Fortescue. In the novelty of the diction we see a reflection of the high purpose which evoked the effort. Our Bible translation actually generated a new dialect in the English language; it produced the happiest type of diction that ever grew up on the prolific stock of our mother tongue. I could conceive that Tyndale owed something of it, unconsciously, to John Colet. . . ."

The few points of philological interest discussed by Prof. Earle suffer from this neglect of his sources. The optative use of "may" is, we believe, first found in Caxton, and "shall" and "will" are as correctly used by Record in 1547 as they are to-day. However, we have, in compensation, a couple of dialogues between a lady and a Scotch draper and coachman, illustrating their archaic use of the words, kindly communicated by an English lady who has been some years resident in Scotland.

Our unfulfilled expectations from Prof. Earle must be taken as the measure of our discontent. An examination of the origin and the character of Coverdale's English is what was naturally expected from him; and a score of rather obvious notes on etymology, with half a dozen pages devoted to quite unimportant and untypical uses of words, are a very unsatisfactory substitute. We are told of the influence of the Psalter

on the writers of the Elizabethan age—it is a commonplace of the shilling text-books; but we do not remember having met with any adequate treatment of the subject, and another such opportunity of dealing with the effect of the Bible and Prayer Book on our literature and language will not readily present itself. May we express the hope that Prof. Earle will give us at no distant date a study of it worthy of himself and of his evident enthusiasm.

Looked at under any other light, or viewed as the work of one of smaller powers or reputation, the book is wholly admirable. There will be few indeed who will not listen with pleasure and profit to Prof. Earle as he tells of the history of the Psalter—Greek, Latin, or Hebrew, or gives an account of the revival and progress of Hebrew study. His sketch of the leading critics and their standpoint, and the table on pp. 34-39, supply an amount of information not easily available elsewhere. The table itself is invaluable to those who wish to study the subject.

"For instance, in the case of the Second Psalm, we catch at a glance the wide diversity of critical opinion on this important Psalm. How it is traditionally anonymous, and how Ewald attributed it to David, Graetz to Hezekiah, Cheyne to the Persian or Greek domination, Hitzig and Olshausen to the time of the Asmoneans; how De Wette, Reuss, and Delitzsch declined to fix a date; only the two latter saw in it the reflection of an actual occasion, when the political situation was such as the psalm indicates."

Prof. Earle's attitude is obviously that of cautiously accepting modern criticism. "To follow De Wette," says he, "through the shifts by which he evades the admission of Maccabean Psalms, *e.g.*, lxxiv., lxxix., lxxxiii., is a schooling in the opposite opinion." Though he does not dogmatise, the following extract will show how far he is prepared to advance on the position of Cheyne:—

"It must, I think, be allowed that the Psalms are not a very promising subject for the exercise of that critical art which determines dates by internal evidence. . . . A conviction is growing that the bulk of the Psalter was produced in the Exile or after it; and the truth of this opinion is confirmed by a variety of considerations, among others this—that it gives the Psalms a chronological place in the Canon which harmonises with the formula in the New Testament, 'The Law of Moses and the Prophets and the Psalms' (Luke xxiv. 44). There is no reason why we should discard old tradition which traces Hebrew psalmody up to David; at the same time, the nearer approach of the Psalter (as a whole) to the New Testament will perhaps soon be accepted as a gain by many who have been reluctant to admit the change of view."

The omission of a bibliography is a grave oversight. The student is given no hint that the Psalter first appeared in 1535, and no account of the various editions in which it subsequently appeared. A collation of these editions would have added little to the enormous labour Prof. Earle has expended in following the various translators, and it would have been satisfactory to know something definitely on the matter.

ROBERT STEELE.

## "LUCID SHORTHAND."

*A System of Lucid Shorthand Devised by William George Spencer. With a Prefatory Note by Herbert Spencer. (Williams & Norgate.)*

THIS is a belated little book which ought to have been published fifty years ago—and was then actually ready for the printer. Why it did not appear at that time Mr. Herbert Spencer explains in his interesting prefatory note, and the explanation is curious. The father of our greatest living philosopher, while prompt about small matters, was dilatory about great ones. He invented an excellent system of shorthand. The son, knowing his father's "paralysis of will" drew up an account of this stenography in 1843, but the finishing touches from the master hand of the inventor were never supplied. When he died, at the age of seventy-six, nothing further had been done. Although only now published, *Lucid Shorthand* was the result of studies beginning before 1814. The author's ideas were put into something like form by 1830, and in the year 1833 "the distinguishing principles and peculiarities of the system were developed." Now the most popular of all the English shorthand systems is undoubtedly that of Mr. Isaac Pitman, which appeared, in its earliest form, in November, 1837. What would have been the result if Mr. W. G. Spencer had been prompt instead of dilatory? Would "lucid shorthand" have had any chance in the struggle for life in which "phonography" has triumphed? They are both phonetic in principle, both use geometrical forms, both classify allied sounds in pairs, so that even a mistake in writing a letter will probably suggest the nearest and correct sound. But beyond this, in "lucid shorthand" the words are kept on one line, and the vowels are written as integral parts of the word. The absence of these two characteristics are often made an objection to "phonography," though they are less important in practice than in theory. Mr. Spencer prints a diagram to show that "lucid shorthand" is also briefer than "phonography." That Spencer will displace Pitman is not to be expected, and it is not with that aim that *Lucid Shorthand* is now published:

"Existing shorthands," observes Mr. Herbert Spencer, "serve very well—especially phonography. . . . The action I now take on the matter results from the conviction, long since formed and still unshaken, that the lucid shorthand ought to replace ordinary writing. Possessing as it does not equal legibility but greater legibility (the distinctions among the symbols being so much more marked), and having at the same time the brevity which shorthands in general possess, the use of it for all purposes would be immensely advantageous to mankind. It needs only to ask what would be the effect of saving more than half the time now devoted to writing by men of business, journalists, authors, and people at large, to see that adoption of it would achieve a large economy of life."

This is doubtless true. I have myself dictated articles which have been set up in type from the phonographic notes; but this is of course only possible where the compositor has a good knowledge of shorthand.

So long as shorthand MSS. have to be transcribed into longhand before they are intelligible to editors, printers, and the generality of the world, the use of stenography as a substitute for ordinary writing must necessarily be circumscribed. If—there is much virtue in an if—everyone understood stenography, the benefits which Mr. Herbert Spencer foresees would no doubt result. But how is this universal knowledge of "lucid shorthand"—or even of "phonography," notwithstanding its myriad of existing disciples—to be brought about?

WILLIAM E. A. AXON.

## NEW NOVELS.

*Life's Little Ironies.* By Thomas Hardy. (Osgood, McIlvaine & Co.)

*The Rubicon.* By E. F. Benson. In 2 vols. (Methuen.)

*The Prisoner of Zenda.* By Anthony Hope. (Bristol: Arrowsmith.)

*Saint Ann's.* By W. E. Norris. In 2 vols. (Chatto & Windus.)

*The Flower of Forgiveness.* By F. A. Steel. In 2 vols. (Macmillans.)

*The Daughter of the Nez Percés.* By Arthur Paterson. In 2 vols. (Bentley.)

*The Mystery of Landy Court.* By Fergus Hume. (Jarrold.)

IT is (if this were of the slightest importance) a great many years since the present writer has been called upon to review a new book of Mr. Hardy's; and there is thus, for him if for nobody else, considerable interest in comparing the impression made by *The Hand of Ethelberta* or the *Trumpet Major* with that made by *Life's Little Ironies*. The first result of the comparison is a strengthened belief that Mr. Hardy's method, though it never produces undistinguished results, is better suited, at any rate nowadays, for short stories than for long. Indeed, this is an almost necessary result of his greater and greater inclination to the pessimist-realist style of handling. Everybody who considered the two critically must have observed years ago the similarity between Mr. Hardy and Maupassant; indeed, it can hardly be said that the two were ever other than consorts except in one respect—that the *vates* of the meads and orchards south of the Channel always wrote the very simplest and least alembicated French, whereas Mr. Hardy has at times favoured a somewhat euphuistic kind of English. And though Maupassant (not quite so often as Mr. Hardy) wrote good long books, it is notorious that he was always at his best "in shorts." So, we think, is Mr. Hardy. The second story here, "For Conscience Sake," is very nearly perfect. Mr. Hardy has put into it nothing unnecessary, and has left nothing necessary undeveloped, save, perhaps, one point—which, by the way, we never remember to have seen brought out, except (*quod minime reris*) in the *Wild Duck* of the great Dr. Ibsen. This is, the fact—which, though quite contrary to copybook psychology and ethics, is a fact—that women really think less of what is technically called a "slip"

than men do. And, after all, we are half induced to think that Mr. Hardy did intend to glance at this curious truth, though he may have thought it better to lay no stress on it. The least comic and most amiably humorous thing in the book is "Tony Kytes, the Arch Deceiver," which is again admirable. "On the Western Circuit" slips a little into *sensiblerie* and morbidness, but still is good; indeed, there is little, if anything, in the book that is not. But Mr. Hardy should not sneer at the Church as he does. It is so easy, and so terribly hackneyed: reasons, it will be observed, purely artistic, and quite sufficient to support a motion in the Court of Art for disallowing the practice.

We hope Mr. Benson will not think it ill-mannered of us, but at a certain or uncertain point of our reading of *The Rubicon* we fell to "dretching of swevens." There was (the dream reminded us) once, long before Mr. Benson was born, an antediluvian writer whom his friends knew as George Lawrance and the world as "the author of *Guy Livingstone*." He knew a great deal of that world—perhaps even as much as Mr. Benson. He had, if not exactly scholarship, a great deal of reading, and, in some ways (for even in those Days of Ignorance he admired Rossetti), of taste; and some of the decrepit ones who remember his works still think that he had, if not positive genius, talent enough to make about a baker's dozen of popular novelists as they go and have gone. But he must needs take a passing phase of "smart" society—they did not call it smart then, but no matter—exaggerate it immensely, and write wholly or mainly in the key of that exaggeration. And he is dead—so dead that Mr. Benson very likely never heard of him except in traditional jests and quotations. But it is rude, if not immoral, to dream on duty, so let us reach *The Rubicon*—otherwise the history of Eva Grampound, Lady Hayes. Eva, of course, is Dodo—Dodo with rather less vulgarity, with a great deal less *bonnefillerie* (which really is wanted as a supplement to *bonhomie*), with a tendency to talk more book than slang, and, if not with much less heart than her elder sister, with a considerably worse heart. To put the difference neatly, we should say that—in Otaheite of course—one might abide with Dodo as long as she chose, and say "Joy go with you" when that fair one elected to be clasped by another shepherd. The shortest cohabitation consistent with even Otaheitean good manners would suffice any sensible shepherd in the case of Eva. For the rest, Lord Hayes, her unlucky husband, is a rather better outlined character than any other of Mr. Benson's that we have seen; but he is left almost entirely in outline. The lovers are calves. Gerty Carston, Eva's rival, deserves something of the same qualified commendation as Hayes. The rest are shadows. But Mr. Benson has developed a new and very terrible habit of coming to the footlights and addressing his audience, for some pages at a time, on Wagner, the morals of his heroine (think of six pages from an author about the morals of his heroine), the blossoming of chestnut buds (as to which, by the by, he seems to have

a calendar of his own), and so forth. Now, there is nothing in the whole range of literature so perilous as the parabasis; and we implore Mr. Benson, if he values the welfare of whatever, as a writer, he would like his "soul" to be called, to abstain from it henceforth and for ever. Let him, when he is tempted to begin one, remember the admirable conduct of his own "Professor of Ignorance," who "sat long with paper spread before him and a pen in his hand, but wrote nothing." Oh, wise Professor!

The space which we devote to *The Prisoner of Zenda* shall be in inverse ratio to the enjoyment we have derived from it. It is a *roman de cape et d'épée*; "a Roman from head to foot," as a Foreign Office aspirant once translated it—and from head to foot there is no fault to be found therewith. But this kind of Roman cannot, without damage, be analysed or discussed in detail. Although it certainly will not spoil the pleasure of reading *The Prisoner of Zenda* to know beforehand the exact relationship between Rudolph Rassendyll and the King of Ruritania, or the strange uses to which ingenuity and valour combined may put a summer-house tea-table; or by what a high courage love's sacrifices can be actuated; or what a deal of fighting a young man may go through with the blessing of the providence of romance; yet to know these things in detail may take a little of the bloom off. All that we think it necessary to say is that we bless Mr. Anthony Hope fervently, and that he shall be blessed by all good persons who read him. And we hope to bless him again if, as he darkly hints, he is going to tell us some day how Rudolf played out the unfinished set with Rupert Hentzau. Let none of the foolish talk about continuations deter Mr. Hope; but if he finds it in him to do more matter like this, let him go on unto the limits of *Le Vicomte de Bragelonne* plus *Monte Cristo*, and one faithful reader at least will sound the trumpets and beat the drum for him.

As a foil to this excellent romance, one might find twenty worse books and not one better than *Saint Ann's*. Mr. Norris, it is true, works his story up at a certain point to tragedy, or at least melodrama; but the bulk of it is something quite different—the easy handling of everyday incident and dilemma, at which he is one of our very best plotters. The melodramatic passage just referred to does not, indeed, seem to us very happy; and the character of the person principally responsible for it, Robert Hamersley, though by no means impossible, is not made probable. The interest in the book lies in the excellent though slightly chuckle-headed hero, Arthur Foley, and the two girls with whom he is in love at the same time. For though Mr. Norris hints a demure and orthodox doubt of the possibility, the thing is most undoubtedly possible. Both these girls are good. The Eve, Rhoda Meynell, is by no means heavy, and the Lilith, Lola Hamersley, is as light and good as Mr. Pendennis's *soufflé*, till that unlucky touch of melodrama comes and spoils everything. The subsidiary characters are in no case despicable, though the good Colonel Meynell, like the bad Mr. Hamersley, is

not made quite so possible as he might be with advantage. But Lola (in the Lilith way, of course) is really agreeable; and it only seems a pity that her diamond should have met such very ordinary pastes as the well-intentioned Radical prig, Lord Branton, the chivalrous but chuckle-headed Arthur, and a French-American middle-aged millionaire to finish with. Not, by the way, that this last is likely to have been the finish.

This agreeable variety is well maintained by the next two books on our list. The excellence of Mrs. Steel's Indian tales may be still more apparent to those who know India itself than to others; but it cannot be missed by any competent judge. We think we remember making on a former occasion the criticism that this author sometimes leaves the exact drift of her story a little obscure to the running reader; and we still see a few traces of this. But the running reader is a personage who, as we most fully admit, deserves to be humoured rather by the children of this world than by the children of light, and even he will have no difficulty with most of the tales in this collection. "The Bhut Baby" is perhaps the most pathetic of all, and in its picture of superstitious affection (which, if not so cowardly, is quite as cruel a thing as fear) the most horrible; but in pathos some may think it matched by the opening story, "The Flower of Forgiveness." "A Debt of Honour" is the most fantastic, and to us the most pleasing, while "Habitual Criminals" is certainly the most comic. "The Footstep of Death" is grim and good, while perhaps now that everybody takes fiction as everybody used to take sermons (only with a difference), "London" is not the least worthy of attention. But to tell the truth, nothing here ought to be neglected, for there is in most places something profitable for not too obtrusive exhortation, and almost everywhere something for enjoyment.

We seem to have seen a critical statement to the effect that Mr. Arthur Paterson did not know how to tell his story; as to which we can only observe, in the politest way in the world, that we fear the judge did not quite know how to give judgment. Mr. Paterson has indeed given no mean provocation by asserting that his account of the attempted exodus or hegira of the Nez Percés is "strictly founded on fact," which is, we own, enough to irritate anybody. Nor is his book a novel of character. Its figures, indeed, are not unlikelike; but the heroine, Winnetka, is any good white or nearly white girl retransported to savagery; her father, Joseph, any pattern chief; her lover, Eustace Haworth, any stout-hearted but not thick-headed English gentleman. Only "White Bird," perhaps, of all the personages, is really a person. But the wise reader will soon see that Mr. Paterson, while, as we have said, by no means offering him stones in the way of figures, does not offer him bread of that particular kind. What he does offer is a singularly moving and very well told plain tale of incident; and we at least have found the fortunes of the Nez Percés, and the question whether they will get "home," interesting enough.

Mr. Fergus Hume continues his *Mysteries* with as unflinching a sequence as if he had been born in the fourteenth or fifteenth century. Personally, we find fifteenth century mysteries more interesting than his; but that is not the general opinion, and *Landy Court* will keep up very fairly with the *Hansom Cabs*. We felt a little disappointment when we found that "Father Ching," the Jesuit, was not, as we had hoped from his name, a lineal and scandalous descendant of St. Francis Xavier. But the Lametrys and their "sacred ring," and the very complicated way in which they murder and are suspected of murdering each other, will no doubt please the public better.

GEORGE SAINTSBURY.

#### SOME VOLUMES OF BIOGRAPHY.

*Bishop Lightfoot.* (Macmillans.) When so many bulky biographies and autobiographies of persons relatively insignificant are thought worthy of publication, it is a matter for real regret that there should be no prospect of any adequate memoir of such a unique personality as the late Bishop of Durham. In default of any such biography, the many pupils and friends who revered and loved him will be glad to treasure this reprint of the excellent memorial article which appeared in the *Quarterly Review* for January, 1893, an article which, though still remaining anonymous, evidently proceeded from the pen of one who had the privilege of admittance to the inner circle at Auckland Castle. Of special interest and novelty is the account of the Bishop's earlier years, and of the debt he owed to his training under Dr. Prince Lee at Birmingham, who in nine years sent to Cambridge thirteen First Class men, of whom five were Senior Classics and eight became Fellows of Trinity, and who, through his distinguished pupils, may claim to have been the real founder of the modern Cambridge school of Biblical and Patristic criticism. Bishop Lightfoot's lifelong reverence for the greatest of his predecessors in the see of Durham may, it would seem, be traced to the eloquent lectures on Butler which were delivered by Dr. Lee to his senior pupils: lectures of which a graphic account from Bishop Lightfoot's pen has been inserted in this volume, which, it may be added, brings out in a brief but masterly manner the distinguishing characteristics of the great Bishop—his wide and accurate scholarship, his mastery of patristic literature, his judicial fairness in controversy, his quiet but delightful humour, his marvellous humility, his deep but unobtrusive piety, his princely munificence, and his single-hearted devotion to the work before him, whether at Cambridge or at Durham. A striking and most characteristic portrait forms the frontispiece to this admirable little book, of which the sole demerit is its extreme brevity.

*Recollections of a Long Life.* By John Stoughton. (Hodder & Stoughton.) A catholic and charitable spirit is the honourable keynote of this autobiography. The author quotes with approval Dr. Pusey's words about the Evangelicals:—

"Ever since I knew them," wrote Dr. Pusey, "which was not in my earliest years, I have loved those who are called *Evangelicals*. I loved them because they loved our Lord. I loved them for their zeal for souls. I often thought them narrow, yet I was often drawn to individuals among them, more than to others who held truths in common with myself, which the Evangelicals did not hold, at least not explicitly."

We are tempted to ask the question whether Dr. Pusey would have written thus, we will



not say of German Rationalists, but, let us say, of the author of *Ecce Homo*. We fear the sentence of the High Church divine would have been far different from that of his Nonconformist admirer. Of this famous work Dr. Stoughton says:—

"Whatever might be the views of the writer with regard to the nature of Jesus Christ, such a position as he reached seems to me to involve Christ's true and proper divinity. In other words, it is tantamount to saying that 'Jesus Christ is Lord, to the glory of God the Father.'"

Dr. Stoughton, in fact, thought that Prof. Seeley made admissions of such a nature as to afford a basis for convincing arguments "in favour of Evangelical Christianity." Lord Shaftesbury regarded *Ecce Homo* as a work of a most pernicious tendency. Dr. Stoughton endeavoured to persuade him otherwise; but in the course of conversation he discovered that Lord Shaftesbury had not read the book he so severely condemned. He adds that "Lord Shaftesbury's manner was not always the same." To no religious denomination—not even excluding his own—is Dr. Stoughton more uniformly sympathetic than to the Church of England, especially to the liberal-minded members of that Church. Of Dean Stanley and Archbishop Tait he cannot speak too highly. These two earnest men, and Dr. Hook, the Dean of Chichester, enjoyed and valued his society. Chapter xii., which deals with the union of Church and Dissent, so far as it is possible, is the most interesting in the book. We have only space here for one more quotation:—

"Archbishop Tait appreciated the relative position of Church and Dissent better than any other dignity I have met with. He would say that Nonconformists had their traditions, organisations, endowments, and influence, which gave them a status they were not likely to surrender by bringing over what belonged to them into an Episcopalian organisation. A fraternal *modus vivendi* he regarded as the object to be aimed at, not an absorption of Dissenting bodies into the Establishment. He, no doubt, would have preferred to see one great Church in England, under a moderate Episcopacy; but he seemed to cherish little hope of any such object being accomplished."

We can recommend a book none of whose pages are disfigured by party spite; and we gladly pay this tribute of respect to Dr. Stoughton, whose life has combined the worship of God with the service of man.

*The Story of a Melanesian Deacon*: Clement Marau. Written by himself. Translated by R. H. Codrington, D.D. (S.P.C.K.) Dr. Codrington is the greatest authority upon all Melanesian subjects. He has written two very learned books, *The Melanesian Languages* and *Studies in the Anthropology and Folk-lore of the Melanesians*. These works have received the highest praise from English and German critics; but the number of those who appreciate them is of necessity limited, though the Anthropology and Folk-lore is very interesting. The present story of Clement Marau, which Dr. Codrington gives in a translation for English readers, is one which ought to have a wide circulation; and Dr. Codrington may find, like Sir R. Burton, that a story book brings greater fame than years of study devoted to science. Clement Marau wrote his story of himself in Mota, and with a view to his own fellow-countrymen only. Dr. Codrington, who read the MS. when on a visit to Norfolk Island in 1893, felt that it deserved to be offered to English readers; and our thanks are due to him for his translation, which preserves the simplicity and, in some respects, the idiom of the writer. Anything which enables us to enter into the thoughts and feelings of a different race to ourselves must have its value, and this story shows in a surprising way the character of a Melanesian mind. Clement

Marau gives a description of his first meeting with Bishop Patteson, which recalls the pathos of the Hebrew stories that are the delight of childhood and old age. The Mission ship was expected to bring back Clement's two elder brothers, who had gone away with Bishop Patteson the year before. Unhappily, they had both died, and their father and his brother were very angry and grieved; but Clement was fascinated by the Bishop's manner, and crept into the boat and gave himself up to go away with him, much to the indignation of the uncle, who was very nearly shooting the Bishop with poisoned arrows. At last the boy got leave to go, and he thus finishes the account of the event. "The evening was drawing on, the sun was sinking towards the west, as we rowed off to the ship and the people went up the steep paths into the island weeping as they went." Clement shows a considerable power of analysis in describing Bishop Patteson's treatment of his countrymen, and also his own mental and moral growth. The following is his idea of the meaning of the alphabet. "I came to see that what were called *m* and *a*, or *s* or *o* were names of the places and shapes of our mouths and tongues; because when they were joined together one could say that they made real words such as came out of one's mouth." The story deserves to be read not only by those who are interested in the work of Bishop Patteson and the Melanesian Mission, but by all who care to learn something of the inner life and the mental and spiritual capacities of a black race.

*A Life of Benito Juarez*, Constitutional President of Mexico. By Ulick R. Burke. (Remington.) The life of Juarez is well worth writing, if only as a forecast to show what the future of Spanish and Portuguese tropical America may possibly be, when the coloured races come to the front. For this pure-blooded Indian, who rose from poverty and ignorance, who was not only self-educated, but had also himself to create the materials for his higher education, will compare most favourably with any ruler of any race that has yet governed his native land. His only rival is his own fellow countryman and disciple, Porfirio Diaz. Mr. Burke tells the story of his life with all sympathy. It can hardly be called a brilliant book: it is a simple biography, and will be read not only for the story of Juarez himself, but also for the tale that is inseparable from it—the three years' fantastic attempt at ruling Mexico by Maximilian of Miramar. Mr. Burke is, we think, a little hard on Maximilian, and does not give him credit enough for the good though vague intentions he really had. Evidently as he failed in carrying out those intentions, he certainly meant his rule to be a benefit to the Mexicans; and the foreign intervention of which he was the victim and the scapegoat made Mexico a nation, and gave it something like a true patriotism. Our author glides too lightly over some of Juarez' shortcomings. It may be said in excuse that the confiscation and sale of church property has been a danger and a blot on all the Liberal legislation of the Latin races in both hemispheres; yet surely it was unwise of Juarez to decree this at a time when it was hardly possible that any considerable portion of the results of the sale of these enormous possessions, and the confiscation of this vast wealth, could come into the public treasury. The decree added greatly to his enemies, and the proceeds did not avail to stave off financial difficulties for a single year. As Mr. Burke well observes, finance was Juarez' weakest point. Little opportunity indeed could he have had to master this part of the science of government. There were none to teach him, no sound precedents to guide him in his native land. Personally he

was honest and incorrupt. We could wish to have heard more of his five years' presidency after the execution of Maximilian. This is not the most romantic, but it is the most instructive part of his career; and it is sadly scamped here. Let us be grateful, however, for what Mr. Burke gives us. His work will not have been written in vain if it helps in the least to do away with the remnants of that insolent and foolish contempt of the average Englishman for those whom he calls "niggers." Handicapped though they are by ancestral traditions of wrong suffered and of wrong done, they are sometimes of as great moral worth and of almost equal capacity and energy as himself. This is the lesson of the life of Juarez.

#### NOTES AND NEWS.

THE hope has often been expressed that some of the many Sanskrit writings that were certainly carried to China during the Middle Ages might yet be found in that country. Hitherto no authentic information has been received, though Dr. Edkins caught sight of some inscribed palm-leaves in a ruined Buddhist monastery, in the province of Chekiang, about thirty years ago. This monastery was recently visited by Dr. A. O. Franke, a pupil of Prof. Kielhorn, of Göttingen, who was able to take photographs and tracings of the writing. It turns out to be in the Nepalese character of the twelfth or thirteenth century. We hope to print shortly Prof. Kielhorn's report on this interesting discovery, together with his transcript of the text, which is unfortunately in a very fragmentary condition.

A SERIES entitled "Studia Sinaitica" is being issued by the Cambridge University Press, from MSS. photographed in the convent library by Mrs. S. S. Lewis. Parts I and III. are catalogues of the Syriac and Arabic MSS. compiled by Mrs. Lewis and Mrs. Gibson, under the direction of the Archbishop of Mount Sinai. Part II. is an Arabic version of St. Paul's Epistles to the Romans, Corinthians, Galatians, and part of Ephesians, transcribed by Mrs. Gibson from a ninth century MS. As all Arabic versions hitherto known, with one doubtful exception, have been made by western scribes, the judgment of scholars with regard to this one is awaited with considerable interest. Part IV. is a tract of Plutarch's on the advantage to be derived from a man's enemies, transcribed by Mr. Rendel Harris from the Aristides MS., and edited by Dr. Eberhard Nestlé.

THE Clarendon Press will publish immediately, in a limited edition and handsomely printed, a volume of *Latin Prose Versions*, by various scholars, edited by Prof. G. G. Ramsay, of Glasgow. Among the contributors are Conington, Shilleto, Henry Nettleship, the present Archbishop of Canterbury, Prof. Robinson Ellis, Prof. Butcher, Prof. Postgate, the Rev. W. W. Merry, the Rev. E. C. Wickham, Dr. J. E. Sandys, Dr. J. S. Reid, Mr. Arthur Sidgwick, and Mr. E. D. A. Morshead.

MESSRS. SWAN SONNENSCHN & Co. have in the press a new work by Mr. David G. Ritchie, of Jesus College, Oxford, on *Natural Rights*. The first part will contain an historical sketch of the theory of natural rights and of the influence of the idea of "nature" in ethics and politics, followed by a philosophical analysis of the conception of "right." The second part will examine in detail the more important of the alleged natural rights, which have been conspicuous in the American and French Declarations—the question of toleration being discussed at greatest length. None of the contents of the book have previously appeared in print, except a chapter on "The Right of

Property," which is published this month, in an Italian translation, in *La Riforma Sociale*. The work will form a volume in "The Library of Philosophy," of which Mr. J. H. Muirhead is editor.

MR. EDWARD CLODD will shortly issue, through Messrs. Longmans, an abridgment of his *Story of Creation*, under the title of "A Primer of Evolution." The book will be copy-righted in the United States.

MESSRS. RIVINGTON, PERCIVAL & Co. announce for early publication: *Railway Policy in India*, by Mr. Horace Bell, consulting engineer for State Railways to the Government of India. This work is, by permission, based upon the records of the Government, but must in no way be regarded as having any official authority.

MR. WILLIAM LE QUEUX's forecast, *The Great War in England in 1897*, will be published by the Tower Publishing Company early in June, illustrated by Mr. T. S. C. Crowther, who is responsible for the military pictures, and by Capt. Cyril Field, who has portrayed the naval incidents. In order that the descriptions of our forts and the topographical details shall be correct, the author has visited, in company with military and naval experts, every town and village in which hostilities are supposed to occur.

MESSRS. SWAN SONNENSCHN & Co. will publish immediately a novel by a new writer, Mr. John Meredith, entitled *Laura Arbutnot*. It deals with the efforts of an ostracised woman to reconstruct her life, and the attempts of other people to render such reconstruction impossible.

MESSRS. HENRY & Co. will publish next week a novel, in three volumes, by Mr. George Halse, entitled *Phil Hathaway's Failures*.

MR. ARTHUR L. SALMON is about to republish, with Messrs. Spottiswoode & Co., half a dozen of his poems from the magazines.

MAURUS JOKAI has granted to Mr. Louis Felbermann, the hon. secretary of the Hungarian Association in London, the sole right to translate and publish his works in Great Britain and the colonies.

THE titles of the publications to be issued under the direction of Mr. J. M. Stoddart (for many years editor of *Lippincott's Magazine*), are *The New Science Review* (a quarterly, to appear in July), and *The Transatlantic* (a monthly). The new periodicals will be published simultaneously in England and the United States.

A NEW edition of *Scrivelsby: the Home of the Champions*, by Mr. Samuel Lodge, is announced for immediate publication by Mr. Elliot Stock. It has been revised and considerably enlarged, and now contains an extended pedigree of the Dymoke family.

IN the course of a month the first thousand of Mr. William Canton's little book, *The Invisible Playmate*, has been exhausted, and a second edition is on the point of publication. An American edition has also been arranged for.

MESSRS. SOUTHAM & Co., of St. Paul's buildings, Paternoster-row, have conceived the idea of compiling a Guide and Directory of Publishers, Periodicals, and Newspapers, with the special object of helping authors to ascertain beforehand where their MSS. are most likely to find acceptance. Messrs. Southam & Co. will be glad to receive any suggestions on the subject.

IN the list of "birthday" honours, are the names of Mr. Isaac Pitman, originator of the phonographic system of shorthand; and Mr. T. Wemyss Reid, editor of the *Speaker*, who have

both been knighted. The following is the text of the letter which the Prime Minister addressed to Mr. Pitman on the occasion:—

"It is with great pleasure that I make the intimation to you that the Queen has been pleased to confer on you the honour of knighthood. I have recommended this distinction on the ground of your great services to stenography, and the immense utility of that art. It was always a cherished hope of mine to obtain a recognition of these, which it is a sensible satisfaction to have realised."

FROM Tuesday to Thursday of next week, Messrs. Sotheby will be engaged in selling the library of the late William Parker Hammond, of Pampisford Hall, near Cambridge. It is a good working collection of standard modern works in history, archaeology, and art; but it does not appear to include any of those rarities which are now alone sought after. We may, however, mention a copy of Pennant's *Account of London* (6 vols., 1805), illustrated with about 1300 additional portraits and plates.

#### UNIVERSITY JOTTINGS.

THE following is the list of those upon whom it is proposed to confer the honorary degree of D.C.L. at Oxford, at the ensuing Encaenia: the Earl of Kimberley, the Bishop of Peterborough, Sir Edward Fry (late Lord Justice), Lord Justice Davey, Captain Mahan, Prof. Palmer (of Dublin), Prof. J. H. Middleton (of Cambridge), Prof. W. M. Ramsay (of Aberdeen), M. Emile Boutmy, and Mr. Francis Galton.

THE Speaker of the House of Commons has been elected by the master and fellows of Balliol to be visitor of their college, in the room of the late Lord Bowen.

MR. G. W. PROTHERO, of King's College, has been approved by the general board of studies at Cambridge for the degree of doctor in letters. We understand that Mr. Prothero is a candidate for the newly-founded chair of history at Edinburgh.

AMONG the candidates for the chair of history at Glasgow are—Mr. Oscar Browning; Prof. Tout, of Owens College; Prof. Ashley, of Harvard; Prof. Montagu, of University College, London; and Mr. H. Morse Stephens.

THE election to the Adams chair of Arabic at Cambridge, vacant by the death of Prof. Robertson Smith, has been indefinitely postponed.

THE Rede Lecture at Cambridge will be delivered by Mr. J. W. Clark, Registry of the University, on Wednesday, June 13. The place chosen is one of the lecture rooms of the New Museum, on account of the convenience for illustrating the lecture with lantern slides. The subject is "The Position, Arrangement, and Fittings of Libraries during the Middle Ages and the Renaissance, with Special Notes on the System of Chaining Books."

PROF. RHYS will deliver a public lecture at Oxford next Friday, in the hall of Jesus College, upon "The Ancient Britons."

THE following have been appointed a select committee to prepare a statute for carrying into effect the resolutions recently adopted by Congregation at Oxford, for establishing new degrees to be conferred after a special course of study or research: The Provost of Oriel, Prof. Bywater, Prof. Poulton, Mr. Strachan-Davidson, the Rev. Hastings Rashdall, and Mr. Joseph Wells.

THE *Oxford Magazine* for May 30 contains an admirable obituary notice of the late George John Romanes, contributed by E. B. P.

MR. SIDNEY HICKSON, some time deputy professor of anatomy at Oxford, has been appointed to the Beyer chair of zoology in

Owens College, Manchester, vacant by the death of Dr. A. Milnes Marshall.

THE Scottish Universities Commission have recently issued a draft ordinance for the encouragement of original research, which deserves the attention of those who are considering similar schemes at Oxford and Cambridge. The *Senatus Academicus* is empowered to make regulations, under which graduates and others may be permitted to engage in special study or scientific investigation within the university. The University Court may establish research fellowships, and may also make grants in aid of the expenses of special research. Research students may be admitted to the degrees of Doctor of Science and Doctor of Letters, after two years' residence, and on the presentation of an approved thesis; but it is provided that a period of not less than five years must have elapsed since their graduation in arts.

#### OBITUARY.

THE HON. RODEN NOEL

A WIDE circle of friends will have been shocked to hear the news of the death of Roden Noel. It is less than three weeks since he came up to London from his home in West Brighton to lecture on the poetry of Sir Samuel Ferguson before the Irish Literary Society—for he reckoned himself an Irishman on the mother's side. Then he started for a trip to the Continent, and died very suddenly from heart disease at Maintz. Up till a few years ago he had lived an active life, enjoying to the full walking, climbing (above all), swimming, and never so happy as when sharing the out-of-door pursuits of the common folk. These democratic sympathies were very conspicuous in his latest book, *Poor People's Christmas*. Not less marked in his character was a vein of mysticism, which was, perhaps, derived from the strange experiences he met with during an early tour in Eastern lands, and was certainly intensified by his philosophical studies. At heart he was a genuine poet, brimming over with enthusiasm, sympathy, and imagination. But, unfortunately, in these days of consummate craftsmanship, he was lacking in that one talent which so many of his inferiors possess. Also, he wrote too much; and posterity will remember him only in Anthologies. Those, however, who were privileged to know him, will long cherish his memory as a brilliant talker, an appreciative and charitable critic, and a most affectionate friend.

PROF. LEWIS FELMÉRI.

DR. LEWIS FELMÉRI, the newly elected Rector Magnificus of the University of Kolozsvár, died at that town on May 22, in the fifty-third year of his age.

Dr. Felméri's name was not unknown in London among those who are interested in education. He spent some time in England during the winter of 1879-80, having been sent on a mission by Dr. Trefort, Hungarian Minister for Worship and Education, to study and report on education in England. The result of his inquiries was contained in two stout octavo volumes, for which the Hungarian Academy of Sciences awarded him a prize. Of this report the present writer wrote a summary in *Macmillan's Magazine*, and it was also reviewed in the *Journal of Education*. He wrote besides a book on "The Theory of Education," and articles and reviews without number.

Born at Székely-Udvarhely, the son of poor parents, Dr. Felméri, as professor at Kolozsvár, was one of the founders of the Emke, a society for the maintenance of whatever is Hungarian in Transylvania.

A. J. P.

## MAGAZINES AND REVIEWS.

THE *Boletín* of the Real Academia de la Historia for April contains the report of Señor Madrazo on Hinojosa's "Materiales para la Historia de España en el Archivo secreto de la Santa Sede." In eighteen months Hinojosa examined some 30,000 volumes of printed documents and MSS. in various collections in Rome and Italy, and gives a more or less detailed catalogue of them. The work will be indispensable to all students of Spanish history. The rest of the number is occupied with an account of the Councils of Carrión and León in the early years of the twelfth century, and notices of Roman remains that have been found recently in Almería and elsewhere.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- DEHIO, G. u. G. v. BEZOLD. Die kirchliche Baukunst des Abendlandes. 8. Lfg. Stuttgart: Cotta. 42 M.  
DE LA FERRIÈRE, H. Deux Drames d'amour: Anne de Boleyn—Elisabeth. Paris: Ollendorff. 7 fr. 50 c.  
DORISON, L. Alfred de Vigny et la poésie politique. Paris: Didier. 8 fr. 50 c.  
FABINELLI, A. Grillparzer u. Lope de Vega. Berlin: Felber. 8 M. 50 Pf.  
FRUTLET, Madame Octave. Quelques années de ma vie. Paris: Calmann Lévy. 7 fr. 50 c.  
FIDÈRE, O. Chaps: sa Vie et son Œuvre. Paris: Plon. 12 fr.  
FILLION, E. Entre Slaves. Paris: Bellier. 8 fr. 50 c.  
JACCOLLOT, L. Le Voyage au pays des jungles. Paris: Dentu. 4 fr.  
REINACH, Joseph. Pages républicaines. Paris: Alcan. 8 fr. 50 c.  
REISKIÖLD, la Baronne Waldemar de. "Le Carmel de la Vallée des Consuls. Paris: André. 5 f.  
SÉBILLOT, P. Les travaux publics et les mines. Paris: Rothschild. 40 fr.  
SÉOUR, Mémoires du général comte de. Un aide de camp de Napoléon. Paris: Firmin-Didot. 8 fr. 50 c.  
TIERCK, H. Die Uebereinstimmung v. Kuno Fischers u. Hermann Türcks Hamlet-Erklärung. Jena: Mauke. 1 M. 20 Pf.  
VERLY, A. L'Escadron des Cent-Gardes. Paris: Ollendorff. 7 fr. 50 c.

## HISTORY, ETC.

- BISMARCK, Fürst v. Politische Reden. 10. Bd. 1894-5. Stuttgart: Cotta. 8 M.  
GREVE, J. B. Geschichte der Benediktiner-Abtei Abdinghof in Paderborn. Paderborn: Junfermann. 2 M. 75 f.  
ZAHN, A. Studien üb. Johannes Calvin. Gütersloh: Bertelsmann. 1 M. 60 Pf.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- BRITZELMANS, M. Hymenomyces. XIII. Hymenomyces aus Südbayern. 10. Th. Berlin: Friedländer. 30 M.  
KORN, A. E. Theorie der Gravitation u. der elektrischen Erscheinungen auf Grundlage der Hydrodynamik. 2. Th. 1. Abchn. Berlin: Dümmler. 5 M.  
LAUCHE, W. Deutsche Pomologie. Berlin: Parey. 25 M.  
MEYER, A. B. Die Philippinen. II. Negritos. Dresden: Stengel. 100 M.

## PHILOLOGY, ARCHAEOLOGY, ETC.

- BLARE, H. Geschichte d. Plinquauperspekts im Lateinischen. Gießen: Ricker. 8 M.  
CARRIÈRE, A. Nouvelles sources de Moïse de Khoren. Supplement. Wien: Gerold & Co. 3 M. 50 Pf.  
HENRICH, J. Stellung des französischen Adjectivs. Leipzig: Fock. 2 M.  
MORGENSTERN, O. Curse Catullianae. Gr.-Lichterfeld. 1 M.  
SCHWABER, Th. Die Alexandriische Forentik. Untersuchungen üb. die griech. Goldschmiedekunst im Ptolemäerreich. 1. Th. Leipzig: Hitzel. 10 M.  
STUDIIUM ZUM GERMANISCHEN ALLITERATIONSVERE. Hrg. v. M. Kaluza. 2. Hft. Berlin: Felber. 2 M. 40 Pf.

## CORRESPONDENCE.

## SOME NEW GREEK PAPYRI.

Vienna: May 19, 1894.

In view of the controversy proceeding in the ACADEMY on the text of the Septuagint and the Bible, if for nothing else, your readers will probably be interested to hear about several Greek papyri and vellum fragments, which I obtained in Cairo.

Of these, far the most important is a papyrus containing Ezekiel v. 12 to vi. 3 in Origen's text of the Septuagint, as is shown by the use of the Hexaplaric signs. The papyrus is ascribed by Dr. Karl Wessely to the end of the third or the beginning of the fourth century A.D.: i.e., only fifty or sixty years after the death of

Origen, and probably 300 years before the date of the earliest MS. of Ezekiel, which contains the readings of Origen, the Codex Marchalianus, ascribed to the seventh century. From this Codex the papyrus differs in several places.

Of less interest are a small fragment of the "Canticum Canticorum," perhaps of the seventh century, and four fragments of Homer, belonging to the first three or four centuries A.D. Of these the largest contains thirty-three lines of Book VIII. of the Iliad, the others belong to Books VIII. and XII. of the Iliad, and V. of the Odyssey.

The rest of the papyri consist mainly of letters and law-documents of the second, third, and fourth centuries. Among them may be mentioned a fragment of a Latin-Greek vocabulary, Greek characters being used for the Latin words; a document dated in the reign of Pertinax, an emperor whose name has been very rarely found in papyri; and the beginning of a contract written in uncials in 205-6 A.D., the fourteenth year of the emperors Septimius Severus, Caracalla, and Geta, whose name was subsequently erased.

The vellum fragments include small pieces of chaps. xii. and xiii. of Zacharias in the Septuagint, and of chap. viii. of St. Mark's Gospel, in uncial hands closely resembling those of the earliest Biblical codices, and therefore probably not later than the fifth century.

B. P. GRENFELL.

## SOME ENGLISH ETYMOLOGIES.

Oxford: May 20, 1894.

As Mr. Bradley's Part of the *New English Dictionary* is now steadily progressing through the letter F, it may be well to place on record early instances of two *f* words which will be found in a volume of Old English interlinear glosses to Aldhelm and other authors that I hope to send to the press this summer.

The one is "fledged," Middle English *fligge*, *flegge*, for which the dictionaries give no quotation earlier than from the fifteenth century. In Skeat's *Etymological Dictionary* it is regarded as a Scandinavian loan-word, from Old Norse *fleygr*; but in the *Transactions* of the Cambridge Philological Society for 1881-2 Prof. Zupitza pointed out the impossibility of such a derivation, and showed that it must come from an unrecorded Old English *flyge* (Ettmüller cites the word, but without reference) = Modern German *flügge*, the English form "fledged" having the Kentish *e* in place of the Midland *i*. The word conjectured by Prof. Zupitza actually exists; for I recently met with an eleventh century instance of it among some glosses to the Fables of Avianus, where a scribe has explained the Latin *inplumes* by *unfligge*.

Of the word "flank" the dictionaries seem to record no instance earlier than about 1300, but it must have been introduced (probably from Old French) some two centuries before that; for in a Prudentius MS. in the British Museum I found a number of Old English glosses written apparently about the end of the eleventh century, and among them *ilia* = *flances*. As other English glosses in the same MS. have the weakened ending *-es* (for *-as*) in the plural (e.g., *blaedes*, *oferfenges*, *strenges*, &c.), there can be no doubt that this *flances* is an early instance of the use of the word in English.

In the preface to my *History of the Holy Rood-Tree*, I mentioned that the instance of the word "root" which occurs on page 4, was the oldest hitherto recorded (the MS. was written about 1150-1175). I had overlooked a somewhat earlier example in the *Peterborough Chronicle* for the year 1127, *gif he mihte ben rotfest on Engleland* (rotfest, "rootfast," is from Old Norse *rotfastr*).

The same Rood-Tree legend contains three early instances of the word "hoop"; to these I can now add a fourth, though somewhat later, example of the word from one of the MSS. of the so-called *Consiliatio Cnuti* recently edited by Liebermann. In the MS. belonging to the Earl of Leicester, written about 1230, there is an explanation given of the expression *collarium canis*, which runs as follows: "Anglice dicitur *hundes hoppe* quasi canis circularium, quia *hóp* = *circulus*" (cf. Liebermann, p. 29).

Of the word "Puck" the earliest instance given in the dictionaries is from the second half of the thirteenth century. In the *Englische Studien* xi. 511, Kluge called attention to an Old English gloss in the Prudentius MS. at Boulogne (ed. Holder, *Germania*, vol. xxiii.) which, as printed, reads, *vagantes daemones* = *wandrigende wucan*; and he suggested, no doubt rightly, that *wucan* has been misread for *pucan*. I have since found an undoubted example of the word in an Old English gloss (eleventh century) to Aldhelm's Riddles, where *larbula* is rendered by *puca*; and I believe we also have the same word in the *pucan wyllle* (goblin's well) which occurs in a charter of King Edmund, A.D. 946, relating to land in Somerset (Birch, *Cart. Sax.* ii., 575). We may, therefore, admit *puca* into our Old English dictionaries as a well authenticated word (cf. Old Norse *púki*). The derived form "puckle," which Halliwell cites as meaning "spirit, ghost," is the Old English *pūcel* (cf. Kluge, l.c.), and Kluge compares with it the *Puculan cyrice* (Pucklechurch, co. Gloucester) in the Chronicle.

ARTHUR S. NAIFER.

## SOME OLD-ENGLISH PLACE-NAMES.

London: May 20, 1894.

The index to Kemble's *Codex Diplomaticus* identifies the *Æwelburhe heme dicche* of charter No. 654 with Alderbury in Wiltshire. The identification is, on the face of it, absurd, as the charter relates to land at Littleton-on-Severn, in Gloucestershire; but this is not the only blunder involved. The date of the charter is 986, but the schedule of boundaries as given by Kemble (from a MS. of the fourteenth century) is a modernised version in the orthography of the twelfth or thirteenth century. The scribe has mistaken a *thorn* for a *wyn*; the original reading must have been *Æpelburhe-hæma dic*, the dike of the inhabitants of Æthelburh's "hām"—Æthelburh being the name of a woman, not of a place.

Writers of histories of England are accustomed to say that King Alfred married "the daughter of Æthelred, surnamed the Mickle, ealdorman of the Gainas, whose name survives in Gainsborough" (Freeman, article "Ælfred" in the *Dictionary of National Biography*). Now *Gegnesburh* certainly does not mean "the fort of the Gainas," for the first element of the name is a genitive singular; and, so far as my knowledge goes, there is not a particle of evidence that Asser's Gaini lived near Gainsborough at all. If that writer's Æthelred Mucil is the same person as the "Mucel dux," "Mucel dux," who subscribes various charters, it would seem more likely that he had to do with Western than with Eastern Mercia. The name cannot be the Old-English *mycel*. I do not know it as a Welsh name, or I should think he might have been a Briton who had assumed the name of Æthelred on his marriage with the Mercian princess, Eadburh. It would be well to discard the pseudo-English form Gainas, as

\* In 836 he obtained a life interest in ten hides of land in Worcestershire. In 840 he subscribed a charter relating to Bromyard in Herefordshire. Is it a mere coincidence that in Bromyard parish there is a place called Gaines?



there is a possibility that Asser's Gains may be a formation of his own with the Latin suffix *-inus*, though it may represent an O.E. *Gegnas* or *Gaingas*.

It is stated in many popular books that the name of Anglesey means "Englishmen's island." Apart from the intrinsic unlikelihood of this meaning, the Old-English expression of it would have been *Engla-ig*, which would have given some such modern form as *Ingley*. The name is the Old-Norse *Önguls-ey*, perhaps meaning "the island of the strait."

HENRY BRADLEY.

#### CHAUCER'S TOWN OF LEPE.

Cambridge: May 28, 1894.

Chaucer mentions the town of Lepe twice in his *Pardoner's Tale*, and tells us it is in Spain. Tyrwhitt says that, according to the geographers, it is not far from Cadiz. I find a fuller account in Pineda's Spanish Dictionary (1740):

"*Lepe*, a Town in the Province of Andalusia in Spain, on the banks of the river Salies, not far from Ayamonte, and half a league from the Sea; has a good old Castle, a fruitful Territory, 700 Inhabitants, one Parish, one Monastery of Friars, and one of Nuns. Anciently called *Leptis*."

Ayamonte is very easy to find, for it is close to the southern extremity of the boundary between Spain and Portugal. It thus appears that Lepe was the nearest place to England whence wines could come from the South of Spain.

WALTER W. SKEAT.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, June 3, 7.30 p.m. Ethical: "Religion and Doctrine," by Prof. E. S. Beesley.

MONDAY, June 4, 4.50 p.m. Victoria Institute: "Causes of the Ice Age," by Mr. Warren Upham.

5 p.m. Royal Institution: General Monthly Meeting.

7.30 p.m. Carlyle Society: "Ruskin and Economics," by Dr. W. C. Coupland.

8 p.m. Aristotelian: "The Immateriality of the Rational Soul," by Dr. W. L. Gildes.

TUESDAY, June 5, 8 p.m. Royal Institution: "The Modern Microscope," III, by the Rev. W. H. Dallinger.

5 p.m. Anglo-Russian Literary Society: "Russian Ideals," by Mr. K. Kushkeff.

8 p.m. Biblical Archaeology: "An Unknown Aramaic Version, by Theodosius of Rome, of the Song of the Three Children," by the Rev. Dr. E. Gaster; "The God Ninip," by Mr. Theo. G. Pinches.

8.30 p.m. Zoological: "The Opossums of the Serra dos Orgaos, Rio de Janeiro, Brazil," by Dr. S. A. Gould; "The New Algerian Gazelle, *Gazella ledleri*," by Mr. G. Thomas; "Necrolemur and its Affinities, and Retrogressive Evolution in the Lemnroids and the Mammals generally," by Dr. C. I. Forsyth Major; "An Abnormal Vertebral Column of the Bull-frog," by Dr. W. Benham.

WEDNESDAY, June 6, 4 p.m. Archaeological Institute: "An Early Seventeenth Century Contract for the making of an Organ for the Chapel in Chirk Castle by a hitherto unrecorded Organ-maker," by Dr. E. J. Hopkins; "Certain Methods of Electing Heads of Societies practised in the Middle Ages," by Dr. J. Wickham Legg.

8 p.m. Geological: "The Banded Structure of Some Tertiary Gabbros in the Isle of Skye," by Sir Archibald Geikie and Mr. J. J. H. Teall; "The Carboniferous Dolerites and Tuffs of Derbyshire," by Mr. H. H. Arnold-Bemrose; "The Origin of the Permian Breccias of the Midlands, and a Comparison of them with the Upper Carboniferous Glacial Deposits of India and Australia," by Mr. R. D. Oldham.

8 p.m. Elizabethan: "Spenser's Heroines," by Mr. L. Arthur Edmonson.

THURSDAY, June 7, 8 p.m. Royal Institution: "Egyptian Decorative Art," III, by Prof. Petrie.

8 p.m. Linnean: "Stipules and the Protection of Buds," by Sir John Lubbock.

8 p.m. Chemical: "The Nature of Phosphorescence," by Mr. Herbert Jackson; "The Crystallography of the Normal Sulphates of Potassium Rubidium and Caesium," by Mr. A. E. Tutton; "The Boiling Points of Homologous Compounds," II, by Dr. James Walker.

8.30 p.m. Antiquaries.

FRIDAY, June 8, 9 p.m. Royal Institution: "The Newtonian Constant of Gravitation," by Mr. C. V. Boys.

SATURDAY, June 9, 8 p.m. Royal Institution: "The Stage and Society," III, by Mr. R. W. Lowe.

8.45 p.m. Botanic: General Fortnightly Meeting.

4 p.m. Zoological: "Sketches in Geographical Distribution," IV, by Mr. F. E. Beddard.

## SCIENCE.

### SOME BOOKS ON CHEMISTRY.

*Essays in Historical Chemistry.* By T. E. Thorpe. (Macmillans.) Prof. Thorpe has been well advised in gathering into a single volume a dozen lectures, addresses, and memoirs, in which, from time to time, he had discussed the discoveries of many eminent workers in chemistry and chemical physics. The work does not profess to offer a complete history of the sciences of which it treats: the names of Black, Dalton, Davy, Berzelius, Liebig, and Hofmann, are indeed only incidentally mentioned. But we are here presented with well-drawn studies of Robert Boyle, Michael Faraday, and Thomas Graham among the physicists, and of Joseph Priestley, Henry Cavendish, Antoine Laurent Lavoisier, Friedrich Wöhler, Jean Baptiste André Dumas, Hermann Kopp, and Dmitri Ivanowitch Mendeleeff among the chemists. The volume concludes with a chapter on modern synthetic chemistry, which may be said to date from the year 1828, when Wöhler effected the transformation of the artificial salt ammonium cyanate into the natural base, urea. There is a tendency, even among men of culture, to confuse the sciences of chemistry and physics. For example, Faraday is constantly spoken of as a great chemist. The confusion has been emphasised of recent years by the fact that several important chairs of chemistry are now occupied by physicists. Moreover, the two sciences have become more and more interwoven, physical conceptions having served to explain many of the purely chemical properties and transformations of matter. It is not, therefore, to be wondered at that a very large number of Prof. Thorpe's pages are occupied with an account of discoveries in physics. All is clearly told in simple language; nor are the picturesque and playful touches, which impart vitality to biographical sketches, wanting in these essays. The author can be emphatic enough when occasion demands, as in his authoritative defence (pp. 110-141) of the claims of Priestley and Cavendish to certain important discoveries which M. Berthelot, the perpetual secretary of the Académie des Sciences, virtually assigns to Lavoisier. Lavoisier did indeed overthrow the theory of phlogiston, but he did not discover oxygen, nor the composition of water. The book before us is well printed, and its component essays have been carefully revised. There are, however, a few misprints and mistakes which have escaped correction. Robert Boyle, the seventh son of an earl, is not accurately described as a "young nobleman" (p. 3). The year 1703 (p. 96) is given as the date on which Lavoisier, who was not born until 1743, was placed on the Administrative Committee of the Ferme-général. On p. 284 the word "tubes" has been substituted for cubes, destroying the sense of the statement. And the common mistake of compositors and chemical beginners in writing "phosphorous," when the element phosphorus is meant, is perpetrated on p. 352.

*Physiological Chemistry of the Animal Body.* By Arthur Gamgee. (Macmillans.) Though practically an independent work, this textbook forms the second volume of a treatise, of which the first volume was published in 1880 under the above title, and in which the elementary tissues of the animal body, including the blood, the lymph, and the chyle, were discussed from the chemical standpoint. The work now before us is devoted to the consideration of the physiological chemistry of digestion in health and in disease. It is a great deal more than a well-ordered compilation. Not only have all the more important original memoirs

bearing on his subject been consulted; but Dr. Gamgee has critically weighed the conclusions of other physiologists, modifying or extending them, in not a few instances, by means of researches conducted by himself. It would be impossible, within the limits of a necessarily brief notice, to offer a detailed estimate of the value of Dr. Gamgee's text-book; one can but commend it in general terms as affording the fullest and most exact account, in the English language, of the physiological chemistry of digestion. To this most inadequate expression of approval may be added a few words as to the arrangement and mode of treatment of the subjects discussed in the volume. The author begins by describing the production and the functions of saliva, adding at the close of chap. i. directions for its analysis. Gastric digestion and the gastric juice are next discussed in the same manner, but with the greater fulness which the importance of these subjects demands. Chap. iii. is occupied with an account of the pancreas, pancreatic juice, and pancreatic digestion. The bile and its numerous constituents are treated of in the two succeeding chapters; while in chaps. vi., vii., and viii. are described jaundice and the action of cholagogues, the formation of biliary calculi, and the analysis of bile and biliary products. The intestinal canal, the intestinal juice, and the action of intestinal micro-organisms, are fully discussed in the light of recent investigations, in chapters ix. to xi. The large intestine and the processes of which it is the seat are described in chapter xii. A concluding chapter treats of the modifications observed in the chemical processes of digestion in some divisions of the animal kingdom. The volume concludes with six appendices, most of which are devoted to chemical methods as applied to physiological laboratory work. We are glad to see that the author has availed himself of the masterly researches of Dr. C. A. MacMunn in the spectroscopy of biliary pigments (see the coloured plates, i. and ii.). Two misprints only, not noticed in the corrigenda, have we met with. The second of them, which occurs in the table on page 132, is the more important, and will, we fear, puzzle any student who is working through this text-book. Twenty-seven percentages are wrongly given, owing to the order of the elements having been changed from nitrogen, sulphur, oxygen, to oxygen, nitrogen, sulphur. Readers of this table will be surprised to see that the albumoses contain 24 per cent. of sulphur and little more than 1 per cent. of nitrogen. The other misprint, for so it seems, will be found on page 121, in the schema of proteid decomposition by acids, where the names of the three end-products—hemipeptone, leucin, and tyrosin—are printed twice over.

*The Alchemical Essence and the Chemical Element.* By M. M. P. Muir. (Longmans.) The alternative title of this booklet is "An Episode in the Quest of the Unchanging." It is a well-written essay, discussing the problem of the essential unity of matter without throwing any new light on it, unless the suggestion (p. 90) as to the constitution of the hydrogen-atom be really novel. It is difficult to see why these pages have been published in a separate form, or to define the class of readers for whose instruction they were intended. Yet they may serve as a caution against the revival of the unfruitful speculations of the alchemists.

*Manures and the Principles of Manuring.* By C. M. Aikman. (Blackwoods.) This technical manual contains several well-written chapters, such as those on "Nitrogen in relation to Agriculture," "Nitrification," and "Farm-yard Manure." But the book is not uniformly good. The author has not studied the *Jahresbericht der Agrikultur-Chemie*, the

Versuchs-stationen, and the *Annales Agronomiques* as he ought to have done. He has relied too much on second-hand authorities. It is really too late in the day to quote the threadbare analyses, now a third of a century old, of the late Prof. W. Anderson. He relegates precise figures and exact details to appendices, and these are for the most part inadequate or inaccurate. His mineralogy and geology are seriously at fault. It is particularly unfortunate that a figure has been omitted in the expression for one of the most important compounds in agricultural chemistry; for Mr. Aikman gives (p. 210)  $\text{Ca}(\text{PO}_4)_2$  as the formula for tribasic calcium phosphate. Is not "calcareous stones" (p. 211) a too vague expression? What is "Lias chalk?" And how can felspar be said (p. 211) to contain 1·7 per cent. of phosphoric acid?

### THE GREEK HYMNS FROM DELPHI.

WE have received a reprint from the *Bulletin de Correspondance Hellénique* (Paris: Thorin), the organ of the French School at Athens, containing two papers on the hymns with music discovered in the course of the excavations at Delphi. M. Henri Weil writes on the text; and M. Théodore Reinach—"qui est musicien, et qui sait de la musique des anciens autant qu'il nous est donné d'en savoir"—on the music. There was first found, it seems, a Paean to the Pythian Apollo, engraved on a stele, in characters that are roughly assigned to one of the three centuries before the Christian era. It is preserved almost complete, together with a decree of the Delphians voting honours to the poet, whose name was Aristonoos. M. Weil prints the text in the uncials and irregular lines of the original, and then divides it into six double stanzas. The metre is Glyconian, as in Anacreon and in the familiar poem of Catullus: "Dianae sumus in fide." He also points out the following compound words, not found elsewhere—*ἱερὸνικτος, θεοπιδμάντις, χαλκρότομος, εὐλίβανος, εὔπονος, and ἐξαβρόνω*. This hymn has no musical notation. Those which have are unfortunately in fragments, including four large pieces and a number of small ones. They belong to two hymns, one in the Paeanic and the other in the Glyconian metre, which are also distinguished by a different musical notation. From a reference to the attempt of the Gauls on Delphi, the date of the Paeanic hymn is probably *circa* 278 B.C. If two large fragments are joined together, about thirty more or less complete lines can be deciphered. Apart from the musical notation, it is interesting to find that a vowel or diphthong is repeated, when it is intended to be sung on two notes: e.g., *Δεελφίσιν, φοοίβον*; and that certain diphthongs are not repeated, but divided into their elements: e.g., *ταούρων, εούδδρον*. This last shows, if proof were still needed, that *v* in these diphthongs still preserved its original value of *u*. Other curious forms are *ῶασι* and *κλυταιῖ*. One of the smaller fragments in Paeanic metre is accompanied with instrumental (not vocal) notation. Another small fragment, which is apparently in Glyconian metre, is dated in the archonship of Euthydemos, which M. Homolle places *circa* 40 B.C. Following after M. Weil's restoration of the text, M. Reinach transcribes the melody in modern musical notation. For the performance of this difficult task, he was greatly assisted by the discovery that almost all the signs employed are identical with those assigned by Alypius to the chromatic variety of the Phrygian "tone." The time is five-eighths, and several of the progressions sound unusual to our ears. The musical signs employed are modifications of the letters of the Ionic alphabet, each note being placed roughly over the corresponding syllable of the text; but if the same pitch is to be

sustained over successive syllables, then the note is written only once, over the first syllable. Finally, M. Reinach points out how greatly the style of the music is varied to suit the sentiment of the poetry, and suggests a comparison with Wagner.

### OBITUARY.

BRIAN HODGSON.

THE Nestor of the Indian Civil Service, and one of the greatest of English orientalists, died on May 23, at 48, Dover-street, Piccadilly, in the ninety-fifth year of his age.

Brian Houghton Hodgson was born in 1800, at Macclesfield, being the eldest son of a banker there. After a school education at that town and at Richmond, he entered Haileybury College in 1816, where he won prizes for classics and Bengali. Among his contemporaries were Sir George Russell Clerk, twice Governor of Bombay; and Sir Frederick Currie, Resident at Lahore after the first Sikh War. Sir Walter Elliot, of Madras, who shared his scientific curiosity, was two years his junior. Having received a writership on the Bengal establishment, he landed at Calcutta in 1818, the year of Warren Hastings' death; his term of service was finished before Lord Hardinge became Governor-General; he survived into the viceroyalty of the second Earl of Elgin. Almost all his period of public work was spent in Nepal, where he was appointed secretary in 1820 and Resident in 1831. When he first went to Kathmandu, the Gurkha nobles hardly accepted the results of their prolonged war with the Company, and still chafed against being restricted to their Himalayan valleys. Dynastic revolutions, assassinations of ministers, intrigues with the native courts of India, were matters of common occurrence; for the dominant and pacific genius of Jang Bahadur had not yet risen upon the scene. Brian Hodgson, by his profound knowledge of the people, their country, language and religion, succeeded in making the British name not only feared but respected, and in smoothing the path for his successors. His chief diplomatic glory was to obtain from the Darbar a promise of military assistance at the crisis of the Afghan War. But, for some reason, he fell under the displeasure of Lord Ellenborough, who sent Henry Lawrence to supersede him in 1843. Brian Hodgson forthwith resigned the service, and came home. But within two years he was back again in India, where he settled at Darjiling, to continue his researches, and to enjoy the company of his friend, Dr. Archibald Campbell. He finally returned to England in 1858, and lived in dignified retirement, enjoying the out-of-door pursuits of an English country gentleman, near Wotton-under-Edge, in Gloucestershire. Like Warren Hastings, he only emerged from obscurity to receive the honorary degree of D.C.L., which Oxford conferred upon him at the Encaenia of 1889, in company with Sir Alfred Lyall, nearly forty years his junior in the service. We believe that he retained his intellectual powers, and his interest in things oriental, almost to the last.

Brian Hodgson wrote no great book, nor made any original discovery of the first importance, such as are associated with the names of Prinsep and Rawlinson and Cunningham. His chief merit is to have utilised his unique opportunities for collecting materials with extraordinary industry and zeal. At the beginning of the century Nepal was a *terra incognita*, even less known than Tibet. To this day it is jealously closed to European travellers, except the favoured few who are permitted to shoot tigers in the Tarai or to search for MSS. at Kathmandu. Brian Hodgson was not

allowed to explore Nepal himself; but by his personal influence with the governing class, by interviewing all strangers who came to the court, and by sending out native collectors in every direction, he was able to accumulate an immense storehouse of trustworthy information about the people and the country. The results are to be found partly in the numerous papers which he contributed to the Asiatic Society of Bengal, but still more in the invaluable collections of MSS. and specimens of natural history, with which he enriched the museums of Europe as well as of India.

Just seventy years ago Brian Hodgson published in *Asiatic Researches* (vol. xvi.), his famous "Notices of the Languages, Literature, and Religion of the Banddhas of Nepal and Bhot," which revealed to Western scholars the preservation of what is known as the Northern Canon of Buddhism. It was from the MSS. he then sent to Paris that Eugène Burnouf was enabled to undertake the first accurate examination of the origins of Buddhism; and it was to him, as "the founder of the true study of Buddhism," that Burnouf dedicated his posthumous *Le Lotus de la Bonne Foi* (1852). Of scarcely less importance was his acquisition of the great Tibetan Encyclopaedia, in 334 volumes, which now repose in the library of the India Office. This was given him by the Dalai Lama, who further showed his good will by sending him all that remained of the library of the Catholic mission at Lhasa, which he presented to the Pope.

Another philological matter in which Brian Hodgson specially interested himself was the spoken languages of India. He was the first to collect vocabularies of the unwritten dialects of the hill-tribes, from as far south as the Nilgiris and Ceylon; and he was a strenuous advocate for vernacular education, against the views of those who argued for instruction either in the classical languages or in English. The minuteness of his research may be inferred from the fact that he has recorded no less than seventeen dialects of Kiranti, spoken by the broken tribes of Nepal. His monograph on the Koch, Bodo, and Dhimal is often referred to as a classical example of the method to preserve not only the language but also the manners and customs of a dying race.

Brian Hodgson was equally devoted to natural history. He used sometimes to fill an entire volume of the *Journal* of the Bengal Asiatic Society with descriptions of beasts and birds from the Himalayan regions, which are full of details of structure, and sometimes illustrated with plates. He had a passion for discovering new species: no less than eleven of the Mammalia of India are named after him, while among the Aves he has the honour of a genus to himself. It was he who published the first description of that strange creature, the Budorcas or *takin*—half goat, half antelope—which no European seems to have seen alive, though there are stuffed specimens of it at Cromwell-road. Here again he was most generous in giving, both to the Asiatic Society of Bengal and to the British Museum.

Nor is this all. Towards the solution of many practical questions, Brian Hodgson did pioneer work. He was one of the earliest to study geographically the mountain system of the Himalayas, and to utilise the evidence of natives for recording the trade routes across Tibet. He reported on the possibilities of commerce between Nepal and British territory, which has now attained such large dimensions. He was the first to advocate the enrolment of Gurkha battalions in the native army of the Company. He also deserves the credit of calling attention to the salubrity of the sub-Himalayas, long before either Simla or Darjiling was discovered. To him, therefore, we owe indirectly not only the improved health of

Europeans in India, but also the economical results that have followed from the introduction of tea and cinchona.

It is noteworthy that Brian Hodgson never received any mark of distinction from his own government, seeing that so many Anglo-Indians of to-day can display two or three orders. France gave him the Legion of Honour, a medal specially struck by the Société Asiatique, and the corresponding membership of the Institute. The Asiatic Society of Bengal had a bust of him placed in their rooms when he retired from the service in 1843. He was also F.R.S., and (as already stated) D.C.L. of Oxford. His real distinction is his works, of which three collected volumes were published—in 1874 and 1880. There is also a rare volume of his papers relating specially to Buddhism, which was printed at the Serampur Press in 1841.

J. S. C.

#### SCIENCE NOTES.

MESSRS. TAYLOR & FRANCIS have sent us a new volume of *The Fauna of British India*, which is being published for the Government of India, under the general editorship of Mr. W. T. Blandford. It is the second volume devoted to Moths: and, like the first volume, has been compiled by Mr. G. F. Hampson. A third volume will, it is hoped, be ready before the end of the year. The three families dealt with here are the Arctiidae, the Agaristidae, and the Noctuidae, the total number of species being more than fifteen hundred. The careful descriptions are in many cases assisted by woodcuts, which themselves number 325. When complaints are heard against the parsimony of the Indian Government since the downfall of the Company, their support of this elaborate publication must be reckoned to their credit.

#### PHILOLOGY NOTES.

THE last meeting of the Society of Biblical Archaeology for the present session will be held on Tuesday next, for which the following papers are promised: "An Unknown Aramaic Version, by Theodosius of Rome, of the Song of the Three Children," by the Rev. Dr. Gaster; and "The God Ninip," by Mr. Theo. G. Pinches, of the British Museum.

MR. GEORGE A. GRIERSON, hon. philological secretary of the Asiatic Society of Bengal, has been appointed C.I.E.

#### REPORTS OF SOCIETIES.

##### HISTORICAL.—(Thursday, May 24.)

HUBERT HALL, Esq., director, in the chair.—Messrs. G. W. Prothero and Alfred Kingston were elected fellows of the society.—A paper was read by Mr. A. G. Little, on "The Educational Organisation of the Mendicant Friars in England," in which the system of the schools was described with great minuteness and with interesting details from original sources of information. The paper will be printed in the *Transactions* of the society.

##### HELLENIC SOCIETY.—(Monday, May 28.)

F. C. PENROSE, Esq., vice-president, in the chair.—Miss Sellers read a paper on a head formerly in the Palazzo Borghese, and now in the possession of Mr. Humphry Ward. The head (which was exhibited to the society) is of Parian marble and remarkably well preserved. From its technical and artistic excellence it is clearly a Greek original, and it presents affinities to a series of works ranging from the later archaic statues of the Acropolis Museum to the earlier works of the Phidian period. Miss Sellers suggested, for reasons given, that it might be attributed to the school of Kalamis, and that the head belonged to a statue of Aphrodite.—Prof. Percy Gardner read a paper by his brother, Mr.

Ernest Gardner, on "The Paintings of Panaenus at Olympia." These paintings are described by Pausanias as adorning the screen which prevented visitors at Olympia from "passing underneath the throne" of the colossal figure of Zeus. Hitherto this screen has been regarded as a series of slabs let in between the columns of the temple and crossing the cella in front of the statue. Mr. Gardner's paper went to show that they were on panels in the lower part of the throne itself.—Both papers will appear, with illustrations, in the next number of the *Journal of Hellenic Studies*.

#### FINE ART.

##### THE ROYAL ACADEMY.

###### III.

MR. R. W. MACBETH has not for some years sent to the Academy so good a picture as "The Coming Storm," though it too closely resembles in composition more than one of its immediate predecessors, and, moreover, the chief motive in the whole series has apparently been suggested by the famous "La Malaria" of M. Hébert in the Luxembourg. There is to be noted here a certain hardness of colour and execution, which seems inseparable from Mr. Macbeth's productions; but the landscape, with its rain-laden, threatening sky, and the long stretch of winding river, along which the eye runs right into the canvas, is excellently well rendered.

There is shown a certain cleverness in the rendering of artificial light, a certain skill in hard photographic portraiture, in M. Chevallier Tayler's "Gentlemen, the Queen!"—an after-dinner mess scene, taken at the moment when, the Queen's health being proposed, all present rise to their feet. It must be owned, however, that the picture is not a thing of beauty, or sufficiently novel or representative in truth to excuse the absence of beauty.

The brush of the master makes itself felt in Mr. J. S. Sargent's portrait, "Miss Chanler," as in everything that he does, and especially in the Velasquez-like touch with which the cushions and accessories are rendered; but somehow the portrait is a portrait without a physiognomy. It is inexpressive, and negative in characterisation: defects very rarely to be found in this artist's strongly self-assertive work. His influence can clearly be traced in Mr. Luke Fildes's "Mrs. Pantia Ralli," in which the colour-chord of canary yellow and steel-grey is bold in idea, rather than successful in realisation.

No two portraits here show more distinctiveness of conception, or higher imaginative power in the evocation of a human personality, than the "Robert Bridges, Esq." and the "Lord Roberts of Candahar," of Mr. Charles W. Furse. The former canvas presents—in an all-pervading and not very attractive light-grey tonality—the well-known lyrical and dramatic poet in what appears to a moment of literary parturition, the suggestion of suspended production and mental grapple being finely rendered. The "Lord Roberts of Candahar" is a vigorous and decorative equestrian portrait, characterised by a happy suggestion of concentrated yet well restrained energy, and, with it, by a certain elegance of design and arrangement such as would qualify the picture for execution on a greatly enlarged scale. It is a pity that the artist should import an element of affectation into a performance of serious worth, by giving to the canvas a factitious tone: a sort of patina such as only time and dirt can legitimately superimpose on the surface of a painting.

One of the best composed and altogether ablest portraits of the year, notwithstanding the dirty quality of the flesh and the greenish

shadows, is Mr. William Carter's "John R. Magrath, D.D., Provost of Queen's College, Oxford," in which the treatment of the black academic robes is especially to be admired. Virile portraits of men of mature age and strongly marked character, are, indeed, one of the features of the present exhibition. Harsh and weak at the same time as is the Hon. John Collier's colour, his portraits, "Professor Burdon-Sanderson, F.R.S.," and "Dr. H. A. Morgan," are powerful and distinctive performances, showing something of the inside as well as the outside of the men whom the painter undertakes to depict. They are in happy contrast with the female portraits exhibited by the same artist on many other occasions, in which there is rarely to be found either pictorial beauty or true character. Nothing, indeed, is more striking than the failure of the modern artist in the great majority of cases to impart a measure of feminine suavity and charm to female portraits—or rather, to put our meaning more accurately, to extract that quality where it lies lurking in the originals.

The inequalities of Mr. J. J. Shannon's style and execution are very conclusively shown on the present occasion, since the Academy has to show one of his best and one of his weakest portraits. The former is the "Mrs. Claude Magniac," the latter the "Countess of Radnor." The first-named picture is original in composition, strongly yet agreeably characterised, and painted with greater refinement and a more personal charm, yet with not less vigour, than Mr. Shannon generally has at command.

An element of nobility and steadfastness marks Mr. Oulless's portraits and causes them to stand a little apart from their fellows, notwithstanding the mannerisms of his powerful yet dry and unsatisfying technique. In the three-quarter length "Sir John Gladstone, Bart.," showing an officer in the undress uniform of the Guards, he has a noble subject—a very type of that virility and that simplicity of bearing which are characteristic of English manhood—and he has done thorough justice to it. The same qualities make Mr. Oulless's "Major-General Sir Francis Grenfell, K.C.B.," noticeable amid its surroundings, though not in quite so agreeable a fashion as the portrait just referred to. The circumstance that the proportions of the figure are somewhat over life-size may account for a certain truculence and self-assertiveness of aspect, as apart from energy, which detracts appreciably from a strong and spirited performance. Mr. Oulless's searching truth in the modelling of the features might well serve as an example to Prof. Hubert Herkomer, whose modelling in this series of male portraits of his, which it seems hardly necessary to enumerate by their titles, remains, what it was, showy and superficial, rather than solid and really structural.

Among other male portraits of merit we may particularise the following:—Sir George Reid's "Professor Blackie," broad and free, if a little coarse in execution, and informed with an appropriately national and North British spirit; "The Rt. Hon. A. J. Mundella, M.P.," done in the Oulless style by Mr. Arthur S. Cope; the curious "Hans Lithy, Esq.," by Mr. Isaac Snowman, a picture which follows the spectator about with piercing steel-grey eyes; and Mr. Rudolf Lehmann's capital "Barry Pain," in which he has very happily given the attitude and the expression proper to the man of thought as distinguished from the man of action. The half-unconscious gesture with which the well-known humourist removes his pipe from his mouth, while he catches at some fleeting shade of thought, is very delicately observed.

Appropriately dramatic, appropriately theatrical in pose and general conception, is



Mr. Solomon J. Solomon's "Mrs. Patrick Campbell as Paula Tanqueray." The brilliant actress is depicted in a moment of agitation, sitting at a table immediately under a strong lamp, from which rays of tinted light are cast upon her face and figure. A clever and striking, if not a very subtle, presentment is much marred by flimsiness of execution, the modelling both of face and drapery being unnecessarily sketchy.

In landscape the tendency is everywhere in the direction of increased dimensions and increased decorativeness of aspect; and yet it is in this branch of art that the foreign influence, which is now so fast encroaching on all sides, has penetrated least deeply.

Of those popular painters and established favourites of a certain section of the public, Mr. Peter Graham, Mr. McWhirter, Mr. Leader, it does not appear necessary to say anything on the present occasion, since we should only repeat what we have said many a time before. Even the vigorous performances of that ever-green veteran, Mr. Hook, while they betray no sensible decline in execution, shows no such new features as to call for any fresh description or discussion. Again, Mr. Henry Moore, though his limited art is not less than consummate of its kind, makes his white-crested waves break in the same crisp fashion, and his blue seas heave and play with the same buoyant cheerfulness as heretofore: there is no new departure, whether as regards point of view or execution, to record.

One of the most interesting things here is "The Close of a Stormy Day: Vale of Clwyd," by Mr. John Finnie—less because it is the work of an artist who possesses the secrets of his craft, than because it is the outcome of a power to divine nature in a solemn mood, and to evoke in the spectator the emotion naturally corresponding to that mood. The work of a poet, too, rather than a thoroughly skilled painter, is the canvas which hangs as a pendant to it, the beautiful sunrise by Mr. Ridley Corbet, called "Morning Glory."

The best thing that Mr. Ernest Parton has yet done, and an agreeable departure from the too well-worn formulae of former years, is the fair evening landscape, "When lingering daylight welcomes night's pale green." The hushed quiet of this scene of solitude, wrapped in a twilight air silvered already by the beams of the rising moon, is soothing to behold and soothing to remember, as a contrast to the discords of some of its garish yet unimpressive companions.

Spacious, well laid out, pleasant to look upon, is Mr. Alfred East's "Sunlit Harbour," with its foreground of luxuriant summer garden, strongly recalling one of Cecil Lawson's best-known landscapes, and its far-stretching prospect, gilded here and there with the rays of an afternoon sun. We wish only that this artist would show less timidity and more truth in his rendering of the veiled brilliancy of English sunlight.

Mr. David Murray has evidently been painting in Dorsetshire this last year, and mainly in and round Corfe Castle, which, if we mistake not—for his poetical titles afford no clues—is the central feature of his two principal contributions to the year's exhibition. The great square keep on its abruptly sloping hill-side, with its walls lighted up by the sunset, is an imposing feature in the vast landscape, "Peace at Eve"; but this, like its lesser companion, "Long after," suffers much from the scattered, straggling character of the composition, and the retention in it of some elements not in themselves essential or valuable for pictorial purposes, and serving chiefly to rob the scene of its power to impress itself on the eye and mind as a congruous whole.

The superficial observer, seeing for the first time Mr. Alfred Parsons's "Sunset after Rain" with its flaming sky, one threatening glow from end to end, may be apt to exclaim, not exactly in compliment, and to pass on. And yet the picture has narrowly missed being a very fine one. The vision of the simple yet striking subject is a powerful, a poetical, yet a boldly realistic one; the execution, in Mr. Parsons's own sincere but hard and over-deliberate style, is not that which is best suited to express it.

After the complete success achieved by Mr. Thomas Somerscales last year, connoisseurs and the public awaited his next picture with the greatest interest and curiosity. If in the large canvas, "A Summer Afternoon in the Atlantic a Hundred Years Ago," he has done nothing new, it cannot be said that he has disappointed expectation. The Catalogue tells us that the ships of last-century fashion which crowd the surface of the blue palpitating sea, modelled and painted in the same consummate fashion which caused last year's canvas to be so much admired, are the English and French fleets at the close of the fight off Ushant, June 1, 1794. The sea, which the artist has seen and studied with loving care, is true and convincing; the ships, which he must have been compelled to evolve out of his inner consciousness with the aid of hulks and models, are less so. The two elements—the seen and the imagined—somehow do not coalesce, so as to make up a scene which the spectator can without effort accept as an indivisible whole.

CLAUDE PHILLIPS.

#### EGYPT EXPLORATION FUND.

THE seventh ordinary general meeting of the Egypt Exploration Fund was held on May 23 in the large room of the Zoological Society, 3, Hanover-square, the president, Sir John Fowler, Bart., in the chair. The balance sheet and financial report for 1892-3 were then placed before the members, and official statements made as to the progress of the society's work, especially with regard to new arrangements which had been made for the conduct of its undertakings. The hon. secretary, Prof. R. S. Poole, was unavoidably absent.

The financial report was read by the hon. treasurer, Mr. H. A. Grueber, who first dealt with the accounts of the Egypt Exploration Fund, as apart from those of its Archaeological Survey (for the latter separate subscription has always been asked), showing that the expenditure for the year 1892-3 had been about £2140. This sum included M. Naville's expenses at Deir el Bahari, those involved by the continuation of Count d'Hulst's work at Behbeit el Hagar and by the transport of heavy antiquities from El Bersheh, Beni Hasan, and Tell Mokhdam, the cost of publications, and also ordinary and extraordinary office expenses. It further included an item of £146, representing the expenses incurred by Mr. Rogor and Mr. Howard Carter, when directed by the committee to continue the excavation for the recovery of the Mendes or Thmuis library at Tmei el Amdid, a work which M. Naville had commenced in the previous year. Unfortunately, on account of the absence of M. de Morgan in Upper Egypt, Mr. Rogor was not allowed to proceed with the unearthing of the library chambers; and in consequence, he was compelled to return to England without having been able to carry out the wishes of the committee. The total receipts for 1892-3 were over £2121, an income almost entirely due to annual subscribers in England, America, and the Colonies.

The expenses of the Archaeological Survey during the same year had amounted to over £1200, including the salaries of Mr. Percy

E. Newberry and Mr. Howard Carter, their travelling and living expenses to, in, and from Egypt, and the travelling and living expenses of Mr. John Newberry (architect) and of Mr. Percy Buckman (artist), who had otherwise given their valuable services to the Survey. The £1200 also comprised £469 for the publication of *Beni Hasan I.* Since subscriptions and donations to the Survey during 1892-3 had not reached £500, the Fund had advanced £700 to its assistance, and it is earnestly hoped by the committee that increased public interest in the Survey will justify their faith in its future. During the three seasons spent in Egypt by officers of the Archaeological Survey, sufficient material was collected to provide annual publications for five or six years. *Beni Hasan I.* (1890-1), and *Beni Hasan II.* (1891-2) have already appeared, and will shortly be followed by *El Bersheh I.* and *II.* (for 1892-3 and 1893-4).

The total receipts of the Egypt Exploration Fund had not fallen off during the year under consideration; but the expenditure had increased, owing to the fact that the work now being carried on at Deir el Bahari is a very large one. Enormous masses of rubbish and debris have to be removed to a considerable distance; many sculptures and blocks unearthed have to be replaced in their original positions; and in addition, the number of inscriptions which have to be traced, and of wall-paintings which have to be copied, far exceeds those in any previous excavation undertaken by the Fund. But the committee feel that the work, as now being carried out, will bring great credit to the society, and confidently appeal to their friends for that continued and increased support without which it cannot be successfully accomplished.

The adoption of this report having been proposed by the Rev. W. MacGregor, and seconded by Lord Amherst of Hackney, Miss E. Pater-son, the secretary of the Fund, proceeded to read her report. She stated that the forthcoming Memoir for 1892-3 would be a preliminary volume on Deir el Bahari, written by M. Naville, forming a sort of introduction to the series of Memoirs which is to cover the work of the Fund on this site. She also drew attention to a special publication of the Fund, viz., a small Atlas of Ancient Egypt, just issued, of which a few advance copies lay upon the table. In this Atlas each of the ancient maps is accompanied by the list of the nomes, of their capitals, and of their local deities. The maps are prefaced with letterpress, giving a brief account of the history of the Egyptians and of their foreign intercourse, together with a description of their country. The Atlas also contains a chronological table of the dynasties, a list of Egyptian sites mentioned in the Bible—identified when possible—and a short bibliography. In briefly recapitulating the various discoveries which had been made during the course of the excavations at Deir el Bahari, the secretary drew attention to some minor antiquities from that site, which were arranged on the table for exhibition, but stated that it had been decided to make no distribution of objects from Deir el Bahari until the work was completed, and all had been brought together for comparison.

Mr. John Newberry, the architect, who has for two seasons assisted professionally at the excavation of the temple of Deir el Bahari, then gave an account of the progress of that excavation and its present state, his audience being enabled to follow his description with ease, owing to the fact that he carefully pointed out the whole arrangement of the temple on two large plans of his own. Mr. Newberry's paper incorporated much that is already known to readers of the ACADEMY from the reports of M. Naville and of Mr. D. G. Hogarth, which

have from time to time appeared in these columns. The paper will be printed in the forthcoming *Archæological Report* of the Fund.

The president referred to the various statements already laid before the meeting; and, having especially noticed the engagement of Mr. D. G. Hogarth as an officer of the Fund, he proceeded to describe the different engineering schemes now under consideration for the construction of a high and vast barrage to store the flood-waters of the Nile, and concluded by saying the work of the Egypt Exploration Fund was to preserve, and not to destroy, and it would not be out of place that they should express to the Egyptian Government their satisfaction with the official words of the distinguished Under-Secretary of State, Public Works Department of Egypt (Mr. Garstin) in his report—viz., "That any work which caused either partial damage to, or the flooding of the beautiful Temples of Philæ, would be rightly considered by the whole civilised world as an act of barbarism."

Mr. Cope Whitehouse spoke in defence of his own scheme for utilising the Wady Raian as a reservoir.

Mr. Maunde Thompson, C.B., returned thanks on behalf of the British Museum for certain antiquities which had been presented by the Fund. He then spoke, in his capacity of acting vice-president, of the delay which had taken place in issuing the Memoirs, and said that in view of the immense labour of publication which lay before the society in recording and interpreting the paintings, sculptures, and inscriptions of the temple of Deir el Bahari, it was a great satisfaction to know that the services of Mr. D. G. Hogarth had been secured; for Mr. Hogarth was not only a good scholar, and a well-known explorer in Asia Minor and Cyprus, but he was also an excellent literary man. The annual volumes issued by the Egypt Exploration Fund would henceforth take a much higher standard than they had ever done before. In order that the excavations at Deir el Bahari might not push too far ahead of the work of publication and of the artists employed in copying the sculptures and paintings which are laid bare, it might be necessary to suspend excavations there for a season. Moreover, Deir el Bahari, though involving great excavation and restoration, and providing large material for publication, is not rich in antiquities; and the society, being bound to consider the advantages of distribution of antiquities, did not propose to confine its work to Deir el Bahari for the next few years.

The meeting terminated with the usual votes of thanks.

#### NOTES ON ART AND ARCHÆOLOGY.

MR. VAL. PRINSEP, A.R.A., has been elected a full member of the Royal Academy.

IN the list of "birthday" honours are the names of Mr. A. W. Franks, Keeper of British and Medieval Antiquities in the British Museum, who has been appointed K.C.B.; and Mr. F. Seymour-Haden, President of the Royal Society of Painter Etchers, who has been knighted.

A PORTRAIT of Dr. Richard Garnett, Keeper of the Printed Books in the British Museum, has been etched from life by Mr. T. W. Morris, and will shortly be published by Messrs. Ellis & Elvey. Mrs. Morris, whose etchings have been exhibited from time to time at the Royal Academy, is the daughter of the late Keeper, Mr. Bullen, and this will give an additional interest to her portrait of his successor.

THERE will be on view next week: (1) a picture of the Marriage of the Duke and Duchess of York, specially painted for the

Queen by Mr. Lauritz Tuxen, at Mr. Mendoza's Gallery, in King-street, St. James's; and (2) a collection of photo-engravings after the Rembrandts in the Gallery at Cassel, at the Berlin Photographic Company's, in New Bond-street.

REPRODUCTIONS of important pictures by Sir Frederic Leighton, Mr. Peter Graham, Mr. J. McWhirter, Prof. Herkomer, Mr. Edwin A. Abbey, and other artists will appear exclusively in *Royal Academy Pictures*, of which Messrs. Cassell & Co. will publish the fifth and concluding part next week. Almost the entire number available for volumes has already been subscribed for by the trade in advance of publication, and the work will not be reprinted.

MESSRS. DEPREZ & GUTEKUNST have in their rooms just now a remarkable group of work by certain artists, chiefly of Berlin, which the connoisseur will thank us for informing him of. Thomas's lithographs we have no special sympathy with; Max Klinger's etchings and aquatints—whatever his art may owe generally to the Swiss Böcklin—have a sufficient measure of individuality, and are often very thoughtful and significant, as well as decorative works; but that which, with whatever leanings to the *terre à terre* and the tasteless, will yet be avowed to be of quite extraordinary power are the oil studies, and certain drawings, of the veteran Adolph Menzel. A study of armour—or rather of a group of figures, headless and footless perhaps for the moment, but fully armed and in movement—is an amazing display of Menzel's vigour and of his power of *ensemble*.

THEY have organised at Hampstead—the burial place of Constable, and the living place of many of the distinguished artists and writers of to-day—an Art Society with the object of instituting an annual exhibition; and of these exhibitions the first—a very promising one—was opened a few days ago by the Princess Louise. There should be ample material for such work as that which the Hampstead Art Society propose to accomplish, and we can scarcely doubt that the association, which obtains and deserves distinguished support, will succeed.

PROF. V. BALL, director of the Science and Art Museum at Dublin, has reprinted from the *Proceedings* of the Royal Irish Academy a paper on "Two Large Spinel Rubies with Persian Characters engraved upon them," illustrated with a plate. One of these stones is now in the possession of Lady Carew, and it can be traced to Persia. The present whereabouts of the other is unknown. It is only certain that the inscriptions have been effaced by cutting; but, fortunately, Messrs. Hunt & Roskell took accurate impressions of them. Both stones have evidently come from the treasure-house of the Great Moguls, who had their own names and dates of accession engraved upon them, from Akbar to Anrangzeb. The second further bears evidence that it was an armet of Nadir Shah, who sacked Delhi in 1739. Prof. Ball points out that, in a portrait of Nadir Shah at the India Office, he is represented as wearing on his left arm just such a stone. He has also taken pains to collect all the information available with regard to engraved stones in the possession of the Great Moguls. Of one, which unhappily cannot be identified with either of those here described, Jahangir is reported to have said: "This stone will perhaps carry my name further down through time than the empire of the house of Timur."

WE quote the following from the *Times*:

"In digging for the foundation of the premises now being erected in Cornhill by the Union Bank of Australia, some most interesting discoveries have been made. At a considerable depth below the level of the street there has been found two parallel Roman walls, with cross walls at intervals,

forming a series of quaternions about 30 ft. square. They stand on the original ballast, are some 5 ft. thick, and 10 ft. or 12 ft. high. They are faced with Roman tiles, and most probably are part of the same walls which were discovered some few years ago under the buildings opposite. It seems that about this spot was one of the boundary walls of the ancient Londinium. The workmen have had to cut a portion of the walls away, but found the work exceedingly arduous, it being quite as difficult as cutting through a solid block of granite. The wall is composed mainly of chalk, flints, Kentish rag, and cement. Several pieces of pottery, all more or less broken, have also been found, portions, for the most part, of water-bottles and vases, some of which are prettily marked. No bones or coins have been turned up at present."

#### THE STAGE.

##### "MONEY" AT THE GARRICK.

IT has been Mr. Hare's pleasure to revive Lord Lytton's "Money," a comedy which, in our opinion, was always somewhat overrated, and which can hardly, as we suspect, gain new vitality by the minor alterations which Mr. Hare has affected, and by the suppression of allusions to Almack's, or other places of resort at the earlier part of the century. The truth is, "Money" has aged terribly, and not merely on the surface. Like "The Lady of Lyons," it will soon have to be regarded, by all but the most conventional playgoers, as a mere curiosity of the past. In days when our satire is allusive, the satire of "Money" appears lamentably obvious. Its serious interest again—never very strong, we fear, though Macready at the first production did play the hero—is now essentially weak. For our part we consider that, save in remote provinces and the less desirable suburbs—where little count is kept of the real movement of things—it would have its best chance to-day were it presented precisely as it is written, with every change of scene indicated by the author, as in old days, with the introduction, or retention, rather, of every little character that gave it interest. So, it might be a literary curiosity, and attractive for a while as such. "Thus and thus," we should say, "were people apt to be amused in the early Forties." But to-day, of actual life, it represents little. It is as provincial as Ibsen, and not quite so naïve.

The performance at the Garrick is not bad at all—even where it can scarcely be brilliant. Perhaps it is the popularity of Lord Lytton's plays with actors that accounts for its revival—Lord Lytton was an admirable "feeder" for the actor's appetite for sometimes inappropriate display. Evelyn, Dudley Smooth, Graves—these are all good parts from the actor's point of view. They are not very natural; but that does not matter—they are very telling. They are almost as telling, now and then, as Claude Melnotte, Dumas, and Beausant. The part of Clara is somehow much less excellent than that of Pauline in the melodrama in which those characters appear that we have last named. Miss Kate Rorke, always agreeable, and with tact and charm, does her best with it. Evelyn is played by Mr. Forbes Robertson with much of the sympathetic power he has often found so valuable. Mr. Hare is perhaps one of the few character actors who could interest us in Sir John Vesey. He never overshoots the mark; and not so much in his mere restraint as in his quiet and most effective observation does he display himself an artist. Mr. Arthur Cecil is funnily lugubrious as Graves. And, in another part, not unimportant, Mr. Bouchier is thoroughly satisfactory. Mrs. Bancroft gives more colour and fun to Lady Franklin than that not very interesting member of society has been wont to possess. The reading is, to some extent, a new one, as

Mrs. Bancroft's readings are wont to be. It is very clever of Miss Maud Millet to persuade us, as Georgina, that she can be disagreeable. But we enjoy her performance much more when no effort of this sort is exacted from her.

#### STAGE NOTES.

MISS ELLEN TERRY, Mr. J. Forbes-Robertson, and Mr. William Terriss will appear at Daly's Theatre on the afternoon of June 5 in a proverb in one act, "Journeys End in Lovers Meeting," by John Oliver Hobbs and George Moore. The occasion is Miss Jonathas' matinée, and the performance is given under the immediate patronage of the Royal Family.

#### MUSIC.

##### RECENT CONCERTS.

THREE pieces from Dr. Grieg's incidental music to Bjornson's tragedy "Sigurd Jorsalfar" were performed at the fifth Philharmonic Concert, May 24, under the direction of the composer. The music is interesting and the orchestration picturesque; but they are true stage pieces, and for their proper effect should be heard as such. The composer was received with extraordinary enthusiasm: his songs and pianoforte pieces, small in compass, have deservedly won for him a great reputation in this country. There were two other novelties in the programme: a "Fantaisie de Concert," by Tschalkowsky, and a "Fantaisie," by Mme. Menter, both for piano and orchestra. In these works the virtuoso element predominates; and as Mme. Menter's technique is equal to all demands, she achieved a brilliant success. Whether a Philharmonic Concert programme should contain such show music is, however, a matter for reflection. Virtuosity, as Beethoven, Schumann, Brahms, and others have proved, is of immense service, as means to an end; it is a good servant, but a bad master. The programme included Beethoven's Symphony No. 8, given under the careful direction of Dr. Mackenzie. Mlle. Landi was successful as a vocalist; but her Gluck Aria from "Elena e Paride" was accompanied by the Philharmonic band in a rough manner.

A Scandinavian concert was given at the small Queen's Hall on Saturday evening. The programme included Dr. Grieg's Quartet in G minor for strings (Op. 27), a work which is little known here, and has never been performed at the popular concerts. This, however, is scarcely surprising; for although the music is fresh and characteristic, it has a pianoforte, rather than a string flavour, and hence produces an unsatisfactory effect. The second movement, a Romanze, has much charm and delicacy; and the lively Finale is clever.

On Saturday afternoon M. Tivadar Nachéz gave his second concert, playing with his usual skill and taste. A detailed notice is unnecessary; but it is only right to say a word in favour of the programme, which contained so much that was serious and good. Besides the Max Bruch Concerto in G minor, there were violin solos by Tartini and Bach, and by Doctors Mackenzie and Parry. Some attractive songs, including one by the concert-giver, were well sung by M. Eugène Oudin.

On Monday afternoon Mr. Kuhe's Jubilee concert was held at the Queen's Hall. As teacher, pianist, and composer of light drawing-room music, Mr. Kuhe has achieved reputation; and a long and successful career has been crowned by a special concert, for which many distinguished vocalists and instrumentalists offered their services. Mr. Kuhe's neatly played solo "Etude de Concert" was thoroughly typical of the pianist-composer. To attempt

a description of the lengthy programme would be absurd; and we shall only mention the favourable appearance, early in the afternoon, of Mr. Douglas Powell, a young baritone singer with good voice and good style. There are other pianists who have lived as long and laboured as hard in teaching as Mr. Kuhe; but he deserves special mention for his encouragement to English art at the festivals which he held at Brighton from 1870 to 1882.

Mlle. Kleeberg gave a very successful pianoforte recital at St. James's Hall on Monday afternoon. We cannot speak of her Bach and Beethoven playing, but in a number of short pieces by various composers she revealed many excellent qualities. She rendered Chopin's Berceuse with delightful delicacy, and in a clever piece, "Aeolus," by Gernsheim, dedicated to her, displayed great technical agility. Her programme concluded with a set of short pieces, "Poèmes Sylvestres," by Theodore Dubois. The writing, somewhat in the style of Heller, is clever and decidedly effective; and the interpretation of all the numbers by Mlle. Kleeberg left nothing to desire.

The concert given by the "Berner Liedertafel" at the Queen's Hall on Monday evening was one of special note. This Swiss male choir, consisting of 120 members, has been admirably trained by Dr. Munzinger; the voices, especially the bass, are of good quality, and the intonation wonderfully correct. The choir sings with perfect ensemble, with enthusiasm, and at times with immense power. The programme included ballads, part-songs, and, of course, "Schweizerlieder." The "Harald" Ballad, by Dr. Munzinger, is a little long, but an interesting composition. In future concerts, the conductor will act wisely in refusing encores; repetition of the last verse of a song only weakens the effect. The artistic singing of Frau Raebuz-Sandoz, in songs by Franz Schumann, was a specially pleasing feature of the concert. J. S. SHEDLOCK.

#### MUSIC NOTES.

A CORRESPONDENT writes from Brussels:—"On May 18, an interesting performance took place at the Cercle Artistique of this pleasant city; a young French singer, Mme. Jeanne Remacle singing the hymn to Apollo lately discovered at Delphi by M. Homolle, of the French School at Athens. M. Théodore Reinach, who has reconstructed the melody—such as it is—prefaced the performance with a long and somewhat technical lecture, in which he described the steps by which he had proceeded, and gave a general account of the work. The melody, he informed his audience, was in the "Doric mode," written in a key equivalent to our modern "A minor," in "5 time," a rhythm now abandoned. The song was accompanied, very lightly, by harp, flute, and clarionets; and the young lady delivered it with taste and a firm intonation. The weird timing, and the use of quarter-tones, gave it a dirge-like monotony, which was not without a certain charm; especially when Mme. Remacle, after giving it in the French version, repeated the performance in the original Greek, in a text restored by M. H. Weil."

WE may add that the *Musical Times* for June 1 contains the Delphic hymn in two forms: (1) with the original musical signs, rendered into modern notation; and (2), as transcribed by M. Reinach, with accompaniment for harp by M. Gabriel Fauré.

At the meeting of the Royal Archaeological Institute, on Wednesday next, Dr. E. J. Hopkins will read a paper on "An Early Seventeenth-Century Contract for the Making of an Organ for the Chapel in Chirk Castle by a hitherto unrecorded Organ-maker." There will be exhibited on the occasion—the original contract, the chased and illuminated organ pipes, and contemporary music-books from Chirk Castle, Denbighshire.

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## LITERATURE.

*English Prose Selections.* With Critical Introduction, &c. Vol. II. Edited by Henry Craik. (Macmillans.)

THIS second volume of *English Prose Selections*, edited by Mr. Craik, opens with Bacon, who was born in 1561, and closes with L'Estrange, who died in 1704. Stretching, then, from the "Sixteenth Century to the Restoration," it criticises and exemplifies the prose of Bacon, Ben Jonson, Burton, Selden, Hales, Hobbes, Chillingworth, Browne, Walton, Fuller, Clarendon, Milton, Taylor, Baxter, Cowley, and Cudworth. If to these greater lights, in the composition of prose, we add the *minora sidera*, Wotton, Donne, Overbury, Hall, May, Earle, Leighton, to name but these, we realise very forcibly the truth of the editor's remark, that "the period was a critical one for English prose."

The present volume does all that an anthology can to illustrate the rich variety, the magnificent successes and curious failures of that long period. No volume of selections from anything ever yet satisfied completely even its editor or compiler, much less its readers. In the present case, some readers will probably miss certain notable passages of Sir Henry Wotton, Ben Jonson, Sir Thomas Overbury, George Herbert, Hobbes, Owen Feltham, Jeremy Taylor, and Cowley. Where a writer does not wear his purple in patches but is all purple, it may not greatly matter what example be chosen of his splendour. In other cases it may be disputed whether the rare and occasional excellence be exemplified, or the more common and less remarkable merits. For instance, Owen Feltham wrote one delightful poem and one fine essay. The essay is that solemn Platonic piece, "Of the Worship of Admiration," which was a favourite with Fitzgerald, an unusually high and noble strain for a moderately inspired writer. Probably the aim of such a volume as this is best attained by an avoidance of these solitary achievements: the best of a writer's average work, his habitual style, is the more valuable for purposes of historical comparison.

Spence has preserved for us Pope's list of English prose writers, whose language and style might be quoted, as authoritative, in an English dictionary. The list is instructive. It is limited to the eighteen names of Bacon, Hooker, Hobbes, Clarendon, Barrow, Tillotson, Dryden, Temple, Locke, Sprat, Atterbury, Addison, Swift, Bolingbroke, with Ben Jonson, L'Estrange, Congreve, and Vanbrugh, "for familiar dialogues and writings of that kind." Sir Walter Raleigh

was twice excluded "as too affected." And some such reason it was that forced Pope to reject Milton, Burton, Taylor, Browne; it was an unerring instinct that chose Bacon and Hooker, Hobbes and Dryden. To put it somewhat roughly, Pope rejected what Lamb would have chosen: all " quaintness," all cumbrous magnificence, all excessive Latinism, all defiant lawlessness or personal peculiarity, though sanctioned by mighty names, were not "authoritative" to the correct and polished Pope. He would have incurred the reproaches of Landor, who, in his superb vindication of Milton from the impertinences of Brougham, complained that "Waller, Cowley, and South were resolved to refine what was always pure gold, and inadvertently threw into the crucible many old family jewels, deeply encased within it." But Mr. Craik, in his judicious Introduction, points out how different in authority are the Elizabethan poetry and the Elizabethan prose. The latter is imitable, but only as a literary exercise: our poets can repeat the language, the cadences, the style of the great Elizabethan poets with no effect of deliberate strangeness. The rhythm of Shakspeare's Sonnets, the whole magical use of musical language, is no less acceptable in our day than in his; but Milton's prose is no longer possible. As Arnold said, "We pronounce that such a prose has its own grandeur, but that it is obsolete and inconvenient"; and, to quote him again, when we read the prose of Dryden, "we exclaim that here at last we have the true English prose, a prose such as we would all gladly use, if we only knew how." Pope was in the right: not in his probable unconsciousness of the beauty and the power in his excluded writers, but in his sense that they were no longer models for a manageable and serviceable prose. In Bacon, in Hooker, as became their genius and their studies well, there was a literary feeling for law in prose composition; the poetry of Milton, the poetic sentiment and eloquence of Taylor, gave ecstasies, and fiery flights, and sudden elevations to their prose, while they could not give the instinct of proportion, logical and rational. It is no small testimony to the genius of Johnson and of Lamb that they could convey, each after his manner and according to his needs, the very personal charm of Browne's style into their own. What ponderous Latinism, what irritating whimsicality, make intolerable the imitators of Johnson and of Lamb! Pope's perceptions told him the truth that, for the general purposes of prose, simplicity and correctness, strength and order and clearness were essential. A Carlyle should be very sure that he is a Carlyle before he begin his innovations. But no modern prose can be unconscious of law, though it may be a curiously recondite and sought-out prose; no critic, however great his distaste for the prose of Mr. Pater or of Mr. Meredith, dreams that it is not the work of a deliberate writer, who meditates his art. Certain great early prose-writers, on the other hand, can but have written at haphazard, blind and deaf to their own defects. No false following of the classics, no Ciceronianism or other deluding influ-

ence, can account for all the singularities, the confounding difficulties, that abound in company with all magnificence, lucidity, and strength. There are two classes of our classics in prose: the Elizabethans, with their rich majesty, their wealth of words and phrases for the expression and elaboration of thoughts, massive and sententious, fantastical and imaginative; and the last century men, with their enchanting clearness, an admirable union of dignity and ease. In poetry we go to Spenser and Milton; but for practical help in prose we "give our days and nights," as Johnson bids us, to Addison and to his fellows.

It is hardly necessary to say that Mr. Craik and his goodly company of writers have done their work well. Perhaps the best piece of criticism among the longer pieces is the study of Bacon, which reminds us how much we have lost in the death of its writer, William Minto. Mr. Saintsbury deals with Donne, Burton, Hobbes, Fuller, Harrington, and others, in his accustomed vein of humour, a mixture of sound learning with "a little judicious levity." Mr. Ward couples a very much wanted defence of Milton, against those who exaggerate the faults of his prose, with a defence of his character and conduct, very much less needed in a volume of this kind. Among other noteworthy contributions are the introductions of Mr. M'Cormick and Dr. Dodds to the Scotch writers. To the English reader, Spottiswoode, the ecclesiastical historian, is not what he has been elsewhere, an household word; nor do we know much more of Drummond's prose than the notes of his celebrated conversation with Ben Jonson. Mr. Chambers, who also writes of Usher and May, is very happy in his brief notices of Leighton and More, two typical men of a most fascinating kind, each in a marked way. Leighton, though he hated Papistry like any Covenantor, is indeed "a March swallow among Protestant theologians": perhaps Norris, of Bemerton, and William Law resemble him the most. For a mystical unction, as of a French saint, no English writer approaches him: Herbert, Ken, Taylor, have nothing of it. He has received, as Mr. Chambers observes, a shameful treatment from his mutilating editors. Here is a characteristic passage, as it stands in the older editions:

"So knit my will to thy most holy will, that I may have no other will but thine, and may be most heartily and fully content with whatsoever thou would do to me in this world; yea, if thou wilt, so that I hate thee not, nor sin against thee, but retain thy love, make me suffer the greatest pains."

That is from the wonderful "Rules and Instructions for a Holy Life." The true text runs, boldly and with the true audacity of mystical love:

"So knit my soul to Thy most holy will, that I may have no other will but Thine, and may be most heartily and fully content with whatsoever Thou wilt do with me in this world and for ever; yea, if Thou put me in hell, to suffer all the pains there, so that I hate not nor sin against Thee, but retain Thy love, I may be content."

It is painfully ludicrous to detect the editorial timidity "drawing the line" of

resignation somewhere. Of no little interest also are Earle and Overbury, whose sketches of characters and fashions, typical humours and social ways, together with the general taste and liking for such things, are of importance in the history of English fiction. Unquestionably, if France and Spain, with their various forms of prose romance, influenced English writers of fiction, so, too, these sketches, with the final perfection of the art at the hands of Addison and Steele, had their part also in shaping the English novel. Then we have such curious persons as Sir Thomas Urquhart of Rabelaisian fame, and Sir Kenelm Digby, that prince of eccentrics: both well discussed and represented by Mr. Saintsbury and the editor. We cannot but regret that Mr. Kerr has so slight a part in this volume; his introduction to its predecessor was among the most memorable and masterly pieces of criticism produced for many a year. But his brief notice of Lord Herbert of Cherbury is a masterpiece of humour, perfectly just: and he also treats of the two incongruous writers, Mrs. Hutchinson and Butler.

One reflection of the reader is inevitable. Is there any country, but England, in which so many admirable, so many indispensable, so many valuable writers are out of reach, except in imperfect editions and rare volumes? A thorough knowledge of Donne, to take one instance, is only to be had with immense difficulty; yet Donne, his works, his life, his character, are of singular importance and attractiveness. There should be, accessible and convenient, the "Complete Works" of every writer quoted in this volume; of very few is it the case now. And when we have a final and scholarly edition of an old English author, it is often published in so limited an issue, as to become unprocurable very shortly. But to pursue this theme were to approach the thorny question of State Aid and Endowed Research. Let us merely thank Mr. Craik and his colleagues for an excellent volume of an excellent work.

LIONEL JOHNSON.

*Discovery of Lakes Rudolf and Stefanie.* A Narrative of Count Samuel Teleki's Exploring and Hunting Expedition in Eastern Equatorial Africa, by his Companion Lieut. Ludwig von Höhnel. Translated by Nancy Bell. In 2 vols. (Longmans.)

IN more than one respect the Teleki-von Höhnel expedition of 1887-88 may fairly be described as memorable. In geographical interest it can scarcely be surpassed, or even equalled, by any future journey of exploration in the interior of the African continent; because it practically solves the last remaining problem connected with the equatorial lake region, completes Thomson's surveys north of Masailand, determines the true character of the lacustrine Samburu depression heard of by that traveller, places beyond doubt the existence of still active volcanic forces on the mainland, and very nearly fills up the whole of the blank space between the Masai plateau and the South Ethiopian (Kaffa) highlands. Teleki's

farthest point at the north end of Lake Rudolf comes within sixty or seventy miles of the farthest southern point reached in 1886 by Jules Borelli penetrating from Kaffaland southwards to the Omo basin. Those sixty or seventy miles are all that now remain to be traversed in order to connect the northern and southern itineraries, and thus complete the preliminary survey of the eastern section of the continent from the Cape to the Mediterranean.

Minor services to geography, but minor only in a relative sense, were: a visit to Mount Meru, which was ascended for the first time to a height of nearly 5000 feet; the ascent of Kilimanjaro to 17,387 feet and of Kenia to 15,355 feet, that is, up to the edge of the breached side of the crater; lastly, the discovery of the Loroghi and General Matthews Ranges, forming a northern extension of Thomson's Aberdare Range, and terminating in Mount Nyiro (9800 feet), and the Teleki volcano (2067), at the southern extremity of Lake Rudolf. That this and another cone in the same igneous district are still active volcanoes was made abundantly evident from the recently erupted lava streams and the clouds of black smoke and dense sulphurous vapours issuing from the craters, in one of which a native reported "the incandescent lava still bubbling and seething." On surmounting the last ridge, whence a panoramic view was commanded of the great *Basso Narok*, "Black Water," and surrounding landscape, the travellers

"gazed in speechless delight, spell-bound by the beauty of the scene before us, whilst our men, equally silent, stared into the distance for a few minutes, to break presently into shouts of astonishment at the sight of the glittering expanse of the great lake which melted on the horizon into the blue of the sky. At that moment all our dangers, all our fatigues were forgotten in the joy of finding our exploring expedition crowned with success at last. Full of enthusiasm, and gratefully remembering the gracious interest taken in our plans from the first by His Royal and Imperial Highness Prince Rudolf of Austria, Count Teleki named the sheet of water, set like a pearl of great price in the wonderful landscape beneath us, Lake Rudolf."

Thus was discovered the last of the great equatorial basins, which stretches for over 160 miles, like Tanganyika and Nyassa, in the direction from north to south by east, with a mean breadth of about 20 miles and an area of 3000 square miles, without any visible outlet. In any case its altitude (1300 feet) shows that it cannot possibly drain to Victoria Nyanza (3800), as had been supposed; and the same is true of the much smaller Basso Ebor, "White Water," renamed Stefanie (1740 feet), to which a flying visit was paid, and which appeared to be 65 to 70 miles long by 13 to 15 broad. Samburu is the name, not of a basin, but of the district; and Rudolf is thus identified beyond all doubt with the great "Lake Samburu," which so long glittered like a mirage before the eager eyes of explorers, and which at one time was even thought to be a vast inlet or extension of Victoria Nyanza itself, running for an unknown distance away to the north-east. All these hydrographic mysteries are now cleared up,

although it is still uncertain and even doubtful whether the South Ethiopian Omo runs out in Rudolf, or forms the upper course of one of the great Somaliland rivers (Juba or Webi Shebéli?).

But the "Black Water" was found to be brackish and apparently undrinkable; and, as all the land seen from the heights at the southern extremity of the lake presented a superb picture of lifeless desolation as far as the eye could reach along both margins, all further progress seemed to be barred in the direction of the north. And here occurred perhaps the most striking incident of the expedition. Nine travellers out of ten would doubtless have turned back at this point, satisfied with having sighted and "fixed" the great lake; but, like Stanley, who decided at Nyangwe to rush the Congo, Count Teleki resolved, after much deliberation, to push still to the north and make a first rough survey of his great discovery. The water of the lake was found to be charged with soda, so that when mixed with tartaric acid it effervesced strongly, "and quenched our thirst more quickly than fresh water would have done." The aspect of the land also improved, according as the recently erupted matter gave way to older igneous formations, until inhabitable districts were at last reached before the supplies ran out. The expedition had struck inland from Mombasa by the now almost beaten path through Taveta and round the northern slopes of Kilimanjaro to Lakes Naivasha and Baringo. Here it plunged into the unknown by an easterly track, which was followed along the east side of the lake to its northern extremity. As the west side seemed to be quite impassable, the party had to retrace their steps by the same track as far as the south end. But here a fortunate divergence was made to the west and then round to the south, Lake Baringo being thus again reached by a new and more westerly route, through the territories of the hitherto unvisited Turkana and Suk peoples.

As the great Turkana or Elguma nation extends far to the north, where they meet and perhaps merge in the Nilotic tribes about the head waters of the Sobat, it will be seen that, thanks to this divergence, all the different populations have now been visited in the most interesting ethnological region in the whole of Africa. In this anthropological "divide" converge, commingle, or overlap all the indigenous races of the continent except the Hottentots—Somal and Galla Hamites from the north-east, Nilotic negroes from the north-west, Masai and Bantus from the south. Thus, from the ethnological standpoint also the expedition may be called memorable, although the rich materials collected are not yet properly sifted, and in fact are presented to the reader in a strangely perplexing manner. Nothing could be more confusing and even misleading than the inset "Ethnographical Sketch Map," unless it be the statement which this map is presumably intended to illustrate, that "whilst the negroes belong to the great Bantu stock, the Masai form the most southerly group of the Nilotic tribes, extending far away to the north, and are, so to speak, wedged in

amongst the Bantu tribes and the people of Kamasia, Suk, Turkana, Karamoyo, and Lango, form a connecting link with the Shilluks and Bari" (i., p. 242). But for the map something might be suspected to have gone wrong with the translation of this chaotic sentence, in which the Masai, elsewhere rightly stated to be non-negro, appear to be brought into connexion with the Shilluks and other typical negroes of the Upper Nile region, and in which the terms *Negro*, *Bantu*, and *Nilotic* are hopelessly muddled.

The expedition must be pronounced equally memorable as a record of sport in the interior of the continent. Count Teleki proved himself a great hunter, worthy to be mentioned in the same breath with such nimrods as Oswell and Selous. But for his skill and pluck the expedition would have more than once broken down for want of supplies; and the unflagging interest of the narrative is largely due to the constantly recurring incidents of the chase, often of an extremely exciting character. Some of the regions traversed abounded in game to an almost incredible extent, and the view from an eminence in the Nyemps district is described in language that recalls the episode of Bishop Colenso and the Zulu chief.

"In the flat districts, overgrown with steppe grass or gleaming silver leleshwa bushes, stretching away on either side of the river, roamed such countless herds of animals as I had never dreamt of seeing anywhere. I counted eight separate herds of buffaloes, each containing many hundred, with zebras, rhinoceroses, elands, water-bucks, harte-beests, gazelles, wild boars, and ostriches in such numbers that I forgot all about my observations, and gave myself up entirely to the delight of watching all these creatures in their life in the open. . . . In the fifty days since we left Nyemps the count had killed with his own rifle no less than 113 large animals, viz., ten elephants, sixty-one buffaloes, twenty-one rhinoceroses, nine zebras, six kaama antelopes, four elands, and two kobus antelopes or water-bucks."

It should be added that this was no reckless slaughter, but needed to provide the food required by the caravan on its march through the Sukuta salt steppe, and the other uninhabited tracts that had to be traversed on the route to Samburuland.

A word of praise may be awarded to the translation, which is fairly well done. Such solecisms as "to hearten up" for *to cheer up*, "misleading" for *disappointing*, and "but for one cow" for *all but one cow* are rare; and on the whole the work loses little in its English dress. It is well equipped with a large number of illustrations, mostly prepared by Herren A. Mielichhofer and L. H. Fischer from rough sketches taken on the spot. There are also two excellent large scale maps, covering the whole field of exploration, and based chiefly on Lieut. von Höhnel's surveys. A. H. KEANE.

*Goethe reviewed after Sixty Years.* By J. R. Seeley. (Seeley.)

THIS little volume is a reprint, with large alterations and additions, of three papers on Goethe contributed ten years ago to the *Contemporary Review* by Sir John

Seeley—as we must now call him. It is not, like so many of the small books on great writers with which enterprising publishers have recently familiarised us, intended to spare very busy or very idle readers the trouble of studying the original at first hand. Its object is not to furnish either a connected sketch of Goethe's life or a full account of even his principal writings, but rather to open certain commanding points of view from which the man and his work may be most profitably surveyed. It is, perhaps, impossible altogether to elude the rapacity of the superficial conversationalist, but on the whole he has been kept pretty well at arm's-length in the present volume.

Neither does Sir J. Seeley go very deeply into the aesthetic appreciation of this great literary artist. Indeed, beyond a quite incidental tribute to the transcendent excellence of his lyrics and the beauty of his female characters ("unfortunates" for the most part), I do not remember any express criticism in this direction. It seems to be assumed as generally admitted that Goethe is "the greatest modern poet since Shakspeare" (p. v.). But the assumption is one that would be widely challenged. Most Englishmen would put Milton, and most Spaniards Calderon, above the author of "Faust." Most Frenchmen would probably rank at least one of their own poets higher. Mr. Ruskin places Scott higher as a literary genius. The enthusiasts for Shelley and Browning would have a word to say about the claims of their respective favourites. At any rate, Sir J. Seeley is quite aware that his hero's right to count among "the small first class of the select spirits of all time," to be ranked, for instance, with Shakspeare, will not pass undisputed; and the objections that might be raised against such an exaltation are enumerated with great candour (pp. 7, 8). The reply is, that we must take into account the disadvantages under which the great German creator worked: we must consider how little his age and country did for him, and how much he did for them. Shakspeare lived in a world of great men and great deeds. Scott came after great literary models and inherited a great romantic tradition. Goethe lived in petty, prosaic surroundings, and had no poetic masterpieces in his own language to fall back on, while the prevailing literary standards were poor and grotesque. He had not only, like the English dramatist, to create a national literature, but also, like Wordsworth, to reform a public taste.

I cannot help thinking that this plea involves some exaggeration, and ignores some important facts. Klopstock, Lessing, and Wieland, who surely ought to count for something as reformers and models, are altogether passed over. And if Germany was unaccustomed to good literature, at least she welcomed it warmly when it appeared. The author of *Götz* had not, like the author of the *Lyrical Ballads* or the author of *Sordello*, to fight against obloquy and neglect. Sir J. Seeley himself reminds us how each successive achievement of the young master was received by his countrymen with rapturous applause. The

anomaly, the thing to be explained, is that Goethe could not sustain a steady flight in any one direction, and therefore did not leave behind him a coherent mass of finished artistic production. Schiller, coming only ten years later, with less genius, with less than half the working life, hampered by weak health and narrow means, was able to complete that great series of masterpieces which still holds the German stage and will probably hold it for ever. Had Goethe worked his way up through a succession of imperfect or ephemeral essays, one could understand that the want of a firm and elastic literary spring-board was responsible for his miscalculations and failures. But, on the contrary, the first step costs him nothing; it is when he tries to follow up his successes that he breaks down. "Clavigo" and "Stella," the "Natural Daughter," the second "Faust," the happily unfinished "Achilleis," the later portions of *Wilhelm Meister's Apprenticeship* and the whole of his *Travels*, the *Elective Affinities*, one may add in science the *Farbenlehre*, are so many disasters coming after as many triumphs in the same fields. Matthew Arnold has called him "the greatest critic of all times," but after the review of "Hamlet," what single detailed and finished appreciation of a great work or of a great man has he to show? Nay, take him in the character on which Sir J. Seeley dwells with most enthusiasm, study him as an educator of the German people, and there seems to be the same story of a brilliant start ending in a lamentable breakdown. Except for Heine, as the author reminds us, German poetry died with him, and the influence of *Wilhelm Meister* on the German novel has been entirely mischievous. The great conquests of the German intellect have been won on lines that he avoided or despised: scholarship, history, systematic philosophy, experimental science, and patriotic statesmanship. Music, the supreme German art, owes nothing to him. On the other hand, he has exercised a great and salutary influence on other countries, particularly our own, to which full justice is done in this volume. But it seems to me more than an exaggeration to say that *Wilhelm Meister* "has been the model on which the novel of the present day is formed" (p. 122). Rather is it the last survival of the old picaresque novel—the novel represented by such works as the *Metamorphoses* of Apuleius, *Don Quixote*, *Gil Blas*, and *Tom Jones*—or not quite the last if we count *Pelham* as a somewhat effaced type of the same school. In the modern novel the interests of passion and sentiment dominate every other as they certainly do not in *Meister*.

When Goethe found that his poetic invention was flagging—which, as we have seen, happened rather often—he tried to supply its place by reflections on the conduct of life, the management of affairs, horticulture, the fine arts, natural science, and so forth. Unhistorical as he was, he even treats us to an account of the feudal system in the second "Faust." Most readers find him very dull on these occasions. Sir J. Seeley seems to resent the charge. He implies that it is all the fault of their own frivolity,



that what they call dulness is really the serious treatment of serious subjects. If they are not interested they ought to be (p. 30). M. Scherer was serious enough in all conscience, and interested in serious subjects; if, as we are here told, he found Goethe dull, the fault cannot have been entirely in himself. It must, I think, be admitted that certain discussions are duller in a novel or a poem than elsewhere, just because the romantic element puts us out of tune for them. About a third of the *Elective Affinities* is occupied with the laying-out of an ornamental garden. This might be interesting in one of Mrs. Beeton's publications, but it becomes highly exasperating when what we want is to hear more about the unlawful passion of Edward and Ottilie. And, apart from this consideration, Goethe, like other Germans, is apt to treat his serious subjects in a rather heavy and pedantic style. But there is one important point that Sir J. Seeley must be held to have made out. Whether or not Tennyson's "Palace of Art" was intended as a satire on Goethe, the satire does not apply to him. He was no apostle of an unmoral, merely aesthetic culture, but rather one who strove to make life all round something better and nobler than he found it. This is exactly the sort of appreciation that Goethe himself would have desired, since what most struck him in Carlyle was that the young Scotch critic drew attention above all to the intellectual and moral substance of German literature.

If, in the foregoing remarks, I have ventured to differ on some points from a writer whom I so much admire as Sir J. Seeley, I trust that this will not be attributed to the inspiration of Goethe's own Mephistopheles, "*der Geist der stets verneint*," but rather to the influence of the book itself, which, like everything by the same distinguished author, is not only learned, tasteful, lucid, ingenious, but also pre-eminently suggestive.

ALFRED W. BENN.

"HEROES OF THE NATIONS."—*Henry of Navarre and the Huguenots in France*. By P. F. Willert. (Putnam's Sons.)

MR. WILLERT is well known to all students of French history as a thorough master of the subject; and in this volume he has given us in a moderate compass a lucid narrative of one of its most important and critical periods, associated with the interesting if somewhat enigmatical figure whose name stands on the title-page.

The epoch of the Reformation in France has been treated by many English writers, but perhaps no one has given a clearer or more concise sketch of its earlier stages than Mr. Willert has done in his opening chapter. The whole story is full of startling changes and surprising vicissitudes; and of these none is more remarkable than the importance into which the Huguenots suddenly rose in 1560, on the death of Francis II. and the commencement of the minority of Charles IX. Hitherto a small and despised sect, meekly enduring persecution, they now appear as a powerful body with influential leaders, and form a numerous contingent in the States-General

of 1561. Mr. Willert draws attention to the importance of this assembly.

"Its proceedings would, had we space, be deserving of our most careful attention, because they show that there was at that time in France a large party in favour of a policy of religious, constitutional, and administrative reform which, could it have been adopted, might have changed the whole future of the country, and have saved it from many years, perhaps from centuries, of war, suffering, despotism, and revolution; because then for the first time we find the great principle of toleration authoritatively laid down: 'It is unreasonable to compel men to do what in their hearts they consider wrong, for whatever we do against our conscience is sin.'"

This was, in fact, the time at which the reforming party had the best chance of success. "It is probable that the number of the Protestants was never greater than during the first years of the reign of Charles IX." As in most other European countries, the principal support of the reforming movement came from the middle classes. The Huguenots have often been regarded as an aristocratic party; but they never comprised more than a decided minority of the nobility, and included but few of the great nobles. On the other hand, the movement took but little hold of the lower classes. The mob of Paris and most other large towns were fanatically hostile; and "there were few proselytes among the peasantry, except where, as in Languedoc and the country of the Vaudois, the ground was prepared by older traditions of resistance."

Of the character of many of the Protestant leaders, Mr. Willert writes in a very eulogistic strain, but he does them no more than justice when he says:

"The noblest traditions of feudal chivalry, the culture of the Renaissance, a piety inspired and sustained by the constant study of the Gospels, produced men in whom the best characteristics of their nation were combined with a moral elevation, a purity and dignity of character, an heroic breath of soul animated by a simple piety and chastened by a chequered experience, rarely, if ever, equalled."

Our author, however, is unjust to his own countrymen when he draws this invidious comparison: "By the side of the Colignys, the La Noues, and Du-Plessis Mornays, the characters of the Eliots, Hampdens, and Hutchinsons of our own Civil Wars appear narrow and incomplete." It is surely no disparagement to the former to say that the latter were fully worthy to be ranked beside them.

Coligny himself is truly described as "one of the noblest characters, and one of the ablest soldiers and statesmen, produced by the French Reformation." There is hardly a character in French history, and few in any history, who can vie with him in the combination of intellectual and moral greatness; and, with the exception of his contemporary, William the Silent, there was none of that age whose untimely end was so great a loss to his country and to mankind. Henry of Navarre has no claims to be compared with such men for single-mindedness of purpose and grandeur of character; and we feel that, from Coligny

to him, the descent is great in every way.

One who changed his religious opinions no less than three times in a space of little more than twenty years, and twice at least when influenced by motives of personal advantage, was clearly lacking in steadiness of principle. Some excuse may be pleaded for Henry's forced conversion to Catholicism after the Massacre of St. Bartholomew, considering that his life was in peril, and few would be disposed to judge him harshly for returning to the Protestant party as soon as he found himself free. But his subsequent return to the Roman Church, without any serious pretence of change of conviction, merely in order to secure the French crown, admits of little extenuation. Mr. Willert rightly refuses to accept the validity of the pleas which have been urged in excuse of this act.

"We cannot join those who praise the conversion of Henry IV. as a sacrifice of private feelings to public welfare. No doubt it facilitated the work of pacification, and shortened the material sufferings of France, but at the price of setting up before the nation an example of the sacrifice of honour and principle to expediency. The king assured the friends, whose faith he formally abjured, that he would never forget them; that if need were he was ready to die in their defence; and when in his coronation oath he swore to drive all heresy from his dominions, he had fully determined to secure toleration and equal rights to his heretical subjects. This the Romanists knew, and therefore his abjuration did not preserve him from their plots, nor ultimately from the assassin's knife. If it was necessary that the King of France should be a Romanist; if the connexion between Church and State was so intimate that all heresy was politically dangerous, then Richelieu, who deprived the Huguenots of their political privileges, and Louis XIV., who refused toleration to their doctrines, were better statesmen than Henry IV. The *dragonnades* of his grandson were the logical consequences of the conversion of the first Bourbon king."

The romantic history of the wanderings and battles of Henry is well told by Mr. Willert; but in this field he has had several predecessors. No English writer, however, has given an equally detailed account of the king's administration after he was securely established on the throne. The difficulties of the task were certainly considerable in the state to which the country had been reduced.

"The most pressing need of the Government was to find some escape from the terrible financial embarrassment, due as much to extravagance, maladministration, and dishonesty, as to thirty-five years of civil and foreign war. Henry IV. was fortunate in having by his side the right man for the task, and he showed himself worthy of such good fortune by giving to that man full confidence and support."

The personal character of Henry's great minister, the Duke of Sully, has been very variously judged, and his own Memoirs do not present it by any means in a favourable light. But of his administrative talent there can be little question, and Mr. Willert expresses a very high opinion of his financial measures.

"The services which he rendered to his country

were so opportune as to be of inestimable value; yet what he effected was very simple. He introduced an orderly and business-like method of keeping the public accounts, prevented speculation, and raised the taxes to be levied in a manner as economical to the Government and as little oppressive to the public as was possible without a complete change in the existing system. At the same time, supported, or rather urged on, by the king, he did much by the wise encouragement of productive enterprise to assist the wonderful recuperative power which France had always shown during her short periods of respite from foreign war or domestic disorder."

High estimates have sometimes been formed of the prosperity of the lower classes in France at the close of Henry IV.'s reign, and the king himself has been credited with the main share in bringing it about; but on both points there has been much exaggeration.

"So far was the proverbial fowl from being in every pot, that there were still many parts of France where the lower classes scarcely knew what it was to have a full meal, and yet more where the standard of living was so low that a short harvest was followed by famine."

It is very doubtful, too, whether the improvement which unquestionably did to some extent take place in the condition of the French people at this epoch was, in any great degree, attributable to the measures of the Government. It has been, with considerable reason, ascribed to the fact that after the long continued civil wars a considerable quantity of land was thrown on the market, of which the peasantry became large purchasers. As the French historian, Michelet, expresses it, the prosperity which resulted from this cause was "baptized with a royal name."

Mr. Willert concludes his work with an attempt at a general estimate of Henry's character. The task, as he confesses, is a somewhat difficult one, by reason of the apparently discordant features which the subject presents. There is certainly much in Henry that repels us. An utter looseness of principle, combined with an addiction to vicious pleasures of a rather coarse nature, reminds us strongly, as Mr. Willert remarks, of his grandson, Charles II. of England. But we instinctively feel that it would be unjust to place the two on the same level, and that Henry certainly possessed many good qualities of which Charles was utterly destitute. There was in him a genuine humanity and readiness to forgive enemies, which was a very different thing from the mere careless good nature of his descendant. "No faults were so unpardonable in his eyes as those of cruelty and vindictiveness." And when we consider what the atrocities of civil strife in France had been in that age, we must recognise some real nobleness of character in one who, after passing through such scenes, could still show himself merciful.

"There was that about him which, whatever he did, prevented him from being mean or hateful; and it is not without reason that, of all the kings who have occupied the French throne, Henry of Navarre still retains the first place in the memory and affections of his people."

R. SEYMOUR LONG.

#### NEW NOVELS.

*Orchard Damerel.* By Alan St. Aubyn. In 3 vols. (Hurst & Blackett.)

*The Husband of One Wife.* By Mrs. Venn. In 3 vols. (Hurst & Blackett.)

*A Man of To-day.* By Helen Mathers. In 3 vols. (White.)

*Just Like a Woman.* By Mrs. Edward Kennard. (White.)

*The Temple of Death.* By Edmund Mitchell. (Hutchinson.)

*The Monk of Mar Saba.* By Joseph Hocking. (Ward, Lock & Co.)

*Between the Silences.* By Curtis Yorke. (Jarrold.)

*Neuroomia.* By G. McIver. (Sonnen-schein.)

*A Sleep Walker.* By Paul H. Gerrard. (Henderson.)

NOTHING is more pleasant to a critic than the task of reviewing an author whose works show progressive excellence with every fresh effort. Nobody who remembers the wild eccentricities and inaccuracies of *A Fellow of Trinity*, published some four or five years ago, would readily believe that the charming three volumes just issued under the title of *Orchard Damerel* had been penned by the same hand. The latter work is not, indeed, perfect, even of its kind: the plot, such as there is, is thin enough; and the well-meaning but weak-minded young clergyman who forms the central figure here, as in so many successive works by Alan St. Aubyn, might well have been exchanged for some other kind of hero, if only for the sake of variety. But the character-drawing is very creditably done, and the whole story reads smoothly and wears an easy air of probability. Very amusing is the accident by which Robert Lyon, curate of Stoke Lucy, comes in for a living, and is enabled to marry. Being suddenly called upon to preach an Advent sermon in a distant town, he had hurriedly caught up one written by his father half a century before, and preached it without previously reading it through. Its narrow old-fashioned views about the Millennium were directly at variance with his own broader doctrines; but they went to the heart of one of his hearers, the old Countess of Aylmerton, who, within a year afterwards, bestows on him the family living. The blunders committed and the debts contracted during Robert Lyon's first twelve months in his new parish, and the unhappy necessity under which he labours of having either to confess to his patroness that she has been mistaken with regard to his views or else to keep up the deception by preaching the whole series of his father's old sermons, instead of his own—he adopts the latter course—are told with much point and humour. The author should have acquainted herself with legal procedure sufficiently to avoid confusing an execution with a writ, and should be aware that service of the latter precedes levying of the former; otherwise there are no flaws in the book that call for notice.

In *The Husband of One Wife* are narrated the escapades, frivolities, and freaks in which a pretty and wilful young woman indulges during the interval between her first and third marriages. Victoria Goldenour, who, by the death of her husband in a railway accident, has been left a widow with one child, first appears on the scene as a well-dressed woman of five or six and twenty occupying lodgings in Cambridge, where she speedily scandalises the austere society of the University by extravagances in dress, manners, and style of living, but establishes herself on a friendly footing with that eminent divine and philanthropist, Dr. Terence Garfoyle, vicar of St. Amwell's and Canon of St. Ives, who is instrumental in bringing her child safely through a dangerous illness. The aged minister, having fallen a victim to the widow's fascinations, succeeds, after considerable difficulty, in inducing her to marry him; and the remainder of the story is a chronicle of the surprises and tortures inflicted upon him by the madcap behaviour of the wife he has chosen. Much patience is required to read this narrative. The author is to be credited with unusually subtle powers of analysis; but that is no reason why the reader should be treated to a too liberal exhibition of them, which fails in its purpose of carrying him in the way she would evidently wish. To most people Dr. Garfoyle will only appear as a pious, dreamy, and tender-hearted old noodle of fifty, who, having chosen to marry a stagey and, in some respects, rather vulgar little woman of half his age, arouses in us no sympathy when he finds that the result does not come up to his expectations. We do not believe, and scarcely care to read, the elaborate sophistries by which he persuades himself of the wisdom of his choice; nor is it credible that a woman of so volatile and dissatisfied a nature as Victoria Goldenour could have led a life of undisturbed peace and domestic felicity with her first and third husbands. Further, Mrs. Venn might have written a pleasanter book if she had refrained from the constant introduction of dialogues in which each speaker delivers himself or herself of elaborate essays, sometimes two or three pages long, expressed, no doubt, in choice English and embellished with a rich variety of fanciful metaphor, but neither natural nor entertaining.

Readers of *A Man of To-day* must be prepared for an introduction, at the outset, to a country family whose members are for the most part alluded to by their nicknames only. The Chief, Maria, Easter, Nan, Hugon, Melons, the Ancient Mariner, Bunkulorum, Sweet William, Dinkie, Daddy Gardner, Whipper Snapper, and the Shavers, confront us almost from the start; and the author, sailing along apparently under the easy assumption that we are all following and understanding her, nowhere, or in very few instances, condescends to offer the smallest explanation of this remarkable nomenclature: so that even when we have finished the book it is still not clear whether, for instance, "Melons" is a baptismal name or not, and but for the personal pronouns we should not know

whether it represented a boy or a girl. There is a touch of effrontery about this style of writing which is sure to irritate people who wish to have a clear and distinct idea of the personalities they are reading about. Apart from this feature, the story is not without interest in connexion with Basil Strokov, a Russian prince and notorious lady-killer, with whom the heroine, Easter Denison, becomes involved in some dangerous predicaments, first as an unmarried girl, and afterwards as the wife of Jem Burghersh, in the end apparently eloping with him. The device by which she is rescued from the elopement, and kept in hiding from her husband for six months, does little credit to the author's ingenuity. It is so entirely devoid of probability—the concealment being effected close to the husband's mansion, in a country village where such a secret could not possibly have been kept for a week—that the plot, which is strong in parts, completely collapses at the finish. Throughout, the writer would do well to try and distinguish between brevity and obscurity: she has an unpardonable trick of substituting keywords for sentences, and cutting down what should be a description of ten lines in length to an outline of two, leaving it to the imagination to fill up gaps, a process odious to every novel-reader.

To some extent Mrs. Edward Kennard has improved upon her ordinary performances in *Just Like a Woman*, though the old familiar features every now and then crop out. Of course, there is the ignorant and brutal husband, united to an intellectual and refined woman. Eve Carlingford had a lord and master whose nature was "cast in a coarser, more sensuous"—the writer meant "sensual," no doubt—"and material mould than her own," and accordingly "she withdrew like a sensitive snail into her shell." Happily she was not long destined to remain in the position suggested by the remarkable simile we have just quoted, for Mr. Carlingford dies, and leaves her free to take London by storm as a pretty widow, and to accept an offer of marriage from the Duke of Bombay, a little wizened old gentleman, "frail and old and shaky," but with the wealth and position for which she craves. Becoming ashamed of herself, she throws him over, and escapes to Norway, where she falls in with Thorvald Turgersen, a dramatist, whose realism, unlike Ibsen's, points out the better side of human nature, instead of dissecting vice and ignoring the good. *Just Like a Woman* is merely a light society novel; but it is entertainingly written, and will give pleasure to those who like this class of literature.

*The Temple of Death* is to be recommended on several grounds. The subject is an unusual one, being a narrative of the collapse of "one of the most mysterious and bloodstained creeds ever met with among the many strange and revolting religions which survive, despite the British conquest, from remote antiquity in Hindustan," and of which we know absolutely nothing. The discovery of a hideous charnel-house, deep in the bowels of a limestone mountain, sacred to Yama, the

Hindu God of Death, and the horrible orgies celebrated in his honour, are related with singular vividness and power. It is seldom one meets with a tale purporting to be the narrative of an eye-witness, and written in the first person, which so completely succeeds in enlisting the reader's interest, and inspiring a belief in the reality of the events narrated. The fact that it is written in simple and unpretending language throughout adds an additional feature of merit to the book.

The volume entitled *The Monk of Mar Saba* contains also a story of nearly the same length called "Elrad the Hic." The scene of both is laid in modern Palestine, the convent of Mar Saba being situated on the edge of the desert of Judaea, a few hours' journey from Jerusalem, while the Hics are a peculiar religious sect inhabiting a locality on the shore of the Sea of Galilee, and not far from the town of Tiberias. There is not much to call for comment in the two stories, which are fairly well written and interesting throughout. In the first, a young monk of Mar Saba breaks his monastic vows and flies from the convent, with a view of rescuing an English maiden who is being carried off by Bedouin robbers. In the second, the young chief of the Hics abandons his religion for the sake of a maiden, also of English extraction. There is a good deal of general resemblance in the treatment and scenes of both tales.

Every man at the beginning doth set forth good wine, &c. But Mr. Yorke has not pursued an analogous plan in his republication of magazine stories, within the covers of a book named *Between the Silences*. In the arrangement of such collections it is customary for the longest, if not necessarily the best, tale to be placed first in the series and to give its name to the volume, a usage sanctioned not only by custom but by obvious expediency. It is singular, therefore, that Mr. Yorke should have elected to lead off with a tale which is not only the shortest in the whole collection, but is so flimsy in texture and lugubrious in subject that a reader after perusing it might well be excused if he laid the book down and declined to try the quality of the remainder. Story number two is equally poor. It is a pity that such an arrangement should have been hit upon, because "Conyer's Brilliant Idea" which comes third, is most amusing, while several of the pieces towards the end are of considerable length and merit, especially "Two on an Island" and "The Mystery of Belgrave-square," and certainly deserve a more prominent position in the book.

Utopias have rather overstocked the market of late years; and as the subject inspires but a languid interest in the reading public, a production of this sort must be possessed of a good many fresh features to win much success. If *Neuroomia* attracts attention, it will not be due to any originality of conception or treatment displayed by the writer. The subject matter is the discovery of a new continent at the South Pole by Montague Periwinkle, captain of the *Penguin*. He finds the civilisation and scientific appliances of *Neuroomia* greatly in

advance of anything known to exist elsewhere on our planet, and his heart is captivated by the beauty of its female population. In connexion with this latter point, an element of rather broad humour is allowed to appear, which one can hardly reconcile with the dignity attaching to the general subject of the book, though illustrating the polygamous disposition which is proverbially ascribed to the sailor.

A shilling romance, entitled *A Sleep Walker*, is written in the most approved style of this class of fiction. The diabolical villainy and ingenious plotting exhibited in its pages leave nothing to be desired.

JOHN BARROW ALLEN.

#### CURRENT LITERATURE.

"THE RHIND LECTURES ON ARCHAEOLOGY."—*Scottish Land-Names: Their Origin and Meaning*. By Sir Herbert Maxwell. (Blackwoods.) By the publication of this volume, Sir Herbert Maxwell has thoroughly justified his selection as the Rhind Lecturer for 1893. The book challenges direct comparison with a meritorious work which appeared some two years ago, in which Mr. Johnston, with great and conscientious labour, collected from the earliest documents the older forms of Scottish place-names. Sir Herbert, on the other hand, though he gives us few dates, and fewer references to authorities, has not only mastered the difficulties of Gaelic phonology, but shows a firmer grasp of scientific principles than Mr. Johnston, by whose labours, it is needless to say, he has greatly profited. More especially is he to be commended for eschewing the fanciful and poetical etymologies which have proved a snare to some of his predecessors, holding that the most prosaic and commonplace derivation is, as a rule, to be preferred, and also for insisting on the importance of stress in determining which is the qualitative element in compound names. The investigation of Scottish names is beset with special difficulties which do not apply to the place-names of England, Ireland, or Wales. One of these difficulties is the absence of early charters, which hardly exist prior to the twelfth century; while another is due to the multiplicity of tongues, Gaelic, Cymric, Pictish, Norse, or Anglian, in which the name may prove to be significant, and also to the fact that a name is frequently first recorded by a scribe familiar only with the vernacular of some other race. Sir Herbert is conspicuously successful when dealing with names in the region with which he is personally acquainted: less so when he steps across the border on to less familiar ground. Thus, he volunteers the information that Hendon, in Middlesex, means the "old fort," regardless of the extreme improbability of the occurrence of a Welsh name in Middlesex, and also of the fact that in a ninth century charter the name is spelt *Heán-dūn*, which is manifestly an Anglo-Saxon name meaning the poor or mean hill. Again, he goes out of his way to derive the name of the river Eden in Cumberland, as well as that of the Eden in Fife, from the Gaelic *aodann*, which means "forehead," or "brow," forgetful of the fact pointed out by Mr. H. Bradley, that the first may be identified with Ptolemy's *Ituna*, a name apparently cognate with the Cymric river-name *Ithon*, or *Ythan*, which means a flowing stream, while the river in Fife, where the occurrence of an early Gaelic name is almost as improbable as in Cumberland, is probably the *Tina* of Ptolemy, also to be explained as Cymric, and doubtless cognate with the names of the Teign and the Tyne. But such oversights are few, and detract little from



the usefulness of the book. It does not pretend to be exhaustive, otherwise we might regret the absence of any notice of Prof. Rhys's ingenious explanation of the name of Glasgow from an endearing nickname of St. Kentigern.

*The Writings of Thomas Paine.* Collected and edited by Moncure Daniel Conway. Vol. I. (Putnam's Sons.) Mr. Conway does not do anything by halves. Having written the most complete biography of Thomas Paine, he now prepares the first really complete edition of his works, to be contained in four large octavo volumes, of which this is the first. It will include practically everything Paine wrote, the contents ranging from newspaper letters and magazine articles to the most famous of his essays. The first volume covers the period from 1774 to 1779, and commences with Paine's earliest published essay, reprinted now for the first time, from the *Pennsylvania Journal* for March, 1775. The subject of this essay is African slavery in America, and it is signed "Justice and Humanity." Other subjects which claimed Paine's attention were "Duelling," "Unhappy Marriages," and the claims of women. But his chief concern at that time was, of course, the struggle for American independence, which produced the two most noteworthy items in the present volume—"Common Sense," and the series of papers here called "The American Crisis." Mr. Conway lays proper stress on the historical value of Paine's writings, but there is still something to be learned from him, for although the circumstances have greatly changed since his day, it is to be feared that the present generation is not much nearer to a right understanding of the principles of justice and liberty than was the generation to which he preached. Some of his views on government have since been taught by authorities so eminent as John Stuart Mill and Herbert Spencer, but, seemingly, taught almost in vain. "Society," he says, "is produced by our wants, and government by our wickedness"; and, again, "society in every state is a blessing, but government, even in its best state, is but a necessary evil; in its worst state an intolerable one." "Government, like dress," he says, "is the badge of lost innocence." Three-quarters of a century later, Mr. Herbert Spencer wrote of government: "To the bad it is essential; to the good, not. It is the check which national wickedness makes to itself, and exists only to the same degree." Mr. Conway deserves thanks for the conscientious way in which he has performed his task as editor. His notes are judicious and helpful, and his painstaking industry in this labour of love is manifest throughout the volume.

*Natural Value.* By Prof. Friedr. von Wieser. Translated by Mrs. C. A. Malleoch. Edited, with Preface and Analysis, by Dr. Smart. (Macmillans.) Prof. Wieser's thoughtful and original book (published in 1888) has found a worthy translator. There are not many cases where the reader might not fancy himself reading an English author. Something better might indeed, have been found for the title of Book III: "The natural imputation of the return from production," where the original is *Die natürliche Zurechnung des productives Ertrages*. The meaning is, the assignment to the several factors in production of their several shares therein: how much credit, for example, the land, the farmer, the ploughmen, the manure, the seed, and the season, are severally to have for the production of the harvest. So, too, when we read of the "Law of Costs" (instead of Cost) we know at once we are on the track of a German book. Nevertheless, the translation is distinctly well done on the whole; and Dr. Smart's explanations of the subject matter (given in his Preface) bring it more surely

within the grasp of the English reader. The Austrians have had a fair hearing in this country and America, for the last six years or so. It is now their own fault if they do not establish a permanent body of disciples among us. It is surprising that the acknowledged founder of the school has seen none of his books translated into our language. It may be because he is held in special honour in his own country, where, at a meeting of the great Currency Commission two years ago, it was reported that a speech of his had caused a fall in the value of stock exchange securities.

*Sentences and Paragraphs.* By John Davidson. (Laurence & Bullen.) There are some good sayings, and some that are not over good, in Mr. Davidson's little volume. The title suggests a collection of aphorisms merely; but, besides aphorisms on various subjects, we have stray literary criticisms, sometimes extending over several pages, on Ibsen, on Emily Brontë, on Lenau (two or three of whose poems are translated), on Nietzsche (from whom also Mr. Davidson translates), on Carlyle, and on Hazlitt. The book is something of a medley. Of the intermingled reflections, here is a specimen or two:

"There is no greater illusion than disillusion."

"From calamities that seem to flay the very soul, art elaborates sweetness and delight. They say the finest kid is made of human skin."

In this, as again in the following, one has a feeling that there is something wrong: that the nail has not been hit on the head.

"Literary criticism is constantly attempting a very absurd thing—the explanation of passionate utterance by utterance that is unimpassioned: it is like trying to paint a sunset in lamp-black."

But does literary criticism try to "paint sunsets" at all? Or is "painting" the same as "explaining"? And, after all, the "unimpassioned" reader is apt to say to himself, Were such sentences worth the saying? Perhaps in a full page, and as casual suggestions, they might pass; but to print paragraphs as aphorisms, each with its neat Roman numeral, and much space around it, is to put them under a microscope: to challenge leisurely inspection. It is only a peculiar order of mind that is fitted to reproduce itself in detached thoughts, weighty enough in matter, flawlessly lucid enough in expression, to stand alone; and such minds have mostly had this gift, and only this. Mr. Davidson does not appear to belong to that order. He has other gifts, which everyone recognises; but he does not do them justice in *Sentences and Paragraphs*.

*Middle Temple Table Talk.* By W. G. Thorpe. (Hutchinson.) There are two kinds of writers. Those who rivet our attention, like Bishop Berkeley in his *Siris*, which is a closely reasoned argument beginning with the cure for all diseases by means of tar-water and ending with the doctrine of the Trinity; and those who entertain us, like Sterne in his *Tristram Shandy*, in which logical sequence has no place and which bubbles over with digressions from start to finish. Is Sterne caviare to the general? If so, he has left a numerous progeny of authors more popular than their parent. Mr. Thorpe is nothing if not discursive; and having no axe to grind and no sermon to preach, he tells story after story until his reader is surfeited with good things. We do not say that we have not heard some of his *bon mots* before, or that some might not have been omitted; but "taken in the lump" they are good. Mr. Thorpe is not only a narrator of the good things of other people: he is a humourist himself. You can see that from a glance at his portrait, or at his scraps of autobiography scattered through the book. We take the following at random. The author was at a little public-house half-way

between Barmouth and Dolgelly. He did not join the lodger at the inn in eating a dish of *seuse* (Welsh for Irish stew):

"My conduct made my companion very uneasy: he dropped hints, made remarks, intended to be unpleasant, and when these produced no effect, asked what the deuce I meant by sitting down to dinner with a gentleman, and 'turning up my nose at the vittles.' The lodger made such a rumpus that it brought the landlord in to see what it was all about. While the angry one was rearranging his ideas, I got a word in—'Landlord, have you got a raw sheepskin on the place?' 'No, haven't killed a sheep for weeks.' 'Then,' with a look at the landlord, 'that mutton must have killed itself.' There was a faint call for 'Brandy, quick!' a rush to the outside, and sounds as of great disturbance of the digestive organs, during which I withdrew."

This anecdote is followed by another, possibly better, but not autobiographical; and so on throughout a book which no one can find too long. Dip into this table talk when you will, and you will find something amusing, something interesting. It is a holiday book, from which the writer probably derived as much amusement as the reader.

*The Queen at Balmoral.* By F. P. Humphrey. (Fisher Unwin.) Britons sometimes show their inquisitiveness about the Queen in a very offensive manner. Mr. Humphrey tells us that visitors at the Presbyterian kirk near Balmoral use their opera-glasses on Her Majesty. One person visited the kirk on Sacrament Sunday, and, as the Queen left the table, arose from her seat and swept a low curtsey. This account of the Queen's private life is written in a pleasant and not at all in a Paul Pry strain. We are told many details about the gardens, the monuments, the "shields," and the pets of Balmoral. Perhaps the most curious detail is the account of Her Majesty's train.

"It used to be preceded by a pilot-engine, but of late years a new system has been adopted. There are ordinarily three men at work on the line in every one-and-a-half miles. These are turned for the time into signmen, and wherever necessary additional men are placed. They are so stationed that together they command the line. So that really every foot of the line from Ballater to Windsor is under supervision."

#### NOTES AND NEWS.

MR. GEORGE ALLEN informs us that the publication of Mr. Ruskin's *Verona and other Lectures* is now finally fixed for June 15, when it will be issued simultaneously in America, arrangements having been made with Messrs. Macmillan to copyright the work there. The *Letters to a College Friend*, which will also be ready about the same time, are of exceptional interest, having been written when Mr. Ruskin was full of his plans for *Modern Painters*; and the intimate character of the correspondence is shown in the unfettered and diffuse expression of his opinions on such various subjects as: the history of a penny, Lakeland and its nomenclature, men of letters, the scheme of the Creation, the presence of death in Eden, the art of shading (with illustrations of his methods), the choice of metaphor in his poems, scenes of his travels, &c., together with discussions on art and artists, extending over some twenty-five pages.

MR. GEORGE MEREDITH's new novel, "Lord Ormont and his Aminta," which has been running through the *Pall Mall Magazine*, will be published in three volumes by Messrs. Chapman & Hall in the course of the present month.

MESSRS. LONGMANS have in preparation a series of books, to be entitled "Climbing in the British Isles," by Mr. W. P. Haskett-Smith. The first volume, *England*, is nearly ready; and it will be followed by two other volumes on *Wales* and *Scotland*.

MR. THOMAS POWEL, professor of Celtic at Cardiff, proposes to publish by subscription a photographic facsimile of the Welsh Psalter printed by Bishop Morgan in 1588, of which only four copies are known to be in existence. It is a foolscap quarto volume of 168 pages, in black-letter, and was probably printed by the deputies of Christopher Barker. The text will be preceded by a short introduction, with illustrations of Bishop Morgan's birthplace and the residence of William Salesbury, and with facsimiles of autographs of the bishop and others. Subscribers should address themselves to Mr. C. J. Clark, Lincoln's Inn-fields.

MRS. EDMUND BOGER is writing for Messrs. William Andrews & Co., of Hull, a book on *Bygone Southwark*, which will deal in a popular manner with historical Southwark and London Bridge. Ecclesiastical, literary, dramatic, and antiquarian associations will be noticed at length; a good deal of attention will be paid to local celebrities; the famous fair and other forms of amusement will be fully noticed; details of local industries will also be included. Numerous illustrations, maps, and plans will be given, and no pains will be spared to render the volume of lasting interest. The authoress is the wife of Canon Boger, of St. Saviour's Grammar School, Southwark.

THE Cambridge University Press will shortly publish a work, entitled *The Apostles' Creed: its Relation to Primitive Christianity*, by Prof. Swete. Its purpose is to supply educated members of the English Church who are not professed theologians with materials for forming a judgment upon a controversy which originated in Germany, and has recently attracted attention in England. The substance of the book was delivered in the form of lectures at Cambridge during last Lent term.

MESSRS. MACMILLAN & Co. announce a volume by the Bishop of Manchester, entitled *Church Work: its Means and Methods*.

MESSRS. LONGMANS, GREEN & Co. have in the press a new volume of verse by May Kendal, to be called *Songs from Dreamland*.

EXTRACTS from the works of Robert Greene, M.A., edited by Dr. A. B. Grosart, under the title of *Green Pastures*, is announced by Mr. Elliot Stock as the new volume of the "Elizabethan Library," to be published immediately.

MESSRS. GEORGE BELL & SONS have in the press a book by Mrs. Edmonds, to be called *Amygdala, a Tale of the Greek Revolution*.

MR. BLOUNDELL-BURTON'S novel, "The Silent Shore," which is about to appear in serial form in several papers, has already been dramatised and produced in London. The author is now writing a serial for *Young England*.

AN edition of one thousand copies of Mr. W. M. Conway's *Climbing in the Himalayas* has been nearly sold out in England. Large numbers have also been sold for the colonies and India, and Messrs. Appleton & Co. have arranged to issue it in the United States. A special edition of the work is now being prepared, in two volumes, the latter of which will contain the scientific memoranda of the expedition, edited by Profs. Roy and Bonney, besides the larger map of the ground explored.

A SECOND edition of the Hon. Roden Noel's *Livingstone in Africa*, with illustrations by Mr. Hume Nisbet, will shortly be published through Messrs. Ward & Downey.

MR. BENJAMIN KIDD'S book on *Social Evolution* has already reached a sale of three thousand.

THE demand at the libraries for *The Green Bay Tree* has already nearly exhausted the first large edition; and Messrs. Hutchinson have a

second edition now in the press, also in three volumes.

THE National Home-Reading Union will this year hold two summer meetings—at Buxton during the last week of June, and at Salisbury during the first week of July. At Buxton, geological excursions will be conducted by Mr. J. C. Marr, who will also lecture on "The Building of the Pennine Chain." At Salisbury, special attention will be paid to archaeology, under the direction of Dr. Humphry Blackmore, Prof. T. McKenny Hughes, and Baron Anatole von Hügel.

AT the last meeting for the season of the Library Association, to be held on Monday next at 8 p.m., at 20 Hanover-square, Sir Edmund Verney will read a paper on the public library established under the Library Acts in the village of Claydon, Bucks.

AT the annual meeting of the National Indian Association, to be held in the Indian Conference Room of the Imperial Institute on Friday next, June 15, at 5 p.m., Mrs. F. A. Steel, author of *Miss Stuart's Legacy*, will read a paper on "Pupils and Teachers in the Punjab."

FOR next week Messrs. Sotheby have included in one catalogue several interesting collections. On Monday they will begin the sale with forty-five lots selected from the library of Mr. Birket Foster, whose collection of pictures fetched such high prices the other day. Almost every one might be placed in the class of "rarissima." Of Shakspere, Mr. Birket Foster had acquired not only all the four Folios, but also six of the Quartos, and the first collected edition of the Poems (1640). Scarcely next in importance may be mentioned—a rather imperfect copy of Caxton's *Myrrour of the World*; the first edition of the *Compleat Angler*; Walton's *Lives*, with his own corrections of the errata; the fourth edition of the *Pilgrim's Progress* (1680); first editions of Spenser, Suckling, Herrick, Sterne, and Tennyson; and books with the autograph of Martin Luther and Milton. Next follows—two series of Persian drawings that had once belonged to Warren Hastings; a collection of books from the library of Charles Dickens, including some of his own rarest pieces; a MS. inventory of the household effects of Oliver Cromwell; a series of engravings by Cruikshank, belonging to Mr. Spielmann; an extra-illustrated copy of Blomefield's *Norfolk*, together with a quantity of Norfolk portraits; and two autograph MSS. of Sir Walter Scott from Abbotsford.

#### UNIVERSITY JOTTINGS.

MR. A. AUSTEN LEIGH, provost of King's College, has been elected to the office of vice-chancellor at Cambridge for a second year.

THE following names have to be added to the list of those upon whom the honorary degree of D.C.L., will be conferred at Oxford, on June 20: Prof. R. Lanciani of Rome, and Prof. D. Mendeleef of St. Petersburg.

MR. R. WARRINGTON, of Harpenden, Herts, has been elected to the Sibthorpe chair of rural economy at Oxford, in succession to Sir John Henry Gilbert, with whom he has been long associated in connexion with the agricultural experiments of Sir John Lawes.

THE University of Halle-Wittenberg will celebrate its bicentenary in the week of August. Oxford will be represented on the occasion by Prof. J. Cock Wilson; and Cambridge, by Sir Gabriel Stokes, Dr. J. Sandys, and Prof. J. Armitage Robinson.

THE Smith's Prizes at Cambridge have been awarded to Mr. S. S. Hough and Mr. H. C.

Pocklington, both scholars of St. John's College, who were third and fourth wranglers in Part I. of the mathematical tripos in 1892. The former took for the subject of his essay, "The Oscillations of an Ellipsoidal Shell containing Fluid"; and the latter "The Steady Motion and Small Oscillations of an Electrified Hollow Vortex."

THE Rev. Dr. C. H. H. Wright delivered his terminal lecture as Grinfield Lecturer at Oxford on Wednesday of this week, his subject being "The Septuagint Translation of the Last Vision of Daniel (chaps. x-xii)."

THE Ellerton prize essay will be read in the Divinity School at Oxford, next Monday, by Mr. C. D. Chambers, of Hertford. The subject is: "The Light thrown upon Old Testament History by Egyptian Monuments."

AT a meeting of the Ashmolean Society, to be held in the University Museum at Oxford next Monday evening, Prof. Frank Clowes will read a paper, with experimental and other illustrations, on "The Application of the Hydrogen-Flame to Gas-testing."

THE new buildings of the Indian Institute at Oxford—consisting of an extension of the library and a large lecture-room—were formally opened last Saturday, when speeches were delivered by the Vice-chancellor (Dr. Boyd) and Sir M. Monier-Williams, and Sir W. W. Hunter gave an address on "Indian Education," with special reference to the Hindu and Muhammadan systems. Sir Monier-Williams expressed his intention of presenting at once to the Institute his own Oriental library of between three and four thousand volumes, including a large number of very valuable works. He also announced that the Thakore Sahib of Gondal had offered the money still required for the completion of the museum connected with the Institute.

THE following is the Latin letter, written by the public orator, which was presented by Mr. Oscar Browning, on behalf of the University of Cambridge, at the inauguration of new academical buildings at Caen on June 2:—

"Nuper a Rectora vestro benignissime ceteriora facti, ineunte mense proximo Academiæ vestrae in usum quasi palatium novum auspiciis optimis dedicatum iri, de re tam felici vobis omnibus ex animo gratulamur. Etenim, quamquam cum omnibus doctrinae domiciliis studiorum communium commercio sumus aliquatenus consociati, vobiscum praesertim per saecula compluria necessitudinis vinculo quodam singulari fuimus coniuncti. Primum enim ipsa urbs, quae Academiæ vestrae sedes tam diu fuisse gloriatur, per annos plusquam octingentos temporum splendore gemino ornata est, quae Regis nostri Wilelmi, Normannorum Ducis, et Reginae eius memoriam in perpetuum conservabat. Deinde Academiæ vestram, patriae per tot saecula fidelissimam, fere quadringentos sexaginta abhinc annos Principem nostrum serenissimum Henricum Sextum inter conditores suos habuisse constat. Etiam noemet ipsi Universitatis nostrae inter ornamenta Collegium numeramus fere eodem tempore ab eodem Rege fundatum. Eo libentius igitur hoc ipso anno, quo Collegii Regalis Praeses Universitati toti est praepositus, Collegii eiusdem Socium ad Academiæ vestram honoris causa legatum mittimus; quem tum alias propter causas ea qua solertia comitate et benevolentia accipietis, tum propterea praesertim, quod solus Universitatis nostrae inter praecipuos Reipublicae vestrae illustratissimae a Praeside honoris titulo haud ita pridem est ornatus."

AS the academical year at Cambridge has practically closed, the Registry announces that the total of matriculations during 1893-4 amounts to 935, being the smallest number in any of the last ten years (excepting 1891-2). The high water mark was reached with 1027 matriculations in 1889-90.

At Mason College, Birmingham, Dr. Percy F. Frankland has been elected to the chair of chemistry, in succession to Prof. Tilden; and Mr. W. McNeile Dixon, of Dublin, to the chair of English, in succession to Prof. Arber.

At a meeting of graduates of London, held last week at the chambers of Mr. H. M. Bompas, in the Temple, the following resolutions were unanimously adopted:—

"(1) That this meeting is of opinion that, if a local teaching University for London be desirable, it ought to be constituted apart from the existing University of London;

"(2) That a committee be appointed for the purpose of giving practical effect to the foregoing resolution, to consist of the following gentlemen (with power to add to their number):—Messrs. H. M. Bompas, J. George Joseph, Mr. Heber Hart, Dr. M. Baines, J. Sinclair, Benjamin Whitehead, Dr. Robert Bryant, Pascoe Daphne, H. Broughton Edge, Dr. H. J. Macevoy, Dr. R. M. Williams, and Dr. J. M. Gover."

Graduates who are in sympathy with the objects of the committee may communicate with the hon. secretary, Mr. Heber Hart, Goldsmith-buildings, Temple.

### ORIGINAL VERSE.

A POET'S WIFE.

(In memoriam M. Le G.)

A WHITE little soul was cast on the world,  
As pure and fair as the falling snow.  
Her white little wings on her breast were furled  
As she glided down to her home below.

If this white little soul had met with her worth  
In a queenly crown she had been arrayed;  
But the blind caprice that is god of this earth  
Gave her the garb of a simple maid.

And she grew as a lily that lurks in a wood  
And scents with its breath a desolate place,  
Till she bloomed into beautiful womanhood,  
And the light that was in her lighted her face.

Then a poet, walking this weary world,  
Like a flash of dawn on her vision broke;  
And around his heart her tendrils curled  
As a creeper lithe round a shielding oak.

And she turned and twined till the two were one,  
And a fresh young life within her stirred;  
And a baby soul from beyond the sun  
Swam into her ken to a tune unheard.

Across our path the poet strayed;  
A tremulous thrill through our woodland ran;  
We saw and loved the white little maid,  
We saw and loved the white-souled man.

Ah me! had we known for how short a spell  
She was lent to our love by the dumb design—  
Ah me! but in truth we had loved her well—  
My heart, and the heart that is one with mine.

We had shown our love in a thousand ways:  
We had brought her flowers from a garden of song;  
We had strayed with her soul where the deep brook  
Strays:

We had sat where the sunset lingers long.

We had wandered mazy, hand in hand,  
Through the summer meads where the sweet  
birds sing:

And when autumn flared through the golden land,  
We had cheated winter with talk of spring.

But we looked through the arch of the coming years,  
And we said, "For life she shall still be ours,  
Why steal the honey of joys and tears?  
Why haste to pluck all time's fair flowers?"

We spake, but the sands of her fated days  
Ran swiftly out ere the word was sped:  
And the faded wreath of our tardy praise  
We can but lay by our Mildred dead.

GRANT ALLEN.

### OBITUARY.

CHARLES HENRY PEARSON, LL.D.

THOUGH Mr. Pearson had almost all his life been in weak health, the news of his death (on May 29) comes as a shock to those who have fresh in their minds his one great success, the publication of *National Life and Character*.

Charles Henry Pearson was born at Islington in 1830, being the fourth son of the Rev. J. N. Pearson, some time vicar of Tunbridge Wells. His eldest brother was Sir John Pearson, a judge of the High Court. He was educated at Rugby in its palmy days, and for a short while at King's College, London. In June, 1849, he matriculated at Oriel College, Oxford, but in the following year gained a scholarship at Exeter. In Michaelmas term, 1852, he was placed in the first class in classics, along with the late Earl of Carnarvon and the late Prof. Chandler. He had intended to adopt medicine as his profession, but his health would not permit of this. In 1854 he was fortunate enough to be elected to a fellowship at Oriel, which still retained not a little of his earlier glory; and this he held until his marriage in 1872. The versatility of his interests may be gathered from the fact that he was both treasurer and president of the Union, and that he also won the prize for the English poem on a sacred subject. From 1855 to 1865 he was professor of modern history at King's College, London, and from 1869 to 1871 he lectured on modern history at Trinity College, Cambridge. To this period of his life belongs his editorship of the short-lived *National Review* (1862-63), and the publication of two important historical works—*A History of England during the Early and Middle Ages* (2 vols., 1861-1868), and *Historical Maps of England during the First Thirteen Centuries* (1869, third ed. 1884).

In 1872 the state of his health compelled Mr. Pearson to emigrate to Australia, where he soon began to take an active part both in education and in politics. In 1874 he lectured in modern history at Melbourne University; and from 1875 to 1877 he was head of the Presbyterian Ladies' College at Melbourne. Henceforth, Mr. Pearson devoted himself more and more to politics, being elected to the Legislative Assembly of Victoria in 1878, and retaining his seat until 1892. But even in politics his chief interest lay in education. His tenure of office as minister of public instruction (1886 to 1890) is notable for his efforts to make primary education compulsory and secular, and also to stimulate secondary and technical instruction in special schools. Besides being a regular contributor to the local press, Mr. Pearson found time to write a third historical work—*English History in the Fourteenth Century* (1876)—to compile a Students' English Grammar, in co-operation with Prof. H. A. Strong; and (with the same assistance) to edit Juvenal for the Clarendon Press Series (1887).

In 1892 Mr. Pearson returned to England again under medical advice; but to the very last he worked hard as secretary to the Agent-General for Victoria—an appointment formerly held by another man of letters, Mr. Cashel Hoey.

J. S. C.

WALTER HAWKEN TREGELLAS.

THE literary enthusiasts connected with the West Country have to mourn the loss of a friend who was engaged in the same pursuits. Mr. Walter Hawken Tregellas died suddenly at Deal, on May 28.

His father was John Tabois Tregellas, the writer of humorous tales in the Cornish dialect, and his mother was a Miss Hawken. He was born at Truro on July 10, 1831, and educated at its grammar school from 1845 to 1847, where he became friendly with many other clever lads who have since made their way in the world.

A few years ago he wrote for the *Journal* of the Royal Institution of Cornwall an excellent history of the school, its foundation, its masters, and its pupils. When it became necessary for him to adopt some profession in life, he entered the War Office as Draughtsman. This was on July 10, 1855; and on May 24, 1866, he was promoted to the post of Chief Draughtsman. After thirty-eight years of faithful service, he retired on August 1, 1893, and talked hopefully to his friends of finishing the History of the Tower for which he had long been collecting the materials. But this was not to be.

His chief delight was in his native county and his profession, and fortunately for him his calling suited his tastes and his talents. He compiled in 1878, for Mr. Stanford, a useful Guide to Cornwall, and superintended the revision and printing of the numerous issues which have since been absorbed by the public. From the materials indicated in the *Bibliotheca Cornubiensis* he compiled two interesting volumes on "Cornish Worthies;" and for the earlier volumes of the *Dictionary of National Biography* he wrote the lives of the principal Cornishmen who have been embalmed in its pages. To the *Journal* of the Royal Institution of Cornwall, which is printed in the city of Truro, he contributed many papers: among them articles on the brothers Lander, who were among the early explorers of Central Africa, and Henry Bone, the famous artist on enamel.

Tregellas enjoyed the elucidation of antiquarian remains and ancient buildings. If he spent a holiday at Llangollen, his hours were not wasted in idleness; for he was diligent in tracing the dimensions and description of Castle Dinas Bran, a favourite object of visit in its vicinity, and in noting the objects of interest in the entire Vale. When he wandered on Wimbledon Common, his steps naturally turned to Caesar's Camp; and his description is styled by Mr. Thorne, in the *Environs of London*, the best account of that entrenchment. His working days were passed in the Horse Guards; and among the most valuable of his contributions to literature was the reproduction of a dozen views of that building and its surroundings as they appeared under the Stuarts and the Georges. For the papers of the Corps of Royal Engineers he drew up an "Historical Sketch of the Permanent Coast Defences of England," and for their Institute at Chatham he compiled a similar paper on "The Defences of Malta."

Tregellas wrote in the *Magazine of Art*, the *Art Journal*, and the *Nineteenth Century*. Most of his topographical articles were inserted in the *Archaeological Journal*. When the members of the Civil Service determined upon bringing out a magazine of their own, he was called upon for an introduction descriptive of its objects and for contributions to its pages. It was duly started, with the title of *Under the Crown*; but it appealed only to a limited circle of readers, and its course was soon run.

All the literary work of W. H. Tregellas was done thoroughly, and therefore well.

W. P. COURTNEY.

KONSTANTINE KRYSTALLIS.

A FEW weeks ago, by the premature death of Konstantine Krystallès, a poet was lost to Greece, who, if he did not show the highest genius, has written lines that must for ever live in the hearts of the people. The word "people" is here used advisedly; for his poems, written in the tongue or dialect which is still the language of a large majority of Greeks, appeal to the "people" more than to any other class. Yet who can be insensible to that wonderful charm with which he invests things unreal, so as to make them appear the



most real of all? He writes as if he knew all the Nereids, and the witches of the hills and streams and woods, as intimately as the fisher-folk and the Mavromata, of whom the shepherds sing on their pipes; and by the magic of his pen he makes the reader know them also. Always in delicate health, always poor, Krystallès must yet in his rich and peculiar gift have found compensation for the disappointments and wearying care which his humble occupation as a clerk, in order to acquire the τὰ πρὸς ζῆν, must have brought to him.

Let everyone who can read Modern Greek procure his *Ανθράκας*, and the fascination of his verse must needs be acknowledged by such. It was to one of the shortest poems in the collection bearing the above title, that the prize was adjudged in the poetical competition of 1890. The title of this graceful conception, τὰ ποδὰ τῆς Μαρίας, does not admit of any more poetical translation than "Mary's aprons." Difficult as it is to conceive any inspiration arising from such a prosaic subject, the case is quite different in respect to the ποδὰ worked by the hands of the beautiful Maria, and embroidered all over with stars. Washed and spread out on the river bank to dry, an eagle flying on high saw and pounced upon it, and, carrying it up into the heavens, lost it among the stars, leaving the maiden weeping for her loss. The apron being afterwards discovered upon the ground by some officers of a certain king, and taken to the palace, a reward was offered to whomsoever should find the fair owner, with the result that, Maria being found, the king took her to wife. As Roidis and Politès were the judges, one can hardly question their decision; but ἡ φλογερὰ "the Shepherd's Pipe," appears to me to have far more power as well as pathos than τὰ ποδὰ τῆς Μαρίας.

At the funeral oration delivered in the Parnassos by Kostas Palamas, a poet who is more widely known, the orator likened Krystallès to a bird which flutters and warbles among the low herbage, and does not itself recognise that its wings are made for flying in the high heavens. Perhaps, had Krystallès lived longer, he might have discovered that he possessed that power; but who knows whether, if he had left the earth, he would have carried all hearts with him in his lofty flight, as when hovering near the ground he sang his songs of earth to spellbound listeners? As a prose writer, he showed the same faculty for beautifying small things. His travels among the Vlach mountains, which first appeared in the *Εἰδημας*, were full of minute details, told so feelingly and graphically that each of his readers went with him all the way.

ELIZABETH M. EDMONDS.

THE Rev. Mark Wilks, who had been in indifferent health for some time past, died on Wednesday, June 6, in the sixty-fifth year of his age. He was well known as having been one of the most active and influential members of the first School Board for London. As chairman of the School Management Committee, he made himself familiar with every school and every teacher under the Board. Mr. Wilks was also for more than thirty years minister of the Congregational Church at Holloway, and was distinguished for the breadth of his theological views and for the natural eloquence with which he expounded them.

We have also to record the death of Edward Capern, at one time well known as the "postman poet." All his life was spent in North Devon. He was born at Tiverton in 1819, and died at Branton, near Barnstaple, on June 5. During his later years he enjoyed a pension of £80 on the Civil List.

## IN MEMORIAM.

THE HON. RODEN NOEL.

THERE can scarcely be a more difficult task than to write of a dear and intimate friend immediately after his death. But when he is one whose name is familiar in circles that widen out far beyond that of home ties and close friendships, private feeling must give way; and it seems fitting that these few *in memoriam* words should appear in the pages of a journal which has printed so many of his own utterances, both in prose and in verse, and which has given to his work so much fair and generously expressed recognition.

The bereaved friends of Roden Noel speak of the charm of his personality, the loveableness of his nature, the warmth and loyalty of his friendship: they speak too of the greatness of his work, and the nobleness and beauty of the song that lived in "the golden mouth."

He was not merely charming in the attraction of his childlike openness, his readiness to receive and to give sympathy, his delicate fun, his hearty enjoyment of the common pleasures of common life, he had also height of vision, depth of insight, and largeness of grasp. So that he must have been a powerful influence, whether he had chosen to leave any expression of himself in literary form or not.

His many-sided nature did find much expression in work which was in its essence great: work dealing with sensuous beauty, "divine philosophy," many-mooded nature, and human life with its joy and its sorrow—its sorrow more than its joy; often its bitterness and anguish.

But if the iron of the world's woe had entered into his soul, he had, too, a message of hope for the sorrowful, of faith for the tempest-tossed: a message that came from the heart of no mere optimist, but expressed the conviction of a thinker, as well as told of the vision of a seer.

He never posed as a teacher; but to know him and his work was to gain a widened outlook, a keener spiritual vitality, an intenser love of man and of nature, and a stronger desire for truth.

E. H. H.

ALAS, that even poets die!

The men who keep the old world young,  
Who know God's deepest mystery,  
But fall e'er half their song is sung.

Still had the sun, the stars of night,  
And waves of haunted Cornish seas,  
A hundred jewels exquisite,  
Stored for you in their treasuries.

The doors are shut, the locks are sealed,  
And many weep above your grave,  
Some for the secrets unrevealed,  
And all remembering what you gave.

But I who loved your songs and you,  
A gracious presence still shall meet,  
On peaceful days of August blue,  
Haunting Port Wrinkle's tiny street.

Together we'll the footpath take  
That winds to high cliff solitudes,  
And see the tower of far Landrake,  
The autumn-dyed St. German's woods.

Gaze far across the sea-fed tide,  
The Hamaze waters glancing bright,  
Towards Plymouth, dazzling as a bride,  
Sun-smitten in her robes of white.

And when Tregantle's brow is won  
And, mid the bracken and the grass,  
We hear the solemn unison  
Of wild bees singing as they pass,

And those great waves of Cornwall roar  
Along the coast from Rame to Looe,  
The truths of God and earth once more  
I know that I shall learn from you.

P. A.

## MAGAZINES AND REVIEWS.

THE *Expositor* for June contains at least two specially interesting articles. One is by Mr. Conybeare, on some New Testament passages which may be illustrated out of Philo. The first, on the representation of the descent of the Holy Spirit as a dove, deserves special attention. It is shown that the supposition of an actual bird is to be found in the earliest forms of the tradition, and that the symbolic use of the dove for the divine wisdom or reason was in vogue among the Hellenised Jews at the beginning of the first century. Another note is on the "seamless coat" of John xix. 23, and a third on the "holy kiss," "kiss of love," "kiss of peace" in early Christian writings. Mr. McLean, of Christ's College, gives a loyal and admiring disciple's description of the late Prof. Robertson Smith's work at Cambridge. Articles by Prof. Macalister on Prof. Sayce, by Dr. Bruce, and by Sir J. W. Dawson (who again forgets all intellectual modesty) complete the contents of the number.

## SELECTED FOREIGN BOOKS.

### GENERAL LITERATURE.

- BORINSKI, K. Baltasar Gracian u. die Hoflitteratur in Deutschland. Halle: Niemeyer. 3 M. 60 Pf.  
BAUN, J., et L. BACHELIN. Nept contes roumains. Paris: Firmin-Didot. 3 fr. 50 c.  
CASE, Jules. L'Etranger: roman. Paris: Ollendorff. 3 fr. 50 c.  
DUPONT, E. Les chasses du Soudan. Paris: Challamel. 3 fr. 50 c.  
FLAT, Paul. Seconds essais sur Balzac. Paris: Plon. 3 fr. 50 c.  
JUBERAN, J. J. Histoire littéraire du peuple anglais des origines à la Renaissance. Paris: Firmin-Didot. 7 fr. 50 c.  
LACOMBE, Ch. de. La jeunesse de Beryer. Paris: Firmin-Didot. 8 fr.  
MARY, Jules. Pantaloon rouge: roman. Paris: Chailley. 7 fr.  
MELEY, L. Poètes Beauregards antérieurs au XIX<sup>e</sup> siècle. T. I<sup>er</sup>. Paris: Bouillon. 5 fr.  
NAGEL, W. Geschichte der Musik in England. 1. Th. Straßburg: Trübner. 4 M.  
PLATNER, J. Kritische Beiträge zur Erkenntnis unserer sozialen Zustände u. Theorien. Basel: H. Müller. 8 M.  
SCHNEIDER, F. J. G. Fichte als Sozialpolitiker. Halle: Kaemmerer. 1 M. 20 Pf.  
SCHULTZE, S. Der junge Goethe. Ein Bild seiner inneren Entwicklung. (1749–1775). Halle: Kaemmerer. 10 M.

### THEOLOGY, ETC.

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## CORRESPONDENCE.

## THE NORTH-PICTISH INSCRIPTIONS TRANSLATED AND EXPLAINED.

## VI.—The Remaining Stones.

Bodleian Library, Oxford.

In this letter I shall deal with all the remaining stones, in order of their illegibility.

I. I ought to have mentioned in a former letter a fragment found close to the Conningsburgh Stone in Shetland. Prof. Rhys (p. 206) read it as IR, followed by an apparent U, and Lord Southesk (*Oghams of Scotland*, p. 203) agrees with him. Mr. Allen, according to Prof. Rhys, treats it as ER, followed by an apparent o; but Mr. Allen's drawing, now before me, seems to regard it as ORE. It is, indeed, a question which is the upper and which the lower side of the stem-line; and at present one can only say that, if the fragment contains the letters ER, they may be the preposition *er*, Pictish for *air* ("upon" or "in front of"), as in the Conningsburgh Stone itself.

II. A fragment from Abernethy, showing "certain portions of the legs of a horse, so that it was probably . . . ornamented with a hunting scene" (Rhys, p. 263). The only Oghams left may be read either *imn* or *qmi*: the latter is more likely—query, (*Meq*)*q* *Mi* . . ., "Of Mac Mi . . ."

III. The Brodie Stone was discovered in digging out the foundations of the present kirk of Dyke and Moy (*New Statistical Acc. of Scotland, Elginshire*, p. 221), which was built in 1781, but behind the site of an old one (*Sinclair's Stat. Acc.* xx., p. 224). On one side it has a cross, and ornamentation not distinctively Pictish: on the other side a number of symbols, none of them sacred, and some of them distinctly Pictish. And it differs from our previous examples of the kirkyard march-stone, in having Oghams on the side which bears the cross as well as on the other. Unhappily Stuart does not copy the Oghams, Brash does not give the stone, and I have seen no photograph or squeeze of them; but I have rubbings kindly lent me by Mr. Romilly Allen, and the published readings of Prof. Rhys and Lord Southesk.

The inscription on the cross-side runs along the right-hand edge. Prof. Rhys, after giving a liberally queried transcript, says "It is useless to try to make anything out of this, which is imperfect at the beginning and the end, as it is also in the middle" (p. 288). Lord Southesk and Mr. Allen's rubbing have suggested to me the germs of a reading and translation; but it would be waste of time to discuss the inscription at present.

On the other face of the stone are two rows of Oghams, one on each of the long edges. In the only similar case which we have had, that of the Bressay Stone, the inscription begins on the right-hand edge. Taking the right-hand

row first, then, we find it beginning, quite unmistakably, *Eddarrnon*; but after that almost everything is missing or conjectural. There are strokes below the line which Prof. Rhys (p. 287) regards as probably part of another *n*; then comes a gap; after which he reads a possible *hh*, followed by *tum* and a possible *o*; and then no more can be read.

*Edd* is that same variant of *ett* which we have already found on the Golspie Stone. It is followed by the name of the stead *Arrnen(n)* = *Arr'n'on(n)*, "in front of the gorse" (or, less probably, "in front of the stone"), a name which, as in the case of the Golspie *edd*, describes its physical situation. The few remaining letters must wait till I can form an opinion on the conflicting readings of them.

The inscription on the left edge is copied by Prof. Rhys in twenty-one characters; but, as twelve of them are queried, I am obliged, in this case also, to wait for more light.

IV. The Aquhollie Stone, about five miles north-west of Stonehaven, has no obvious ornamentation, and its vowel-marks are notches rather than lines. Prof. Rhys, regarding certain marks in the stone as just possibly indicating an *a* at the beginning and an *i* at the end, suggests that in this case we should have a common ending of a Celtic genitive, and the whole would be *Vinoni Tedovi*, or else *Avi Nonitedovi*, meaning "the grave of *Vinon Tedov*, or of *O'Nonitedov*;" "but this is sheer guesswork" (p. 271), and on p. 304 he says that this stone "may be wholly Celtic."

All, however, that Prof. Rhys fairly satisfied himself of was *Vi(or uo)noni(?)ted(?)ov*, and his only reason for reading the second *i* was that Mr. Allen found the space occupied to be the same as filled by the previous *i*: he himself "could not decide whether to count four considerable depressions, or exactly twice the number by including less perceptible ones."

Mr. Allen has kindly lent me his rubbing of the stone. I see no trace of initial *a*; and the marks at the end are separated by an abnormal interval from the preceding *v*. As for the doubtful second *i*, there are four notches so close together that it is incredible that a single notch should have filled the remaining space between the *n* and the *d*; and, as Prof. Rhys found eight depressions, I shall read with confidence *Vi Non e(ht)t Edov*, and construe *O'Non's: Hearth—"Edov."*

*Vi* = *ui*, gen. of *ua*, "grandson" or "descendant," the modern *O'*. We have already had an unquestionable example of the Ogam for *v* being used as = *u*, in the *Nahhtvddaðs* of the Bressay Stone; even if we did not, as we do, know the derivation of that name, we know that neither in Norse nor in Gaelic would *htvd* be a possible sequence of sounds, however divided. The reason doubtless lies in the fact that both in Irish and Scottish Gaelic a *v* is frequently sounded as *w* or *u* (*O'Donovan, Ir. Gr.* p. 47, *Stewart, Gaelic Gr.*, p. 12); and I have previously pointed out that in the Dean of Lismore's Book we have *vor* and *wor* side by side.

*Non* may = the *Nan* and *Nun* of the Newton stone; for the Golspie Stone shows us *o* as = the breath-vowel (*hhallor* = Norse *hallr*). I suspect *Non* and *Nun* to be genitives of a nom. *No* or *Nu* (cf. *O. Ir. bró*, gen. *brón*; *cá*, gen. *con*), the same, perhaps, which on the Golspie Stone makes its genitive *Nu* according to the common rule in Scottish Gaelic. And I suspect that the genitive *Nan* in the St. Ninian's Stone is another variant.\*

\* The correspondence between Pictish phonetics as exhibited by me from these inscriptions and as exhibited by Dr. Whitley Stokes in *Bezzenger's Beiträge*, xviii., pp. 111, 115, from the Irish Annals is very marked, but only in this case have I borrowed an idea from it. Dr. Stokes suggests that we have "Traces . . . of the *n*-decl.

*Edov* = *Fhedov*, our Ogam inscriptions being all phonetic, and *fh* silent in Gaelic; the Newton Stone has already given us *Rosir* = *Rosfhir*. This *Fhedov* is the aspirated form of *fedov* = *feduib*, *O. Ir. dat. pl. of fid*, a tree (Zeuss, p. 40). I have previously pointed out, at second-hand from Prof. Mackinnon,\* that in the Dean of Lismore's Book we get *seanov* = *Fiannaibh*; and we have already had another locative-dat. pl. in *-ov* (*-obhv*) in the Legie Elphinstone Stone. The cause of the aspiration of the initial is that *Ehtt-Fhedov* was used as a compound name, of which, according to the rule in later Gaelic, the second member would take aspiration; we shall have a parallel instance in the Aboyne Stone.

The name *Edov* is, of course, as if an Englishman should call his house *The Fir*, or *The Grove*. And I am inclined to guess that the additional strokes at the end of the inscription, which Mr. Allen's rubbing does seem to show, somewhat like this:



are a rough representation of a tree.

Lord Southesk, in a paper read to the Society of Antiquaries of Scotland on December 14, 1885, writes that the stone "is said to have formed part of a circle recently removed" (p. 37). In that case the circle was doubtless a very large one, and the other stones marked the boundary of the stead at other points.

V. The Seconie Stone is an exact parallel in site and design to the Golspie Stone, like which it served to divide a kirkyard and an homestead. It was found in the old kirkyard of Seconie, in Fife (Stuart ii., *Notices*, p. 6). It has a cross on one side (the side, doubtless, that faced the kirk), and on the other three men on horseback hunting a stag with dogs; on this latter side it has also the so-called elephant-symbol and an Ogam inscription, together with a small plain cross of two lines, very like that on the Lunasting Stone. I maintained that in the case of the Lunasting Stone this cross was really a pointer, indicating the position of the stead in relation to the line on which the stone stood; and I maintain the same here.†

Prof. Rhys (p. 304) gives the inscription as *Ehtarrmnnonn*. The two strokes after the second *r* have, however, been read as *ba* by Lord Southesk (*Pictish Symbolism*, p. 75); and from a rubbing kindly lent me by Mr. Romilly Allen, and a squeeze kindly sent me by Dr. Anderson, I consider that they are probably a *b* followed by an angled *a* facing left. I divide *Eht arr bavonn*, and construe "Hearth with enclosure for cows." *Bavonn* I take to = *babhun*, which the Highland Society's dict. gives as "An inclosure for cattle, a fold where cattle are milked"; for *ö* instead of *ü* see Zeuss, p. 14. *Arr* is, of course, the preposi-

in *Canonn* . . . *Manann*," which are genitives of *Cana* (p. 91) and *Mano* (p. 104). But he also quotes the gen. *Manonn*, and asks, "Is the 'Gland Canan' of Bk. of Deir, V miswritten for 'Gland Canonn'?" And the conclusion is natural that genitives in *-n* from a nom. in *-na* or *-no* were written indifferently as *-nan* or *-non*; but I presume that in these cases (unlike *Nan*, *Non*, *Nun*) the variable vowel was unaccented.

\* From him and Dr. Joass I also learnt that in Sutherland *Catuv* is said for *Cataibh*, and *Galluv* for *Gallaibh*.

† I may add that the horizontal line of the "cross" is on a distinct slope, and that at the left end of it another short line seems to run at right angles—facts which support the theory that it is a miniature ground-plan.

tion\* *ar* or *air*, of which the literal meaning is "upon"; idiomatically it = "with," in such cases as this, as a reference to the Highland Society's Dictionary will show. I have before me a manuscript story dictated by a Scottish Gael, and edited by his children, in which occur the words, "our house is on one bed," meaning "is one-bedded, has only one bed."

VI. This stone now stands in Aboyne Castle. In 1874 it was said to be "in the churchyard of Aboyne" (*Proc. Soc. Ant. Scot.* xi., p. 524), but Lord Southesk in 1884 said that it was "Found in the old churchyard of Formaston, about two miles from Aboyne." I have searched Gazetteers and Ordnance-maps in vain for Formaston, in the hope of tracing our Pictish place-name near it.

The stone, of which a great part is lost, bears, according to Lord Southesk, "portions of an embossed and interlaced cross" on the same side as the Ogam, and the photograph attached to the offprint of his paper makes it morally certain that the interlaced work when complete did form a cross. On the right of it is a mirror, a frequent object in Pictish stones: it was cut before the Ogam, which make a bend to avoid it.

Prof. Rhys writes the inscription *Maqgo Talluorrrn-ehht Vrobbaccennevv*. The first *o* is the same peculiar character which he considered (p. 272) to = an Ogam given as *o* or *oi* in the Ballymote book: I suggest that it is borrowed from the Roman alphabet, and represents an *o* with an *i* (the stem-line) lying across it, like the *ø* of the St. Vigean's Stone. Lord Southesk's photograph shows a distinct cut joining it to the *T*. The *rr* is followed by a "deep barb-like mark," and a new line begins. Prof. Rhys takes it to show that the word is unfinished, and accordingly carries up the first letter from the next line: there is in the original no hyphen between the *n* and the *e*. The Ogamist, however, had no excuse for carrying over a single letter on to the second line, as Lord Southesk's photograph shows that there was ample room to write it on the top line. The blank space left after the *rr* means that they end a word; and the barb-like mark, like the similar mark on the Bressay Stone, is merely an indication that the inscription is continued in a second line. Read—

Maqgo Oitall Uorr  
nehht Vrobbaccennevv

and translate

Son of Oitall-Mor  
The hearth "Vrobbaccennevv."

I divide *Maqgo Oitall* and not *Maqgoi Tall* for three reasons—(1) the *oi* and *t* have a special connecting stroke, (2) neither *Maqgoi* nor *Maqgo* has yet been found in Scottish Ogam, (3) the name *Tall* makes gen. *Tail* (which in Pictish might be *Tell*) in the only case known to me (*War of the Guedhill*, Rolls ser., p. 120). I suggest that *Oitall* is a gen. of *Otall* = \**Odall* = an older form of the Irish *Odhall*, "Deaf." This last word is indeed a compound of *o* + *dall*, and in our oldest Irish the second element would not have been aspirated: for *t* in place

\* In Scottish Gaelic this does not invariably aspirate the initial consonant of the following noun (*Stewart, Gael. gram.*, p. 160).

† In the *Addenda* since printed in the *Proceedings* of the same society for 1892-3, he now prefers (p. 411) a form found in the Book of Leinster, fol. 38b: "it is there named *or*." The form mentioned is, indeed identical with that on the Aboyne Stone. *Or*, of course, is the name of the letter, not its value: all the names given at the reference in question are names of diphthongs (*Contents*, p. 22), and we know (O'Donovan, p. xxxii.) that in the Old Irish alphabet the diphthong *oi* bore the names *ordinos* and *oir*, the latter of which looks like an infected form of an earlier *or*.

of *d*, see Zeuss, p. 61. The genitive *Uorr* we have already had in the Burrian Stone, and have paralleled it with the *wor* of the Dean of Lismore's book.

*Nehht* = *n' ehht*, the article being in the dative in accordance with the regular use of that case as a locative. *Vrobbaccennevv* is another of the dat. pl. place-names, the place being called, as in so many other instances, from its inhabitants. The people who had once lived here were apparently named Spot-heads or Speckleheads, from the roots of *brob* "a speck, a spot" and *cenn* "head," which had *cennaib* for a dat. pl. in Old Irish. They may have worn caps of spotted deer-skin, and in an "Ossianic" poem in the Dean of Lismore's Book we find battalions of soldiers called Cat-heads and Dog-heads (Gaelic, p. 56, English, p. 80). The name is here given with an initial *V* instead of *B*, because, doubtless, the stead was known by the compound name *Ehht-V*, just as the Aquhollie stead was known as *Ehht-Fheolov*, and so in accordance with the later practice the second element was aspirated. But *Vrobbaccennevv* is itself a compound, and we should have expected its own second element to begin with *ch* not *c*; it is possible that the word was older than the time at which the aspiration of second elements began, but the Dean of Lismore's Book shows us, on p. 56 referred to above, a like inconsistency, giving *catchennith* (l. 3), *catkenich* (l. 3 from foot), *chonchinnich* (ib.).

Assuming that we have remains of a cross on the same side, we shall conclude that the land, though occupied by Mac Oitall-Uor, belonged to a religious foundation. The top part of the stone and all the left margin being broken off, we cannot tell that it did not also specify the name and ownership of other property, from which it served to mark off the tenure of Mac Oitall-Uor (as is done on the Newton and Lunasting Stones).

I have now given "a simple, consistent, and grammatical explanation" of every one of the inscriptions, so far as it is decipherable,† which I undertook to deal with, and have proved them to be, so far as that, nothing but old Gaelic. To three critics I wish to reply as follows:—When Mr. Mayhaw says: "At no period of the Gaelic language could such a form as *uorr* have been the gen. sing. of *mōr*," obviously overlooking the fact that I had produced the gen. sing. *uor* from the Dean of Lismore's Book, he shows the unwisdom of hasty dogmatism in phonetics: as regards his description of my methods I will only say, in the words of Henry Bradshaw, *Memoir*, p. 410, "When charges are so absolutely without foundation, I always find them easy to bear." Mr. McClure is very possibly right (against Skene) as to the Tully and Tilly

\* O'Donovan (pp. 57-8) gives 14 combinations of consonants (within a word) between which modern Irish pronunciation inserts "a very short vowel," e.g., *garg*, pronounced *garig*. I have no serious doubt that the insertion of a between *bb* and *cc* in the word before us is to be thus explained, though *bc* is not one of the combinations mentioned. Zeuss (p. 166) states that vowel-insertion between the more difficult combinations is undoubted in O. Ir., though he gives no instance of this particular one.

Otherwise (as the adj. termination *-ach* = prehistoric *-ac*) we might suppose in this case *broblac* = *brobach*, which latter would be a correct adj. from *brob*.

† I have not included the Papa Stronsa Stone (Orkneys), being confident that it is merely Latin, though, peuding the sight of a photograph, I read, not as Prof. Rhys, *dne iefu*, but *dne Gisev*, "of the lady Gisa." . . . The inscription is written above a cross, and doubtless, like that at Bressay, indicates a burial-place of, or belonging to, a woman: both stones are on ground conquered by the Norsemen.

names, and the analogy I drew is not in the least necessary to my case. Mr. Macalister will see why the *ss*'s in the Bressay Stone must be *ss*'s and not *ds*'s, if he will look at the illustration in Stuart or in Brash: the Ogam are absolutely unique characters, formed out of, but differentiated from, || || (the characters for *dd*) by curling the tops. As to the difficulty of the stone being bilingual, *Nahhtvdda88s*: *dattrr*, although it can be analysed into three Norse words, is simply a proper name (like the surname Þorgrimsdóttir in an Icelandic funeral notice of 1892 now before me): it no more makes the inscription partly Norse than the name of Mercy Greenhill occurring in a French letter would make that letter partly English.

I hope to examine each stone in August, and in the autumn to publish my revised reprints of these letters, with chapters on the ages of the stones and on the linguistic and historical information which they yield—to which I may add a glossary and accidence. Anyone, not already in correspondence with me, who wishes to receive details of publication later on has only to send me his name and address on a postcard; and, though I have no time for controversy, I shall be grateful for any corrections or suggestions on points of detail which anyone may communicate to me.

Lastly, I beg to express my very special thanks to the editor of the ACADEMY for an indulgence far greater than at the outset I anticipated having to ask for, and to him and the printers for the great accuracy with which my letters have been printed.

EDWARD W. B. NICHOLSON.

#### THE SEPTUAGINT VERSUS THE HEBREW TEXT OF THE BIBLE.

VI.

Athenaeum Club.

If the facts I have collected and the inferences I have drawn in the letters you have kindly permitted me to print are sustainable, it must be granted that they involve a very serious departure from the methods and perhaps the results of a good deal of modern Biblical criticism. I do not mean to say that the main results arrived at by Kuenen and Wellhausen and others will be broken down; but I certainly do hold that some details of their work, so largely based upon the integrity and value of the Masoretic text, will have to be reconsidered. It is assuredly a very remarkable fact that those who have devoted so much time and patience to the sifting of every statement in the Bible, should have done so little to justify their faith and ours in an edition of the Bible whose claims to confidence have been questioned in various ways for several hundred years.

*Obiter dicta* there are in abundance, but few or no proofs that the stupendous difficulties which surround the Hebrew text have been faced. Yet these difficulties require in many cases neither special philological knowledge nor training to appreciate. The materials are the common property of us all, and their adequate use only needs the not uncommon faculty of being able judicially to weigh evidence.

The necessity for this reconsideration seems to me to be especially incumbent upon distinguished English scholars like Dr. Driver, Dr. Cheyne, and others, who were largely responsible for selecting the Masoretic text as the foundation of the revised version of the Old Testament in the English Bible, and who thus stamped with unusual authority a text which seems to have every mark of having been purposely altered and falsified. These charges, as is well known, were made at a very early date, and have been repeatedly iterated since.



The Early Fathers distinctly charged the Jews with having altered the numbers in Genesis, with the apparent purpose of giving authority to the Jewish Messiah Barchobas at the expense of the Christian Messiah. At the Reformation it is well known that Capellus, Vossius, and others championed the same cause; but it was Whiston, a most remarkable man, the successor of Newton in his chair at Cambridge, not only a proficient Semitic scholar but who also had the rare accomplishment in those days of knowing Armenian, who first faced the problem in a scientific way, and who for the first time showed, as it seems to me, that the Masoretic text was purposely and deliberately altered, at the instigation of perhaps the most bitter foes which Christianity ever had to face: namely, the Rabbins who in the second century created Neo-Judaism, and made it the secluded faith it still remains. It was they who, as we have seen, first created and defined the Canon, as we understand the word, and introduced fantastic criterions of canonicity, rejecting or accepting Books according to absolutely new and arbitrary standards, and thus creating untenable distinctions between certain Books which were considered to be specially inspired, and others having quite equal claims to the same distinction, if such a distinction was a valid one. It has already been suggested, with, it seems to me, every probability, that the division of the Old Testament Books into classes and the introduction of the Kethubim as a special division dates from this time. This was a marked departure from old ways of looking at the Biblical Books, and first introduced notions which culminated in the later theory about Canonical and apocryphal Books. Up to this time we have no evidence whatever that any such distinction was known among the Books generally received; on the contrary, neither in Josephus nor in the New Testament is it recognised. The introduction of this new division, with its tendency to create a differential value for the various Books, necessitated a new arrangement of the order of those Books, accounting thus for one at least of the apparently purposeless changes which the varying order in the different lists points to.

Again, as is well known, the Jews, in pursuance of their mystical methods, equated the number of their Sacred Books with the number of letters in their alphabet, at one time twenty-two, at another twenty-four. When, by their new methods of interpretation, they discarded some Books, they were under the necessity of filling up the gap. Thus, the Book of Ruth was separated from that of Judges; thus, again, Chronicles was separated from Ezra and Nehemiah, Lamentations from Jeremiah, and, perhaps, other similar changes took place. All these, however, were changes rather of form than of substance, and it is the change of substance, that is really important. How far it extended is hardly realised. A measure of it may be gathered from the fact that not even the Pentateuch was spared.

I must express my obligations to Mr. W. H. Hazard for his timely and valuable letter on the relative value of the Masoretic and Septuagint texts of Exodus. The materials for a due examination of this problem have recently been recruited by some important new materials. Every one knows the old polemic as to the relative value of the Samaritan and the Masoretic texts of the Pentateuch, and how the opinion of Gesenius has dominated scholars to our own day and induced the conclusion that, when the two differ, the Samaritan is to be discarded.

A very different opinion must be held by those who approach the problem in future. The discovery of the Book of Jubilees, the *Leptogenesis* as it is otherwise called, has been

a very important one indeed for Biblical criticism. In the opinion of so good a judge as Dillman, the Book was originally written in Hebrew or Aramaic by an orthodox Palestinian Jew. It was probably composed by a Pharisee, and evidently before the fall of Jerusalem, to which no reference is made in it. It was therefore written before the time when, according to the arguments in these letters, the *Urtext* of the Masorets was compiled and put together by the Rabbins at Jamna under the influence of Akiba; and it ought to furnish some important evidence on the question in discussion. What do we find in it therefore. In the opinion of the best judges, it is plain that its author had a text before him differing greatly from the Masoretic text, and approximating in a large number of cases to the Samaritan and Septuagint versions. This is notably the case in the patriarchal numbers before the Flood, and in many other respects. The subject has been dealt with by Dillman in a memoir entitled "Beiträge aus dem Buch der Jubiläen zur Kritik des Pentateuch-Textes," in the *Sitzungsberichte* of the Berlin Academy for 1883; and perhaps you will let me enlarge upon some of the results in another letter, since the Memoir and its importance seem to have been largely overlooked in England. Meanwhile, I would content myself with saying that it seems clear that the Masoretic text of the Pentateuch, like that of other parts of the Bible, was distinctly tampered with by the Rabbins, and that we must re-open the question of the relative values of that text and of the Samaritan and Septuagint versions if we are to do justice to the Bible.

HENRY H. HOWORTH.

#### THE "SHIELD WALL" AT HASTINGS.

Oxford: May 27, 1894.

My attention has been drawn to a letter of Mr. Round, published in the *ACADEMY* of May 19, in which he claims to have converted me to his view that there were no palisades at the battle of Hastings.

He seems to have arrived at this conclusion from the fact that I do not mention them in the few lines on the battle which occur in my short contribution to *Social England*.

Silence does not mean a change of opinion; and I think it fair to Mr. Archer to say that I still hold to the belief that there *was* an *abattis* of some sort in front of Harold's line.

C. W. C. OMAN.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, June 10, 7.30 p.m. Ethical: "A Practical Policy for Working Women," by Miss Orme.  
MONDAY, June 11, 8 p.m. Library Association: "Music in Public Libraries," by Mrs. Clarinda A. Webster; "A Village Public Library," by Sir Edmund Verney.  
TUESDAY, June 12, 4 p.m. Asiatic: "The Khalasat-at-Tawarikh of Jubban Rai," by Mr. H. Beveridge.  
8 p.m. Society of Architects: "The Threatened Temples of Philae," by Major F. Seymour Leslie.  
8.30 p.m. Anthropological: "Skulls and other Remains of Esquimaux, collected by Dr. Eliot Curwen," by the President; "Australian (Queensland) Skulls from Tree Burials," by Mr. W. L. H. Duckworth; and "Ethnographical Notes on the Bantu Tribes of the Congo Basin," by Mr. Herbert Ward.  
WEDNESDAY, June 13, 9 p.m. Royal Society: *Conversazione*.  
THURSDAY, June 14, 8 p.m. Mathematical: "The Solutions of Two Differential Equations," by Mr. F. H. Jackson; "A Theorem in Inequalities," by Mr. A. R. Johnson; "Properties of a certain Circle," by Mr. R. Tucker; "Four Special Circles of Inversion of a System of Generalised Brocard Circles of a Plane Triangle," by Mr. J. Griffiths; and "The Order of the Eliminant of Two or More Equations," by Dr. R. Lachlan.  
8 p.m. Society for the Protection of Ancient Buildings: Annual Meeting, "Protection and Production," by Mr. Heywood Sumner.  
8.30 p.m. Antiquaries.  
FRIDAY, June 15, 5 p.m. National Indian Association: Annual Meeting, "Pupils and Teachers in the Punjab," by Mrs. F. A. Steel.  
SATURDAY, June 16, 4 p.m. Zoological: "Sketches in Geographical Distribution," V., by Mr. F. E. Beddard.

## SCIENCE.

*Hyperides' Orations against Athenogenes and Philippides.* Edited, with a Translation, by F. G. Kenyon. (Bell.)

In this beautifully printed little book Mr. Kenyon gives a revised text of the two recently discovered speeches of Hyperides, with Latin critical notes, a palaeographical and historical introduction, and a translation facing the Greek. The papyrus containing the speech against Athenogenes, which is at Paris, was first edited by M. E. Revillout, and has received the attentions of, among others, Diels, Weil, and Blass, while the two last-named have also done much for the text of the speech against Philippides since it was first edited by Mr. Kenyon in 1891.

Mr. Kenyon in this book has put together in a convenient form the results of his predecessors, which have not hitherto been collected. But that is not by any means the only claim of this book to notice. The difficulty connected with these two papyri has not been so much in making out the actual text which is there; for the Paris papyrus has not suffered much by rubbing, and the London papyrus has hardly suffered in this way at all: it has been rather in filling up the gaps with which the papyri, both unfortunately much mutilated, abound. Hence the task of the palaeographical expert here is generally not—as, for instance, is the case with the Herondas papyrus—to decide which conjectures fit the fragments of letters that may remain, but to settle which conjectures will suit the spaces left vacant. For the former purpose facsimiles are, compared with the original, valueless; but for the latter they are, as Mr. Kenyon says, equally good. And since the questions at issue in the text of these papyri are generally connected with supplementing the lacunae, Mr. Kenyon is entitled to speak with as much weight about the Paris papyrus, of which he has seen only the facsimile, as he can speak about the London papyrus. In numerous cases his criticisms are of great value in deciding between rival conjectures. Where the question in filling up a lacuna becomes one for broader criticism, Mr. Kenyon exercises sound judgment in his selection from the suggestions of his predecessors, occasionally offering some new supplements of his own.

To those who associate Mr. Kenyon chiefly with the technicalities of Greek papyri, his translation of these two speeches will come as a very pleasant surprise. The task of translating Hyperides, whose speech against Athenogenes is mentioned by Longinus as a masterpiece of the lighter vein of Attic oratory, is far harder even than the task of translating Aristotle, which Mr. Kenyon essayed so successfully in his version of the *Ἀθηναίων Πολιτεία*. Hyperides, to quote his editor, "possessed the rare gift of a perfectly untrained style, in which art has achieved the appearance of entirely unstudied ease." Mr. Kenyon's translation has, in its remarkable brightness and clearness, caught something of the spirit of the original. His rendering flows on easily and naturally in the most vigorous and even lively English. Few, if any, trans-

lations of the Attic orators have reached such a standard of excellence.

In conclusion, may we express the hope that Mr. Kenyon will not rest content with these two speeches of Hyperides, but will some day give us a similar edition of the remaining speeches, an undertaking for which his rare combination of technical knowledge and literary taste so pre-eminently qualifies him."

B. P. GRENFELL.

### SCIENCE NOTES.

THE annual Ladies' Conversazione of the Royal Society will be held at Burlington House on Wednesday next, June 13.

MR. CHARLES BARON CLARKE has been elected president of the Linnean Society, in succession to Prof. C. Stewart.

AT the annual meeting of the Royal Geographical Society, held last week, Mr. Clements R. Markham was re-elected president; the Hon. G. N. Curzon was added to the list of vice-presidents; Sir John Kirk was elected foreign secretary, in succession to the late Sir C. P. Beauchamp Walker; Major Leonard Darwin, joint hon. secretary (together with Mr. H. Seebohm), in succession to Mr. Douglas Freshfield; and the following new members of council: Dr. Robert Brown, Mr. Hugh Childers, General Goodenough, Lord Lamington, Admiral A. H. Markham, Admiral E. H. Seymour, and Colonel J. K. Trotter. The presidential address was largely devoted to the polar expeditions of the present year.

AT the annual general meeting of the Institution of Civil Engineers, held last week, Sir Robert Rawlinson was elected president, in succession to Mr. Alfred Giles. The number of members, &c., now amounts to 6557; the income for last year was £25,576; and the invested capital is £133,673. It was stated that the work of cataloguing the library is now completed; and that Mr. Charles Barry had been commissioned to prepare designs for a new building for the institution, to occupy the site of Nos. 24, 25, and 26 Great George-street, Westminster.

TO the June number of *Natural Science* (Macmillans)—which, we may add, completes the fourth volume—Dr. Alfred Russell Wallace contributes an article, entitled "The Palae-arctic and Nearctic Regions compared as regards the Families and Genera of their Mammalia and Birds." In continuation of a paper which he read at the jubilee meeting of the Cambridge Natural Science Club, supporting the six zoological regions established by Dr. P. L. Sclater, he here maintains, by an elaborate array of statistical facts—in opposition to the views of those who would make a united Holarctic region—that

"The Palae-arctic and Nearctic regions, instead of being so much alike that they should be united to form a single region, are really exceptionally distinct. They are certainly much more distinct than are the Oriental and Aethiopian regions, and are probably quite as distinct as any two continuous regions."

### PHILOLOGY NOTES.

AT the meeting of the Royal Asiatic Society, to be held at 22, Albemarle-street, on Tuesday next, at 4 p.m., Mr. H. Beveridge, of the Bengal Civil Service, will read a paper entitled, "The Khalāsāt-at-Tawārikh of Subhān Rāi," being the history and description of India as told by a Hindu two hundred years ago.

THE March number of the *Indian Antiquary* (Kegan Paul & Co.) contains an interesting

communication from the late E. Rehatsek, summarising the contents of a very lengthy Persian chronicle, written by a *vakil* at the court of Ranjit Singh. After an account of the origin of the Sikhs, the contemporary history of the Panjab, and the rise of Ranjit Singh, the author transcribes from his diary all the events of which he had been an eye-witness at Lahore from 1831 to 1849. He dwells particularly upon Ranjit Singh's relations with the English, describing in detail the interviews with successive Governor-Generals, and quoting conversations with Alexander Burnes and others. Unfortunately, the chapters relating to the Sikh War are missing, having been lent by the author to Herbert Edwards, and never returned. Mr. L. A. Waddell translates the "refuge-formula" of the Lamas of Sikkim, pointing out how it differs from the "triple" formula of primitive Buddhism, by the inclusion of appeals not only to the innumerable deities and demons of Tibet, but also to the deified saints of India. Mr. G. Fr. D'Penha prints a list of corruptions of Portuguese names, chiefly Christian names, in Salsette and Bassein; Mr. W. Crooke tells some more folk-tales of Hindustan; and Major Temple himself gives two counting-out rhymes from Burma, the first of which we quote (in translation):

"Made of lines  
Three houses,  
Intended for us!  
Off you go,  
Save yourself, run!"

### REPORTS OF SOCIETIES.

PHILOLOGICAL.—(Friday, June 1.)

THE Rev. Prof. Skeat, vice-president, in the chair.—Mr. Whitley Stokes read a paper by Prof. Strachan, entitled "Contributions to the History of the Deponent Verb in Irish." The object of this paper was threefold: (1) to ascertain the extent to which the *r*-deponent prevailed in Irish; (2) to fix as accurately as possible the date of its disappearance in the old deponent verbs; and (3) to investigate the starting-point and development of new deponent forms, such as the 2nd sg. pres. indic. in *-air*, *-ir* and the 1st sg. subjunctive. For the first point Prof. Strachan brought forward a copious collection of deponential forms drawn (a) from the Old-Irish glosses, where these forms are already beginning to decay; (b) from two of the oldest Middle-Irish MSS., the Book of the Dun (about A.D. 1100) and the Book of Leinster (about 1150); and (c) from other sources, such as Cormac's Glossary (about 900) and the *Saltar na Rann* (about 1000). For the second and third points the material had been for the most collected, but not yet put into shape. The *r*-deponent is found only in Irish and the Italic languages (compare *sechur*, *sechthar*, *sechemmar*, *sechetar* with Lat. *sequor*, *sequitur*, *sequimur*, *sequuntur*); and this was a strong proof of a close connexion between Italic and Celtic. If the Irish deponent were, as Zimmer asserts, a late Irish development, how is it that in nearly every case where there is a corresponding verb in Latin, Greek, or Sanskrit, it is either deponent or middle? Thus *sechur*, Lat. *sequor*, Gr. *ἐκραι*: *-iluchur*, Lat. *loquor*: *moiniur*, Gr. *μαλινωαι*, Skr. *manyāte* (Lat. *reminiscor*, &c.): *gainiur*, Skr. *jāyats* (cf. *γίγνεται*): *miduor*, Gr. *μῆδουαι*: *āgur*, Gr. *ἄγουαι*: *sissiur*, Gr. *ἰσσιωαι*. Such forms were the representatives of the Indogermanic middle voice; and no *sinithar* "he stretches himself," in the *Fled Brierend*, l.v. 110<sup>b</sup>, is an instance of a distinctively middle meaning. The presence or absence of deponent forms is a test for determining whether a particular text is old or young; for the deponent inflexion had disappeared, except in certain forms, well before the end of the tenth century.—Prof. Skeat then read and commented on the following new and genuine Balade by Chaucer. He would not tell his audience where it came from, but said they must wait till next Saturday, and set it in the columns of a contemporary. We have therefore had to find the Balade and copy it for ourselves, and supply the

missing line in it with one suggested to us by a verse in Chaucer's "Pit." Prof. Skeat took his insertion from the "Rosamundo." Chaucer students will recognise that the metre is like part of the "Anelida," has (like the first term in the "Complaynt of Venus") only two rymes, *-aunse* and *-esse*, though the Eavoy substitutes *-hade* for *-esse*.

Addit. MS. 34, 380, ff. 21 bk. Called in the "Catalogue of ye Poems in this Volume": "3 A. Ballade of Chaucer to his mistris, fol. (i.e., page) 26." The MS was bought at Sir Thomas Phillipps's sale, lot 122, June 19-22, 1893:

### "BALADE THAT CHAUCIER MADE (1)

"So hath myn hert(e) . caught in remembraunce 1  
Yowre beaute heole . and stidefast govern- 2  
aunce  
Yowre vertues al(le) . and yowre hie noblesse  
That yow to serue . is sette al my plesaunce  
So wele me likith (.) yowre womanly conten- 5  
aunce  
Yowre freshe fetures . and yowre comlynesse  
That while I live . myn hert to his maystresse  
Yow hath ful chose . in triev persueuraunce  
Neuer to change . for no maner distresse 9

(2)

"And sith I shal do [yow] . this observaunce 10  
Al my live . withouten displeaunce  
Yow for to serue . with al my besynesse  
[Takith me, lady, in yowre obeisaunce \*]  
And have me somewhat . in yowre souen- 14  
aunce  
My woful hert[e] . suffriith grele duresse  
And [looke] how humb[le]ly . with al sym-  
plesse  
My wil I conforme . to yowre ordynaunce  
As yow best list . my paynes for to redresse 18

(3)

"Considryng eke . how I hange in balaunce 19  
In yowre service . snobe too is my chaunce  
Abidyng grace . whan that yowre gentillesse  
Of my grete woo . list do allegaunce  
And with yowre pite me som wise avaunce 23  
In ful rebutyng . of myn hevynesse  
And thynkith be raisou . that wommanly  
noblesse  
Shuld not desire . for til do the outraunce  
Ther as she fyndith . non vnboxumnesse.

### LENUOYE.

"Aucteur of nature . lady of plessaunce  
Soueraigne of beaute . flour of wommanhede  
Take ye non hede . vnto my Ignoraunce  
But this recyvyth . of yowre goodelyhede  
Thynkyng that I have caught in remembraunce  
Yowre beaute hole . yowr stidefast govern-  
aunce."

—The following resolution, proposed by Prof. Skeat and warmly supported by Dr. Furnivall and Mr. Henry Bradley, was unanimously passed: "This meeting of the Philological Society desires (1) to record its deep sense of the great loss which Teutonic and Pali Philology have suffered by the lamented death of the late Dr. Richard Morris; and (2) to offer its sympathy and condolence to Dr. Morris's widow and family."—The hon. sec. announced that the Council had elected Prof. A. S. Napier a vice-president of the society in the place of Dr. Morris, and Mr. Henry Hicks Gibbs an ordinary member of council in Prof. Napier's place.

### FINE ART.

THE ARCHAEOLOGICAL SURVEY OF EGYPT.

*Beni Hasan*. Parts I, II. Published under the auspices of the Egypt Exploration Fund. (Kegan Paul & Co.)

THIS splendid publication is the beginning of the record of the Archaeological Survey of Egypt, the last project of Miss Edwards, the late secretary of the Fund, and not the

\* Cf. "Ye sleen hem that ben in your obeisaunce."—*Pit.*, 84.

least important. The survey has been undertaken by Mr. Percy Newberry, aided by several competent artists, Mr. Percy Buckman, Mr. John E. Newberry, and Mr. Howard Carter, and in the plans by Mr. G. W. Fraser. The result is an eminently satisfactory and most valuable work. The labour of editing has been undertaken by Mr. F. L. Griffith, of the British Museum, a hieroglyphic scholar competent to read and translate the inscriptions, a task of no small responsibility.

These volumes form the first exhaustive publication of a series of Egyptian monuments. Notwithstanding the labours of Champollion, Rosellini, and Lepsius, this is the first attempt, and it is one that may be called completely successful, at the thorough examination and reproduction of a great range of Egyptian monuments.

The grottoes of Beni Hasan are excavated in the eastern cliff overlooking the Nile valley, south of Minyeh. They have been long known as the most valuable records of the life and manners of the ancient Egyptians under the XIth and XIIth Dynasties of Theban kings, from B.C. 2800 downwards. They were the tombs of the local governors; and their beautiful paintings portray the every-day life of these old-world potentates, their occupations and amusements, accompanied in some cases by long and interesting inscriptions, in others by short explanatory legends. In spite of the injuries of time and much wanton destruction, the aid of older drawings, particularly those of Mr. Robert Hay, has enabled the workers on these memoirs to restore the inscriptions which, in the longer ones do not present important gaps in the legends.

The minute labour of Mr. Newberry and Mr. Griffith has been enormous, and the result is eminently satisfactory. Where much was shirked by earlier artists and students, nothing is here omitted, and the work is literally monumental. It is impossible to enumerate the subjects of eight plates, of which some are double or treble, but it would be wrong not to notice those which are historically most important. These are, first, the representations of foreign immigrants and mercenaries. The most remarkable is a procession of foreigners of Semitic type, thirty-seven in number, of whom eight men, four women, and three children are represented, armed and with asses, one man playing a lyre. The chief, of whom there is a coloured plate, wears a woven shawl dress, and leads an antelope. He is called "Prince of the desert Abesha." His followers are also more fully clad than the Egyptians (Tomb No. 3). Foreigners again appear, apparently Libyans and Egyptians, in sham or actual fights (Tomb 2), and Libyan soldiers and their wives and children are shown as immigrants (Tomb 14).

There are thirty-three sepulchral grottoes at Beni Hasan. Of these ten were anciently decorated with frescoes or inscriptions, or both. These are Nos. 2, 3, 13, 14, 15, 17, 21, 23, 29, and 33. Probably no others had any adornment of a commemorative kind. Some of them are now almost defaced, and it is only by comparing old drawings, especially the admirable ones of Mr. Robert

Hay, that they can be restored. All that can now be seen or has been copied is carefully reproduced in the present work.

A mere enumeration of the frescoes in the Tomb No. 2, of Amenemhat, or Ameni will suffice to show the great variety of subjects in those tombs, and their ample illustration of crafts, manners, and customs. The other tombs present certain varieties, but the general tenor is the same. In fourteen plates, vii.—xx., the whole series is displayed. First, we have the exterior inscription, then the biographical inscription, not very long; then the architrave inscription; and next, a coloured plate of Anebi, a maid servant, carrying a bird, and on her head a basket.

The chief subjects in order are the following: Makers of flint knives, a proof of the continuance of that industry in Egypt; sandal-makers, carpenters, bowyers, coopers, arrow-makers, chair and box makers, goldsmiths, potters, flax cultivation, linen manufacturers, harvesting, ploughing and sowing, vintage, fishing and fowling, fruits and herbs, meat, bread, beer, toilet utensils, bakers, musicians, confectioners, oxen, hunting in the desert, procession of naos containing statue of Ameni, officers and servants bringing cattle and agricultural produce, wrestlers, soldiers attacking fortress, pilgrimage by boat to Abydos and Busiris, a similar subject, funeral offerings for Amenemhat, other funeral offerings. It is obvious that there is no system of arrangement. Other tombs present the same variety and the same absence of order.

The sepulchre was not merely a record of the great man's life; but he did not forget to state what he did, first for the king, then for the subjects under his immediate control. Thus, in the main inscription in the tomb of Amenemhat, the governor gives the date of his sepulture, records the services he had rendered to Useratesen I., first king of the XIIth Dynasty, and closes with an account of the able and kindly manner in which he had administered his province. "Not the daughter of a poor man did I wrong. Not a widow did I oppress." "There was not a pauper around me. There was not a hungry man of my time. (When) there came years of famine, I arose, I ploughed all the fields of the Oryx nome, to its southern (and its) northern boundary. I made its inhabitants to live, making its provision. There was not a hungry man in it. I gave to the widow as to her that possessed a husband. I did not favour the elder above the younger in all that I gave. (When) therefore the great rises of the Nile took place, producing wheat and barley, producing all things (abundantly), I did not exact the arrears of the farm." This is a parallel to Joseph's administration, and reveals the secret of the prosperity of the province under Amenemhat. The story of Baba as told in his tomb at Eileithyia is a nearer analogy, as it agrees in date with about the time of Joseph.

Tomb No. 3 of Chnemhotep, a later prince than Amenemhat, is remarkable as containing a long biographical inscription of 222 lines. Then follow the usual crafts and occupations, Pl. xxix.—xxxvii. The subjects are carpenters, fullers, boat-builders, the

journey to Abydos (twice), weavers, bakers, sculptors, filling granaries, husbandry, threshing, ploughing, orchard, vineyard-garden-scene, oxen fording a stream, fishing scene, officers and members of household, procession of thirty-seven Aamu or foreigners, officers of household, servants leading cattle, driving tame birds, fowling, bulls fighting and farmyard scenes, scribes registering accounts, men driving cattle and donkeys, Chuemhotep hunting in the desert, fowling, fishing, &c.; and, finally, lists of offerings. Among other subjects are girl-acrobats playing at ball, a very unusual representation in the Egyptian monuments, and apparently peculiar to this time.

What, it may be asked, was the motive which led to this costly representation of the magnificence of a single prince? The Egyptians had an ardent desire to leave behind them lasting memorials, hence the origin of the pyramids; when their monuments were inscribed and decorated with frescoes, the object was modified from the idea of magnificent sepulture to that of biography, or rather autobiography. When it is remembered that the magnificent work of Lepsius is without text, and that the dissertations on Egyptian manners do not comprehend any exhaustive essay on those of any special period, the value of Mr. Griffith's and Mr. Newberry's researches may be estimated, as giving us a complete account of the household of an Egyptian local potentate. The mere addition to the vocabulary is enormous. It is to be hoped that those scholars will reproduce their labour in dictionary form. Their work has also thrown much light on the social and legal relations of the ancient Egyptian family, at a period apparently somewhat exceptional, and has given much historical information.

It is important to add that no cost and labour has been spared by author and artist—Mr. Newberry is both—and editor. It is to be trusted that the Survey of Egypt will be encouraged, and that a series of volumes equally valuable and interesting will follow these. There is already much in preparation in a very forward state.

There is a very important change in vol. ii., Mr. Griffith having abandoned Prof. Erman's system of transliteration, and practically adopted Mr. Renouf's simpler method.

REGINALD STUART POOLE.

#### THE ROYAL ACADEMY.

##### IV.

THE collection of sculpture is small, but of more than average quality; and it contains fewer altogether uninteresting things than are usually to be found grouped in the two halls of the Academy.

On entering the Central Hall, one is at once struck with the number of reappearances here of works which have already become familiar to the public in their inchoate plaster stage. We have, to begin with, Mr. Hamo Thornycroft's noble, Millet-like "Mower," the first exhibition of which dates back now some years. It looks well in its final bronze embodiment, though the treatment of the flesh is too archaic in its stiffness. His equestrian statuette, "Edward I.," originally destined for Blackfriars Bridge, has been exhibited here more recently in the less definitive material. It is one of the



very few completely successful things of the kind by an English artist, and is so truly monumental that it would well bear execution on a colossal scale. We must therefore continue to regret the mischance which has prevented its being carried out in the dimensions originally intended. Here, too, are those other old friends, Mr. Henry C. Fehr's "Perseus rescuing Andromeda," based, as may be assumed, on a well-known picture of Sir Frederic Leighton's; Mr. Goscombe John's fine "Morpheus"; and that charming decorative invention, the "Circe" of Mr. Alfred Drury, which last gains greatly by execution in bronze. Mr. Adrian Jones's large group, "The Rape of the Sabines," is vigorous, but the reverse of happy in composition. The small bronze group, "Satan," by Countess Feodora Gleichen, has some clever points, especially the figure of the fallen archangel, and the little demon *amorini* who crawl under his marble throne; but that throne, so unfortunate in design and so disturbing in colour, is fatal to the effect of the whole. Were it replaced by one of bronze, but of a different tone from the rest of the composition, the gain would be immense.

The most interesting thing in the Lecture Room is Mr. Alfred Gilbert's "Sketch Model of the Tomb of the late Duke of Clarence." The recumbent effigy of the deceased prince lies wrapped in knightly robes on a square sarcophagus, at his head being placed the decorative figure of an angel holding a crown suspended over him, while another smaller figure crouches mourning at his feet. The whole is enclosed, somewhat after the fashion of Henry VII.'s tomb in Westminster Abbey, within a railing or grille of astonishing elaboration. In style this is midway between late Gothic and early Renaissance, with a licence, however, in the direction of only half-conventionalised natural forms, which is peculiarly characteristic of Mr. Gilbert's art. The little decorative and heraldic figures under architectural canopies suggest those of the *pleureurs* which occur so frequently on the great Burgundian tombs of the fifteenth century. The tomb, if we may judge it thus early, is, notwithstanding its brilliancy and inventiveness of design, the work of the decorator and the goldsmith rather than of the true sculptor. There is lacking, as we see the composition in its reduced shape, the earnestness and the concentration which should mark a funerary monument of this type. It need not of necessity be less elaborate or wrought out with less exuberance—for are not the typical Florentine and Burgundian tombs of the fifteenth century among the most profusely adorned architectural structures of their kind?—but the dominant motive should surely be more forceful and more deeply impressive.

Mr. Onslow Ford has not produced anything more exquisite in its simplicity, more subtle in the beauty of its execution, than the toned marble bust called merely "Study of a Head." This is inspired by, and worthy of, the Florence of the great *Quattrocento* time. Brilliantly modelled, too, are the same artist's two bronze portraits: "Walter Armstrong, Esq., Director of the National Gallery of Ireland," and "Arthur Haacker, Esq.," of which the latter is, on the whole, the more personal and the more successful.

Mr. Harry Bates's delicate marble bust, "Dorothy, Daughter of Mr. and Mrs. G. Freeman," suffers much from the exaggeration of mass and weight given to the hair which, on either side, overshadows the child's face. A *tour de force* has here been attempted, but not accomplished without a disproportionate sacrifice.

The curious bas-relief, "My Thoughts are My Children," by Mr. George J. Frampton, is, as to its conception, a tribute to the fashion-

able pseudo-mysticism in art, which acquires a peculiar and rather sinister flavour in virtue of a treatment half realistic applied to visionary motives. Passages of the composition are successful, and show some familiarity with the difficult art of bas-relief; but, as a whole, it is pictorial and fleeting, rather than sculptural—wanting in strength and permanence of expression from the plastic standpoint, and in unity.

The marble statue, "Sappho," by Mr. Ferdinand Sechœck, is an elaborate exercise in the Greek style of the fourth century B.C.; and academic too, in its reflection of classic art is Mr. C. J. Allen's "Perseus Returning Victorious to the Gods," some portions of which are rendered with power. Great skill in modelling is displayed by Mr. George Wade in two decorative statuettes, "Torch-bearers"; but why, in works of this class, seek to adhere closely to natural movements almost grotesque in their realism, and merely to reproduce nature in its least attractive phases of accidental imperfection? Worthy of a better place is Mr. G. Nathorp's bronze statuette of a nude girl called "Knuckle-bones"; in this are to be observed some very delicate and accomplished passages of modelling.

CLAUDE PHILLIPS.

#### NOTES ON ART AND ARCHAEOLOGY.

THE trustees of the National Gallery have passed the following resolution, on the occasion of Sir F. Burton's retirement from the post of director:

"The trustees of the National Gallery cannot permit Sir Frederic Burton's resignation of the directorship to pass without recording their high sense of the eminent services which he has rendered to the Gallery during the time that he has held that office. The trustees owe to him some of the most valuable additions that have been made to the collection, such as the Blenheim Raphael and the Holbein and Velasquez from Longford Castle, besides many other examples of artists previously unrepresented in the gallery which are too numerous to record—additions which have placed the National Gallery among the first collections in Europe. By his arrangement of the pictures according to their schools, he has added greatly to the usefulness of the Gallery as a means of public instruction. The Catalogue which he has compiled of the contents of the Gallery, from its literary merits and knowledge of art history, has made it, perhaps, the best of any European work of the class."

THE following is a complete list of the works in this year's exhibition at the Royal Academy that have been purchased out of the funds of the Chantrey Bequest: "Beyond Man's Footsteps," by Mr. Briton Riviere, R.A. (169); "August Blue," by Mr. Henry S. Tuke (307); "Sunset at Sea," by Mr. Edwin Hayes (203); "Morning Glory," by Mr. M. Ridley Corbet (300); "Industry," by Mr. H. S. Hopwood—a water colour—(959); and "Perseus rescuing Andromeda," by Mr. Henry C. Fehr—a group in bronze—(1747).

MR. THOMAS BROCK has finished his sketch-model for the statue of Sir Richard Owen, which is to be placed in the Natural History Museum, Cromwell-road. The statue represents him in his robes as Hunterian professor of the Royal College of Surgeons, with a bone of the *Dinornis* in his hand.

THERE will open next week, at the Fine Art Society's, in New Bond-street, an exhibition of drawings by Mr. G. H. Boughton, illustrating Washington Irving's *Rip Van Winkle* and *Sleepy Hollow*.

THE seventeenth annual meeting of the Society for the Protection of Ancient Buildings will be held on Thursday next at 8 p.m., in the Old Hall of Clifford's Inn, Fleet-street, with

Mr. J. T. Micklethwaite in the chair. A paper will be read by Mr. Heywood Sumner, on "Protection and Production."

At the meeting of the Society of Architects, to be held at St. James's Hall, Piccadilly, on Tuesday next at 8 p.m., Major F. Seymour Leslie, R.E., will read a paper on "The Threatened Temples of Philae," illustrated with lime-light views.

#### MUSIC.

##### OPERA AT COVENT GARDEN.

"LES HUGUENOTS" was performed in French last Thursday week. Mme. Adini was the Valentine, and, notwithstanding certain shortcomings, displayed ability. Mlle. Simonnet was acceptable in the part of Marguerite de Valois. M. Plancon, as Marcel, gave signal satisfaction. M. Cossira was the Raoul and M. Dufliche the St. Bris.

Meyerbeer's opera drew a fairly good house; but on the following Saturday there was a still larger audience to welcome Mme. Melba in Gounod's "Faust." She was in splendid voice, and loud applause and numerous bouquets were bestowed on her. The whole opera, together with the ballet scene introduced by Sir A. Harris in 1887, was admirably performed. The church scene, by the way, was presented before the duel and the death of Valentin. With regard to this arrangement, a letter was once addressed to Gounod from the conductor of the opera house at Port Mahon (Balearic Islands). Gounod replied that, according to the dramatic order observed by Goethe, which he himself had followed, the scene of the death of Valentin should precede the church scene, but that, at Paris, spectacular considerations had caused them to be given in reverse order.

"In consequence of many requests," so ran the note on the playbill, Donizetti's "Lucia di Lammermoor" was performed on Tuesday evening, with Mme. Melba in the title-rôle; she sang all the showy music with wonderful ease and grace. There is nothing new to say about this old work; and now that the style of libretto and of music has changed, it is interesting, from time to time, to hear an opera once so admired, so popular. It must be remembered that, with all its weaknesses, "Lucia" contains much beautiful melody.

##### RECENT CONCERTS.

A CONCERT was given by the "Handel Society" at the Queen's Hall last Thursday week. There was, however, very little of Handel in the programme, the chief features of which were Bach's "Ein feste Burg" Cantata, Goetz's "Noenia," and Haydn's twelfth London Symphony. Surely the society might devote special attention to Handel, of whose music, apart from the Handel Festival, one now hears so little in London. The orchestra and choir were under the able direction of Mr. A. Manns. There were shortcomings in the performances; but this amateur society, which exists for the practice of classical music, vocal and instrumental, deserves encouragement rather than criticism. There was a very large attendance.

"Gabiella," a one-act lyric drama by Emilio Pizzi, was given in recital form at the Albert Hall on Saturday afternoon. This work was written specially for Mme. Adelina Patti, who sang the part of Gabiella. Works written to order, even by the greatest masters, have seldom proved of great value; and we imagine that Signor Pizzi would not like this opera to be taken as a test of his powers as a composer. The libretto is moral enough, but singularly tame; and the past teaches us that a feeble

book is indeed a serious drawback to a composer. Moreover, an opera performed on a concert platform stands but a poor chance, unless, as in the case of the recent opera concerts at the Queen's Hall, it is a work which has already become successful, and therefore familiar to the public. Signor Pizzi has a certain gift of melody; and though evidently in sympathy with composers *temporis acti*, he has felt to a certain extent the influence of Wagner, as seen in some of the orchestration, and also of the neo-Italian school. Mme. Patti, who was scarcely at her best, was supported by Miss L. Moody and MM. Kaufmann, Bantock, Pierpoint, and Franklin Clive.

The first of the short series of Richter Concerts was held at St. James's Hall on Monday evening, when the conductor received a hearty welcome. The continued success of these concerts is easily explained: the programmes are interesting, and the performances, as a rule, excellent. There was one novelty in Monday's programme—viz., a Symphonic Poem, "Vysehrad," by the talented Bohemian composer, Friedrich Smetana. In this work an attempt is made to depict the famous castle in its pristine splendour, in its decline, and in its ruined condition. There is a certain patchiness in the music, but the characteristic themes are interesting, and the orchestration is, at times, extremely picturesque. The performance of the "Meistersinger" Vorspiel was not the best we have heard under the direction of Dr. Richter; but the splendid Brahms Variations on a Haydn theme, and the "Parsifal" Prelude were admirably rendered. The concert concluded with a fine performance of Beethoven's "Pastoral."

National concerts seem the order of the day: we have had the Swiss "Liedertafel," and now we have a select choir of singers, members of the Swedish "Young Men's Christian Association." They sang at the Queen's Hall on Tuesday afternoon some attractive songs by Swedish composers, of whose life and works interesting details were given in the programme-book. This choir sang with perfect ensemble and surprising delicacy, under the able conductorship of the Hon. Axel Taube. Solos, vocal and instrumental, were contributed by Miss A. Janson and Mme. A. Lang.

Mr. J. Ludwig conducted a Symphony of his own composition at a concert given by him at St. James's Hall on Tuesday evening. The composer deserves praise for having, in these days of fugitive pieces, attempted a Symphony, and the attempt is worthy of high praise. The first movement, though full of good musical feeling, seems somewhat tame: such, at least, is the impression after a first hearing. The Adagio is an excellent movement, clear in form, offering in the middle section effective contrast; and it is of moderate length. The Scherzo is clever, but shows, in marked manner, the influence of Beethoven. The Finale has also good points: the quiet close is striking, for such a thing is rare. The orchestration throughout displays great taste and experience. The programme included Brahms' Concerto in A minor, well rendered by Messrs. Josef and Paul Ludwig. Brahms' enthusiasts accept every note he has written, but surely sober admirers of the great composer must admit that this is a dry, insipid, and in many places ugly work.

J. S. SLEDLOCK.

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## THEATRES.

### ADELPHI THEATRE.

THIS EVENING, at 7.45. **THE TWO ORPHANS.** Messrs. William Rignold, H. Fleming, E. Leicester, D. S. James, H. Budd, W. Cheesman, and Charles Cartwright; Mesdames Ellis, Jeffries, Alice Lingard, Alma Stanley, D. Drummond, H. Polini, E. Cole, and Marion Terry.

### AVENUE THEATRE.

THIS EVENING, at 8.50. **ARMS AND THE MAN.** Messrs. Yorke Stephens, Bernard Gould, James Welch, A. E. W. Mason, O. Barnett; Mesdames Alma Murray, Chas. Calvert, and Florence Farr. Preceded, at 8.10, by **THE MAN IN THE STREET.** Messrs. J. Welch, G. R. Foss; Miss W. Fraser.

### COMEDY THEATRE.

THIS EVENING, at 8.10. **FRUG-FRUG.** Messrs. Brandon Thomas, Cyril Maude, H. B. Irving, Will Dennis, Crawley, &c.; Miss Vane, Miss Marie Linden, Miss Radclyffe, Miss O'Brian, Miss M. Butler, and Miss Winifred Emery.

### CRITERION THEATRE.

THIS EVENING, at 9, **THE CANDIDATE.** Mr. Charles Wyndham, Messrs. Wm. Blakeley, Geo. Giddens, C. W. Somerset, F. Worthing, F. Atherley; Miss F. Coleman, Miss Pattle Browne, Miss Miriam Clements, and Miss Mary Moore. Preceded, at 8.30, by **MRS. HILARY REGRETS.**

### DALY'S THEATRE, LEICESTER SQUARE.

THIS EVENING, at 8.30. **ELEONORA DUSE** in **LA LOCANDIERA** and **CAVALLERIA RUSTICANA.** Signors Mezzanotte, Pero, Bella, Christina; Signori Piperno, Caravaglia, Rosaspina, Cantinelli, Masi, Sainati, Colombari.

### GAIETY THEATRE.

THIS EVENING, at 8, **DON JUAN.** Messrs. Arthur Roberts, Robert Pateman, Edmund Payne, Willie Warde, Colin Coop; Mesdames Millie Hylton, Louise Montague, Lillie Belmore, Lettice Fairfax, Topey Stenden, Earle, Monckton, Henderson, Vivian, Cannon, Benton, Collier, Durkin, Sutherland, and Katie Seymour.

### GARRICK THEATRE.

THIS EVENING, at 8, **MONEY.** Mr. John Hare, Messrs. Forbes Robertson, Arthur Cecil, H. Kemble, C. Brookfield, G. Hare, A. Bourchier, Aynesworth, Rock, Du Maurier, Sims; Miss Kate Burke, Miss Mauda Mallett, and Mrs. Bancroft.

### GLOBE THEATRE.

THIS EVENING, at 9, **CHARLEY'S AUNT.** Mr. W. S. Penley, Messrs. Walter Everard, Sidney Paxton, H. Farmer, Cecil Thornbury, and H. Reeves Smith; Misses Ada Branson, Emmie Meyrick, Kate Graves. At 8, **IN THE EYES OF THE WORLD.**

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### LYCEUM THEATRE.

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## LITERATURE.

*Shakspeare Studies and Other Essays.* By the late Thomas Spencer Baynes. With a Biographical Preface by Prof. Lewis Campbell. (Longmans.)

THIS must, we fear, be pronounced to be, in more ways than one, a disappointing book. Disappointment, indeed, may be said to lurk within the very title itself, which is so worded as to convey quite a false impression as to the contents. On turning over the pages, we find that, over and above the four Shakspeare studies collected and reprinted by the editor, the volume contains but one other essay—viz., a critical review of Wedgwood's Dictionary of English Etymology and of Latham's Edition of Johnson's Dictionary, reprinted from the *Edinburgh Review* of July, 1868. Why, then, miscall it "Shakspeare Studies and Other Essays"? It is so named and described, not only in Messrs. Longmans' announcement-lists, but also on its own half title-page, and even in the legend imprinted upon the back of the cover—the place of all others, presumably, where one may fairly look to find the accurate designation and proper title of a book, if it is to be found anywhere. This absurd incongruity of name to contents is nowhere noticed or explained; but on the title-page itself the actual extent and true character of the contents are at length correctly defined, the title running: "Shakspeare Studies and Essay on English Dictionaries." The anomaly of a twofold title is doubtless due to the vacillation of the editor, who, when dealing with his material, probably aimed at making such a selection as would serve at once as a memorial of the late Prof. Spencer Baynes, and as an attractive volume of "Studies" for the delectation of the crowd; and thus became distracted between the necessity of meeting the demands of a certain limited class—the professor's friends and late pupils—and the desire of producing a book which should prove acceptable to the ordinary reader.

For the purposes of a memorial, the book before us answers well enough. The selection of essays is judicious and appropriate. The two themes of which they treat—namely, (1) Shakspeare, and (2) the Vocabulary and Etymology of the English Language, are well known to have occupied a foremost place among the many subjects in which Prof. Baynes specially interested himself, and on which he must have frequently lectured and conversed both at St. Andrews and elsewhere. There can be no doubt, therefore, that, as the editor puts it, the Professor's old pupils will recognise

in many parts of this volume "the sound of a voice that is still." If, however, we view the book in the light of a candidate for admission to our permanent library, and, taking it on its own merits, judge it simply and solely according to its intrinsic worth as literature, then serious exception must, we fear, be taken to more than one item of the contents. The "Essay on English Dictionaries," for instance, is really a piece of quite venerable antiquity, taking us back, over more than a quarter of a century, to the dim twilight of etymology, when as yet Skeat's Dictionary had not arisen to dispel the darkness, and men still stumbled about in pursuit of the lights (too often delusive) displayed by that unintending will-o'-the-wisp, Hensleigh Wedgwood. Everything of the slightest value in this essay has, it is needless to say, been silently incorporated in the various Dictionaries that have been produced in the long interval since its first appearance in the *Edinburgh Review* of July, 1868; nor can it be pretended that the late Professor's style, either here or elsewhere, is of so distinguished an excellence as, independently of its subject-matter, to impart the character of permanence to his literary work. Again, for reasons which will presently appear, the article on "Shakspeare's Glossaries" ought to have been either wholly suppressed, or else at least most carefully revised. And, lastly, one cannot but deplore the prodigal consumption of space—amounting to more than one-third of the entire volume—involved in reprinting the "Shakspeare" article from the *Encyclopædia Britannica*, a work to be found in every public and in many a private library, and thus practically within the reach of every student of Shakspeare. Had this enormously long and somewhat ponderous essay been suppressed, and its place filled up with the studies on "Chaucer" and "Shelley" contributed by Prof. Baynes to the *Edinburgh Review* of 1870-71, or with one or two of his philosophical writings (e.g., his review of Darwin's *Expression of the Emotions*, or his article on Fraser's *Berkeley*), the attractiveness of the volume before us would, we venture to assert, have been enhanced a hundredfold.

The contents, however, being what they are, let us, instead of fault-finding, endeavour to profit by such elements of value as they possess. Prof. Baynes's most important contributions to Shaksperian scholarship will unquestionably be found neither in the *Encyclopædia* Essay nor in the rambling and discursive papers reprinted from *Fraser* under the title "What Shakspeare Learned at School"; but in two articles written by him for the *Edinburgh Review*—viz., one on "Shaksperian Glossaries," published in July, 1869, and a second on "New Shaksperian Interpretations," published in October, 1872—both here reprinted at length. They contain much that is both novel and valuable; but it must be admitted that certain of the interpretations put forward in them (notably that offered of Ophelia's words: "You must wear your rue with a difference") are strained and far fetched to an absurd degree, while at least one (viz.,

that proposed for the troublesome passage in *Macbeth*, Act III., Scene 6., line 8: "Who cannot want the thought how monstrous It was for Malcolm," &c. See pp. 274-276) implies an inability to seize the precise point, to penetrate to and grasp the very gist and essence of the difficulty under discussion, which can only be characterised as sheer obtuseness. The weight of the earlier article, moreover, is seriously impaired by the petulant and absolutely unsupported attack, conceived in the true Jeffrey vein, which Prof. Baynes was ill-advised enough to make upon the then recently published Cambridge text. The reproduction of this sample of critical irresponsibility seems to us, we confess, nothing short of a grave disservice—a serious, though of course unintended, wrong—to the dead man's memory.

But to proceed. Prof. Baynes, perceiving that the works of Shakspeare abound in allusions to various field sports, conceived the happy plan of systematically studying the chief of these—hunting and hawking—in the popular manuals of the day, with the view of obtaining a clue to the meaning of certain passages hitherto obscure or wholly unintelligible. This vein he worked with excellent results, though, as was not unnatural, his zeal ran away with him at times, leading him to see references to sport where to the eye of the sober critic none such exist (see especially his remarks on *Coriolanus*, IV. v. 238, pp. 307-312). One of the happiest instances of his skill as an emender of the text is that exhibited in dealing with a much-disputed passage in *Measure for Measure*, III. i. 89, where Isabella, addressing Claudio, says of Angelo:

"This outward-sainted deputy,  
Whose settled visage and deliberate word  
Nips youth i' the head, and follies doth emmew  
As falcon doth the fowl, is yet a devil!"—

Here there can be no doubt that "emmew" is not the word that Shakspeare wrote. To "emmew" is to shut up, to keep close, to keep mewed up: this meaning does not suit the context; nor do falcons emmew fowls. The sense here required is "sternly check," "drive back," "rigorously repress"; and as it is obvious that follies must first manifest themselves before they can be thus tightly curbed, repressed and put down with a high hand, the word "emmew," which means "shut up" or "keep close," is, as we have already said, plainly inappropriate. The requisite sense is satisfactorily furnished by the word "enew," which Prof. Baynes\* proposes to read here instead of "emmew," and of which he has taken the pains to elucidate both the origin and the technical signification. The verb "to anew" (or, as it was sometimes written, *enneue*, or *ineaw*) comes from the Norman-French *eneuer*, which was employed as a technical term in connexion with two widely different arts: namely, the

\* Keightley also (*Shakspeare Expositor*) proposed *enew*, on the strength of a single passage from Nash's *Quaternio*. But as he makes no attempt to explain the meaning of the word (of which, indeed, he appears to have been ignorant), the credit of discovering and establishing the new reading must be given to Prof. Baynes, who had hit upon it long before he knew of Keightley's suggestion.

art of cloth-weaving, and the art of aquatic falconry. Its etymology is clear from the form in which it appears in Cotgrave—*eneauer* (i.e., *en-eau-er*, "to place or set in water," or "to drive into the water"). As employed by the cloth-weavers, it seems to have meant "to place, or steep [cloth] in water," presumably for the purpose of thoroughly shrinking the fabric. Godefroy, whose *Dictionnaire de L'ancienne Langue Française du IX<sup>e</sup> au XVI<sup>e</sup> siècle* was not accessible for reference when Prof. Baynes' articles were written, gives an instance of the use of *eneuer* in this sense from the *Statuts de Richard III.*, an. I.:—"Que nul tondeur n'autre persone quele quo soit tondo ne cancellé ascuns draps sinon le drap soit avant pleynement *eneué* sur peine de forfait XI. s." From the same source Godefroy quotes the corresponding substantive, *eneu-ancee*, which Prof. Baynes also quotes from Kelham's Norman Dictionary. The use of the word *eneuer*, however, in this sense seems to have been comparatively rare. On the other hand, the English derivative is frequently used in connexion with the sport of falconry, when it serves to denote the action of the hawk in driving the waterfowl back into the water, after it has been previously "landed," i.e., forced to rise from its floating bed by means of dogs and beaters, and driven in the direction of the land. The wild fowl, when she perceives the hawk about to stoop, instinctively makes for the water again, where she will be safe at least from her winged enemy. If she succeeds in reaching the water before the hawk can stoop and seize her, she is said to be *enewed*: the hawk has *enewed* the fowl, i.e., forced it back to the water, from which it will have to be "landed" over again before the hawk can stoop and seize it. "The fowl," writes Prof. Baynes, "was often *enewed* once or twice before it was landed effectively enough for the final swoop." Drayton (*Polyolbion*, Song 20) gives a glowing description of this sport (technically known as "the flight at the brook") from which we cannot refrain from quoting the following lines:

"Then making to the flood, to force the fowls to rise,  
The fierce and angry hawks, down thrilling from the skies,  
Make sundry cancellers [i.e., zig-zags] ere they the fowl can reach,  
Which then to save their lives their wings do lively stretch.  
But when the whizzing bells the silent air do cleave,  
And that their greatest speed them vainly do deceive,  
And the sharp, cruel hawks they at their backs do view,  
Themselves for very fear they instantly *ineaw*.\*  
The hawks get up again into their former place,  
And ranging here and there, in that their airy race;  
Still as the fearful fowls attempt to 'scape away,  
With many a stooping brave, *them in again they lay*.  
But when the falconers take their hawking-poles in hand,  
And, crossing of the brook, do put it [the fowl] over land—  
The hawk gives it a souse, that makes it to rebound,  
Well near the height of man, sometimes above the ground."

\* I.e., "lay themselves again in the water."

Both the origin and the technical meaning of the verb to *enew*, therefore, are perfectly clear. With reference to its meaning in the speech of Isabella quoted above, Prof. Baynes observes:

"From its primary sense it seems to have acquired the secondary signification of "to check," "to drive back," and "relentlessly pursue." It would thus be naturally applied to a policy (such as Angelo's) of extreme and vindictive severity. The imagery is that of . . . despotic power in the person of the "outward-sainted deputy" pursuing its victims with reiterated strokes, and allowing them little chance of ultimate escape."

There are many other obscure and disputed passages (as for instance, "We *coted* them on the way," "Thy banks with *pioned* and *twilled* brims," and "*Balk* logic with acquaintance that you have") on which Prof. Baynes has succeeded in throwing light. On the other hand, his suggested interpretations must sometimes be received with caution. Thus, he is certainly wrong when he attempts to assign to the word *enseamed* (*Hamlet*, III., iv., 92) a more recondite meaning than that usually given to it ("greasy"); nor will he, we suspect, find many to follow him in detecting a reference to hawking either in the line—

"And on thy blade and dudgeon gouts of blood"—

from *Macbeth*, or in the line—

"I'll canvass thee in thy broad cardinal's hat"—from *Henry VI.*, Part I. (I., iii, 36). The fact is, Prof. Baynes kept a hobby, and we all know that a hobby is apt at times to get the bit between his teeth and carry his rider beyond all reasonable bounds. Nevertheless, after deducting the hobbyhorical element in this volume, there remains quite enough of sterling value to entitle its author to an honourable place among those who have laboured to elucidate the text of the myriad-minded dramatist—a fairer guerdon, surely, than that bestowed by fate upon the Dorotheus he tells us of, whose fame rests upon the fact that he spent the whole of his life in the endeavour to ascertain the meaning of a single word in Homer!

T. HUTCHINSON.

*Town Life in the Fifteenth Century.* By Mrs. J. R. Green. In 2 vols. (Macmillans.)

THE story of the English boroughs has yet to be written, but in these interesting volumes Mrs. Green has made a very substantial contribution to it. Urged to undertake it by one who must have known better than any one else her qualifications for the task, she seems to us to have fully justified her husband's high opinion. Every page gives proof of careful research, skilful arrangement of facts, and felicitous treatment. She knows the difficulties of her subject—and they can scarcely be overestimated—but she possesses sufficient enthusiasm to carry both herself and her readers through them. Perhaps her conclusions are sometimes too large and her statements too sweeping. For instance, she tells us that

"a journey through any part of the country to-day is enough to show us how ruthlessly the men of the fifteenth century swept away the

parish churches which their fathers had built in the fourteenth century, to replace them with the big, bare fabrics where size and ostentation too often did service for beauty, and in the building of which prosperous burghers gave more conspicuous proof of wealth and lavish generosity than of taste and feeling."

Without being indiscriminate admirers of Perpendicular work, we can yet see some beauty in the style; and it is unfair to suggest that the "restorers" in the fifteenth century were more "ruthless" than those of any other age—including our own. As a matter of fact, many of the most conspicuous buildings to which the above remarks might apply—e.g., St. Michael's, Coventry—belong to the fourteenth century; while "a journey through any part of" Somersetshire is enough to show us how "excellently" the architects of the fifteenth century could deal at least with church towers.

These, however, are details. Mrs. Green's book, as a whole, fulfils its purpose. It gives us clear and comprehensive views of what English town life was in the fifteenth century, and how the boroughs acquired, after many a struggle, their freedom, power, and privileges. It draws largely from the mine of wealth which the Historical MSS. Commission has opened up, and from local records, of which the true value is only now beginning to be appreciated. It will stimulate research, and will be read with interest not only by students of the past, but by all to whom the industrial problems of the present day are a matter of concern.

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"Corporations, instinct with municipal pride, built Common Halls, set up stately crosses in the market-place such as we still see at Winchester or Marlborough, paved the streets or provided new water-supply for the growing population."

And this spirit of enterprise was not confined to corporations. Individual citizens employed their wealth upon public objects—to repair the walls, to bridge the river, to drain the town, to found the grammar school, to buy a charter of larger rights and privileges. Hand in hand with commercial activity went municipal self-government. The townspeople did not look to the state for aid, nor would they brook interference from without. They took their part in the duties and responsibilities of town life, and were by no means indisposed to join in its gaieties also. Boroughs had their



minstrels and players, and in some cases it would seem their particular play, which was acted in the town hall or churchyard on stated occasions. The Passion Play at Ammergau (which, of course, is a survival of the mediæval dramas) yields in point of length to a certain play, entitled "From the Beginning of the World," which was acted in 1411 at the Skinners' Hall in London, and lasted seven days continuously. The festivals, indeed, became after awhile too burdensome for some of the towns; and the craftsmen belonging to the poorer guilds endeavoured to be released from the obligation to maintain a pageantry unsuited to the times:

"Long before the Reformation, and even when as yet no Puritan principles had been imported into the matter, the gaiety of the towns was already sobered by the pressure of business and the increase of the class of depressed workers. It was not before the fanaticism of religion, but before the coming in of new forms of poverty and of bondage, that the old games and pageants lost their lustre and faded out of existence, save where a mockery of life was preserved to them by compulsion of the town authorities."

But for a considerable period town life, with its comforts and pleasures, its opportunities for gaining wealth and social distinction, satisfied all classes of the community. Its inherent defect was not obvious at first—that defect being the strictly local, limited, and narrow temper which it fostered. The larger patriotism, which looks at the welfare of the nation rather than of the individual community, had no place there. Instead of confederation with other towns, there was isolation and jealousy; and thus, when the Tudor kings asserted their absolute supremacy, and demanded that their personal will should at whatever cost be carried out, the boroughs found themselves powerless to resist. Municipal independence was paralysed, privileges and liberties curtailed, corporate wealth reduced, and the individual life of the borough lost most of its significance and importance. Looking forward as well as backward, Mrs. Green concludes her task with the remark:

"The history of the borough as schools in which the new middle-class received its training for service in the field of national politics, and as the laboratories in which they made their most fruitful experiments in administration, ends before the close of the fifteenth century. It may be that, as the working class in its turn rises to take its place alongside of its predecessors on the stage of public affairs, the towns will again become centres of interest in the national story, as the workshops of an enlarged political science."

Our notice of these volumes would be very inadequate if it merely pointed out their general scope. We must, in bare justice to the authoress, call attention to the infinite variety of information, culled from many obscure sources, with which the text and copious footnotes are filled. No two towns, as Mrs. Green is well aware, exhibited the same social, municipal, and industrial features. She has, therefore, chosen (though her choice has been limited by the materials at command) certain typical boroughs, of which the most conspicuous are Bristol, Coventry, Exeter, Lynn, Norwich, Notting-

ham, Southampton, and the Cinque Ports. In each instance the development of trade, with its separate guilds, the growth of municipal institutions, and the defence of privileges against the encroachments of the church or the neighbouring lords, afford her abundant opportunity for employing the stores of special knowledge she has accumulated. A bright and lively style, a sense of humour and a genuine love of research, are obvious merits in an authoress. Mrs. Green has these, and, in addition, an unusual measure of literary self-control. She is never tempted away from her subject. Thus, Agincourt, Towton, and Bosworth are left unnoticed, while the dispute between the Town Clerk and the Bishop of Exeter is chronicled at length. She finds more to say of Henry VII.—"the first sovereign of the modern pattern who ruled over Englishmen"—than of all the monarchs of the rival Houses of York and Lancaster, with the conventional glory that attaches to them. Having begun her work so well, we sincerely hope that she may complete it with equal success.

CHARLES J. ROBINSON.

*Santa Teresa*; being some Account of her Life and Times, together with some Pages from the History of the Last Great Reform in the Religious Orders. By Gabriella Cunningham Graham. In 2 vols. (A. & C. Black.)

THIS biography of Santa Teresa, by Mrs. Cunningham Graham, like Mr. Cotter Morison's *Life of St. Bernard*, is written by one who has a merely intellectual sympathy with her subject. In such works we may find very much to admire, we may learn from them, we may acknowledge to the full the literary skill and the historical insight of the author, we may be able to praise without reserve their industry, their enthusiasm, their patient research, their knowledge of the topography, their perfect acquaintance with all the environment of the personage depicted. All this we find in the *Life of Santa Teresa* by Mrs. Cunningham Graham. And yet, for want of full sympathy with those qualities which distinguish Santa Teresa from other women, which mark her off as something distinct from others—the want of full sympathy in this respect makes us rise from the perusal of this biography, excellent as it is as a work of literature, with feelings of dissatisfaction, and with a doubt whether, after all Mrs. Graham's skill and care, we have here presented unto us the true Santa Teresa at all.

We have no wish to depreciate the excellence of Mrs. Graham's work from her own stand-point. She has evidently a good knowledge of Spanish; she has studied carefully Teresa's life in her autobiography, her letters, and other writings; she has read the best biographies in Spanish, both those by contemporaries and by later writers; she skilfully disentangles the additions to the earlier narratives, and judiciously weighs their value. She knows too, in detail, which is far more rare, the country in which Santa Teresa lived, the towns, the houses in which she dwelt; she

has followed her on her journeys, visited the sites of the convents which she founded, nay, even the abodes of her relatives. Her local colouring is exact: she gives us exquisite verbal photographs of that table land of Castille, with its burning summer heat, and its sharp winter cold, and snow, and rain; all the discomforts of travel there in the sixteenth century are vividly brought before us. The characters of the contemporaries of Santa Teresa, of the men and women whom she had to deal with, her helpers or opponents, are admirably sketched in. Praise is especially due for the way in which, amid so much that repels her, Mrs. Graham yet sees the conscientious piety, amid all their intolerance and merciless severity, of such men as Philip II. and Fernando of Toledo, Duke of Alba. We grant all this and more, unreservedly; and yet there still remains the note throughout which prevents us from giving full and unqualified acceptance to these volumes as a true and complete account of Santa Teresa.

What is lacking? Mrs. Graham insists that the pre-eminent excellence of her portraiture is that she has drawn Teresa the woman not Teresa the mystic and the saint. She has depicted the clever, witty, merry, business-like Spanish woman, able to hold her own, by insight into character, by power of using others and moulding them to her will, with the greatest of her time: equal to them in business capacity, superior in persevering energy, in valiance of heart and true courage. She treats her mysticism, and what she calls her sanctity, as if, instead of being the chief source of these qualities, it were that which alloyed and almost spoiled them all. The one literary defect in these volumes is the way in which Mrs. Graham, by her perpetual asides to the reader, continually thrusts herself between him and Santa Teresa: and this with a teasing repetition, not only of the sense, but of the very word and phrase. The frame of the picture is admirably moulded, the canvas is well prepared, the accessories are all correct; but, when we look at the portrait, instead of Santa Teresa, we get only a composite photograph of Santa Teresa and of Mrs. Cunningham Graham.

Am I too severe in writing thus? What is Santa Teresa's chief characteristic, her real title to fame? Is it not her mysticism, the intensity of her religious feeling, the struggle after holiness, her devotion to what she believed concerned the honour of her Lord. You cannot sever this from her life: it is the basis of her character, the beating of its pulse and heart. No enthusiasm for her in other respects, no philanthropic talk about the benefit of monasteries to the poor, can make up for want of perception in this respect. One who writes of Teresa's "thirsting for Divine Love" as "a false and fallacious dream—a dream as unreal as Christianity itself"; who "casts down the gauntlet, not for dogma, but fearlessly in the face of it, for abstract Right and abstract Reason, as being the highest ends Humanity can aim at"; who speaks of, and evidently feels, that "an abyss rolls between our thoughts" and hers; to whom the things that were of supremest interest

to Santa Teresa "are but the fading symbols of faith, and leave us supremely indifferent"; who deems that "humanity and sanctity are sworn foes"; who boasts, "I have left it to others to paint a false picture [why false?] of the enraptured mystic"; who exclaims, "There will be no more saints"—is not such an one self-condemned in attempting to write the life of a mystic and a saint?

Let us ask: What is mysticism? Who is a mystic? Mysticism does not belong to any one religion: it exists in all, or almost all, religions, or even with no religion at all; it flourishes as much in Buddhism and in Mahommedanism as in Christianity; it has no inseparable connexion with morality; mystics are not thereby better moral characters than other men; and some of the mystic sects have been distinguished by their aberrations from morality. Mysticism does not hinder worldly wisdom, nor practical shrewdness in business; nay, the most mystic among the Protestant sects, the Friends, are known in both hemispheres for their aptitude in this respect. The very aloofness, the detachment from the world that mysticism gives, is often a vantage ground in dealing with the world. It was not in spite of, but because of, her mysticism, that Teresa was so good a woman of business: that she kept her head so cool, and had so clear an insight into the character of those with whom she had to deal. Lookers-on see more than players. What Shelley's religion was I do not know, his morality was certainly not better than that of other men; yet his lines:

"The One remains, the many change and pass;  
Heaven's light for ever shines; Earth's shadows  
fly;  
Life, like a dome of many-coloured glass,  
Stains the white radiance of Eternity,  
Until Death tramples it to fragments:"

which may seem a mere poetical conceit to many, thrill the heart of the mystic, as the sounds of lovely music thrill the ear that can respond to it, as the form and colouring of Raphael or of Titian, of Claude or of Turner, enrapture one who has an eye for form or colour, and dwell with him as a possession for ever. No assertion however strong, by those who have no ear for music nor eye for colour, no shouts of the musically deaf or of the colour-blind, will ever convince one who has the ear to hear and the eye to see that his delight in these things is only fancied and unreal. So it is with mysticism: they who know it not may iterate with multitudinous and strident cry, that the things which are seen are the only things real, the unseen is but a dream; that the transient is the true, the lasting is the false; the perishable, the mortal are all that we can trust, the imperishable, the immortal, the eternal are but a deceit; that all knowledge comes through the senses to the intellect, there is no other avenue; by weight, and measure, and experiment alone can we know, all else is unknowable; the spiritual, the evidences of the spirit and of faith, are but vague and empty conceits, that all experience of it is but delusion; that to devote oneself in loyalty to, to set one's supreme affections on, a thing or Being of a world unseen is inexpressible

folly, the vainest of all vanities. The mystic hears all this, and sadly smiles, and lives his inner life apart.

To come nearer earth—is it true that "there will be no more saints," i.e. after Santa Teresa's time: that such a life as hers can never be lived again? Granted, for a moment, that the current of the age is as Mrs. Graham asserts it to be; yet, is there not a very powerful eddy counter to this current? And is it not almost as unscientific and unphilosophical to ignore the existence of this eddy, as to deny the force of the main stream? There have been as many beatifications and canonisations in this latter part of the nineteenth century as in any previous age; there are more preparing still. Fresh religious orders have been founded in this century, and they have spread far more quickly and more widely than Teresa's reform did in her lifetime. There are far more living her life now than there were in the sixteenth century; there are those who emulate her still, and who need but a little time to be entitled saints. La Salette and Lourdes, and the pilgrimages to Rome, are as much facts of the nineteenth century as Positivism and the worship of humanity. The proportion of those who devote themselves to a (technically) religious life is greater now, in France at least, than it was before the Revolution—"of 10,000 women in 1789, 28, 'we are told,' were nuns; in 1866, 45; in 1787, 67"—and still more so in England. The Song of Songs, with its mystic meanings, inspires the verse of Señor Balart now, as it did the verse of Santa Teresa and of St. Juan de la Cruz, and with almost equal tenderness and grace.

I had marked many passages in these volumes for comment, far more frequently for approving comment, a few only for slips in style or verbal errors; but I have dwelt too long on general considerations, and must close. The very elliptical style of Santa Teresa is not easy to translate; but Mrs. Graham's versions are admirable. For the general historian, for reproduction of the environment, for enthusiastic appreciation of one side of Santa Teresa's character, as a vivid personal narrative, these volumes will have a lasting value. They are highly creditable to the literary skill of the writer; they can never be overlooked among her biographies. Only they will not satisfy those to whom, with all her faults, and, above all else, Santa Teresa is the mystic and the saint: the true lover, the ardent, if mistaken, follower of Him whom she even dared to call her Spouse.

WENTWORTH WEBSTER.

*Some Memories of Books, Authors, and Events.*  
By James Bertram. (Constable.)

MR. BERTRAM'S posthumous volume of reminiscences is light and entertaining, and it has a pleasant literary flavour; but the sketch of the writer's life given in the introductory pages lead us to expect something a little more substantial than what we actually get.

James Glass Bertram was born in 1824, at the little border village of Tillmouth,

and at the age of thirteen was apprenticed to Mr. Tait, the proprietor of the once famous *Tait's Edinburgh Magazine*. Here he rose to the position of managing clerk and cashier; but it is clear that he had strong Bohemian instincts, for he abandoned this position of commonplace respectability and comfort to go upon the stage. Three years' experience of the boards—the harvest of which he gathered in a book entitled *Glimpses of Real Life*—convinced him that histrionics could not be relied upon to provide bread and cheese. He then went into business as bookseller and newsagent, but here again he was unsuccessful; and so, like many others, he drifted through the strait of miscellaneous failure into the choppy sea of literature and journalism. He contributed to *Chambers's Journal* and *Hogg's Instructor*; and in 1855 became editor, and afterwards proprietor, of the *North Briton*, an enterprising journal which was, we read, "the first newspaper to introduce the serial story as a regular part of its contents, and the first to publish 'interviews.'" Brief connexions, editorial and financial, with other journals were not specially successful. But in 1865 he became widely known by his admirable book, *The Harvest of the Sea*, in which he embodied the wide information acquired by visits to all the principal centres of the fishing industry both in Great Britain and on the continent. None of his subsequent works were published under his own name. As the "Rev. W. M. Cooper, B.A.," he compiled for Camden Hotten that well-known book, *A History of the Rod*; as "Ellangowan" he produced *The Out-door Sports of Scotland* and a volume of *Sporting Anecdotes*; and "Louis Henry Curzon" was the pseudonym on the title pages of *The Blue Ribbon of the Turf* and *A Mirror of the Turf*, this last book appearing shortly after the death of the author, which took place in March, 1892.

So varied a life ought to have provided material for a record with some solidity of interest, a book of the "cut and come again" order; but, as I have already said, the present volume is decidedly wanting in substance. Looking over the *menu*, we encounter such appetising items as these: "Mr. Tait and his Literary and Political Friends," "Trade Reminiscences and Sir Walter Scott," "The Edinburgh Review," "William and Robert Chambers," "The Trade" in Edinburgh, and "Celebrities and Characters." We sit down eager at so apparently well-spread a table; but, when we rise, we feel that the repast, though undoubtedly palatable, has been on the whole somewhat unsatisfying. Such names as those of Brougham, Jeffrey, Lockhart, Aytoun, and Hogg, appear and re-appear in Mr. Bertram's pages; but we learn little about any of these distinguished persons that we are interested in learning, or that we did not know before. Of course in the case of some men—Sir Walter Scott for example—Mr. Bertram inevitably wrote from hearsay knowledge; but even when writing of such men as William and Robert Chambers, with whom he must have been on terms of some intimacy, he has astonishingly little to tell that has not been told either by the Chamberses themselves or by Mr. Alexander

Ireland in his account of that once famous book, *Vestiges of the Natural History of Creation*.

The most interesting chapters in the volume are those in which Mr. Bertram is most frankly autobiographical, in which he confines himself to his own personal experience, and refrains from that expatiatory gossip at large, indulgence in which was evidently a sore temptation to him. The opening chapter "Prentice Days" gives us a delightful glimpse of some of the conditions of life in the "grey metropolis of the north" rather more than half a century ago; and it serves moreover as a natural and pleasant introduction to the author's reminiscences of the one distinguished man of whom he has some really tangible recollections. *Tait's Magazine* was a capital periodical in its day—its old volumes are full of good reading—but its great "hit" was made by the publication of the "Sketches of Life and Manners from the Autobiography of an English Opium Eater." The boy apprentice Bertram was often sent with proofs, cheques, or messages to the celebrated contributor, and none of the published recollections of De Quincey are more characteristic than his. Several of them relate to the extraordinary manner in which the author's "copy" used to reach the hands of his publisher.

"Sometimes a young woman would enter the shop in the morning, whilst I was busy sweeping or dusting, and throwing down a roll of paper with an exclamation of 'There!' would rush off as abruptly as she had entered. On examining the roll I would find it addressed in the neatest of handwriting to 'William Tait, Esquire.' On more than one occasion a night policeman arrived early in the afternoon with a similar packet, for which he demanded and received a shilling; a coin destined to be divided into three parts, the packet having passed through as many pairs of hands. 'Who gave you this?' I once heard Mr. Tait ask. 'It was my neighbour, sir, at the North Bridge.' 'And who gave it to him?' 'It was his neighbour, sir.' 'And where did he get it?' 'Oh, he got it from the little man, sir, that makes the fine speeches and lives down yonder, sir,' was the reply."

Some of the fine speeches are given; and it is abundantly clear that they had behind them not merely quaint dignity and surface courtesy, but that genuine kindness which is the politeness of the heart.

"When I had made a few visits to him," writes Mr. Bertram, "Mr. De Quincey was so kind as to take some particular notice of me; and afterwards, when he wrote his Grasmere article about George and Sarah Green (1839), he spoke to me of the subject, and read me a passage from the proof before it appeared in *Tait*."

It is not every great man who would thus simply put himself on the level of an errand-boy of fifteen. One of the best of the fine speeches was made to a fellow apprentice of Mr. Bertram's. This youth, coming one morning to take down the shutters and open the shop, found himself addressed by the occupant of a hackney-carriage which was standing at the door.

"I am Mr. De Quincey, and I presume that you are one of the young gentlemen who assist

Mr. Tait in conducting his business. I am at the moment much embarrassed for want of a sum of money; the difficulty will not, however, I assure you, be permanent, but it is in the meantime most urgent, and I fancied that even at this early hour I should be able to obtain the required amount by coming here.' George thought he might be wanting a five-pound note at least, so he said to him anxiously, 'How much do you require, Mr. De Quincey?' 'You see, young sir, in arriving at my journey's end I shall require to pay the coachman his fare, including a small gratuity to himself, not less than three shillings in all, and having but half-a-crown in my pocket, I am anxious to be accommodated with the loan of sixpence.' Not less astonished than relieved, George handed the coin to him at once, and after thanking his benefactor profusely for his great politeness, Mr. De Quincey drove off."

Of the non-literary chapters of Mr. Bertram's book, the best is that devoted to the Edinburgh hospitalities of sixty years ago. It was a time when diners-out were many, when dinner-givers were not few, and when some at any rate of the materials for their common delectation were sold at prices which must rouse the envy of the Edinburgh hosts of to-day. A hare cost less than eighteenpence, the price of poultry was in proportion, a turbot of no mean size was to be got for a shilling, a "puir saxpence" would provide a good big lobster for the sauce, and oysters at sevenpence for a "fish-wife's hunder" (120) were to be had from a barrow in every Edinburgh street. If, however, there was plenty, there was also a certain lack of variety. When Muirhead, the game-dealer, first offered snipe for sale in Edinburgh, Mr. Bertram tells us that no one dared to buy, but crowds gazed at the "lang-nebbit" novelties; and a lady who had received a brace of pheasants from England sent them to be stuffed, as her cook assured her that "such bonnie birds couldna' be for eating." Things being so, hosts who wish to be eminent were wont to make a speciality of some cunning "side dish," which gave to their dinners a note of distinction. Mr. Bertram tells how one legal luminary thus made his fame—and kept it.

"In those days it was not illegal to bring away the 'squabs' [young Solon geese] from their nests of the Bass Rock, and one hospitable judge used to treat his guests to these infantine sea fowl, cooked in a manner that rendered them delightful; but the culinary process was never revealed which made the chickens—ordinarily commonplace enough—so succulent and palatable. A brother of the bench, anxious to penetrate the mystery, interviewed the cook, and, slipping a golden coin into her palm, said, 'Tell me, my good woman, how you make that delicious squab curry.' 'Eh, sir,' was the reply, as her fingers closed on the largess, 'I'm no able to tell you that, for his Lordship aye makes it his ainself.'"

This concluding chapter is richer in matter than is both informing and entertaining than any of its predecessors; but anyone who has acquired the fine art of judicious skipping will find the whole book very readable.

JAMES ASHCROFT NOBLE.

# NEW NOVELS.

*Henry Standon.* By D'Arcy Drew. In 3 vols. (Simpkin, Marshall & Co.)

*The Power of the Past.* In 3 vols. By Esme Stuart. (Bentley.)

*The Story of a Modern Woman.* By Ella Hepworth Dixon. (Heinemann.)

*The Rich Miss Riddell.* By Dorothea Gerard. (Blackwoods.)

*Mr. Sadler's Daughters.* By Hugh C. Davidson. (Chatto & Windus.)

*James Inwick: Ploughman and Elder.* By P. Hay Hunter. (Oliphant, Anderson & Ferrier.)

*Tales of the Supernatural.* By James Platt, Junr. (Simpkin, Marshall & Co.)

*Cœur-de-Roi.* By Charles Foley. (Paris: Perrin.)

MR. D'ARCY DREW'S novel has for a second title, "Love's Debt to Duty." There is not much about this long outstanding debt; nor, for that matter, much about Mr. Henry Standon. He comes and goes, and speaks often, in season and out of season; but he is only one of a crowd of men and women, and his talk is neither more entertaining nor less wearisome than that of the persons in whose company we find him. *Henry Standon* suggests that the author has made a sudden dash into the writing of fiction, and has thrown into the space of three volumes the accumulated material which might serve as the basis for many books. The novel is crude in more respects than in style. It is badly constructed, it suffers from indiscriminate padding, its personages are often the merest puppets, and there are faults in management—to adopt a stage term—which prove that Mr. (or Miss) D'Arcy Drew has had very little experience. An eminent novelist was once asked by a youngster in the craft: "What must I do to be saved?" He admonished his querist to keep a steady eye upon his hero, upon his heroine, and upon his villain. "Is that all?" inquired the disappointed young man. "Well," went on the great man, "as a matter of fact you needn't bother much about the hero. But keep your eye steadily on the heroine and on the villain." "But," exclaimed the bewildered tyro—when he was interrupted by his companion, who added, with an air of a diplomatist waiving a hotly contested point: "I'll give you a straight tip: you need only keep your eye *always* on one person—your villain. Never let him out of your sight. He is the surest net by which the reader will be snared. You may play pranks with your heroine: you may give yourself away over and over again with your hero: but if the reader sees you are acting squarely with him in the matter of the villain you will be all right!" Mr. D'Arcy Drew has not mastered this advice, if he has ever heard of it. He introduces us to a promising Mentone villain, and then kills him off as prematurely as if he were loved by the gods. The result is fatal. The reader is loyal to his villain: remove the latter a volume too soon, and no substitute can adequately take his place, not even though he be a baronet without an income



but with an awful reputation. *Henry Standon* is not strengthened by the moral and philosophical reflections so plentifully dispersed through its pages: though there are few so banal as that put into the mouth of Lord Selby—"I would have women remain as they have been, both externally and internally." I have noticed the book at this length, however, as with all its faults and shortcomings it is interesting, and has promise of a kind.

There is something very depressing about Esmé Stuart's new book. The tragedy in which it culminates is so wholly unnecessary, that few readers will fail to see that it is in no way an ordered development, but a purely arbitrary imposition from without. Most of us justify Carlyle's dictum; but, after all, the fools of actual life are blundering rather than blind, are stupid or short-sighted rather than idiotic. If men and women who cared for each other were wont to behave in the senseless fashion of Inez and her husband Basil, life would become intolerable. It ought to be a cardinal rule with novelists, never to introduce an episode based on a misapprehension that in actual life would be practically certain of more or less prompt elucidation. Lovers and sweet-hearts, husbands and wives, parents and children, are too often, in novels, made to act in a way that, in real life, would alienate the sympathies of every sane person. I confess that I for one, though appreciative of the good qualities which characterise *The Power of the Past*, am quite unmoved by the fate of Neve Quinlan, or even of the lovely but weak-minded Inez, or of her suffering but far from mentally robust husband. But there are those who delight in these stories based upon explicable misunderstandings, and who experience a sad joy in the absence of cakes and ale at the finish. To them I recommend *The Power of the Past*; the more readily as it is written well and attractively.

No one who reads the *Story of a Modern Woman* will be likely to gainsay the excellence of its writing and the genuine talent shown by Miss Ella Hepworth Dixon. If, as we have reason to believe, it is a first book, it shows altogether exceptional promise. The story itself is in no way remarkable, and its commonplaceness (which is that of life as most of us know it) and sobriety of atmosphere may repel many of those readers who go to novels for a stimulus analogous to that of the confirmed dram-drinker. It is told with reserve, dignity, grace, and occasionally with power. The two closing chapters have that largeness, whether we say "of touch," "of atmosphere," which we find in the masters only. Miss Ella Hepworth Dixon has learned at a wise school. She knows when to be reticent: when to trust to broad effects. There are few writers who seem to be convinced that evocation is as distinct from description as a photographed landscape from, say, a pastoral by Corot or Rousseau. The author of *A Story of a Modern Woman* has, by instinct or observation, ascertained this secret, one of the fundamental secrets of art; and she has been able to carry theory into practice. As to "the views without

which no novel now seems complete," there are not too many in Miss Hepworth Dixon's story. She takes the sane and reasonable attitude that the relationship of the sexes must be bettered, but that it is no more "a universal cancer" than it is a flawless ordinance. Some readers will wonder if Mary Erle did, after all, choose wisely in her staunch allegiance to what she held to be the right: but most will agree that, even from the standpoint of the mental health to be won from life, she did what was best. She is the one memorable personage in the book. Vincent Hemming is not wholly convincing; and the other characters are vivid rather than vital, though in Mary's brother Jimmie and in the young painter Perry Jackson we are presented with skilfully depicted types. Altogether, *A Story of a Modern Woman* seems to me one of the best written books which have appeared of late, whether by writers of "the larger latitude" or otherwise.

The author of *Reata* and joint author of *The Waters of Hercules* has so accustomed us to stories of Austrian life that one is almost tempted to complain when, as in *The Rich Miss Riddell*, she breaks new ground. This, of course, is unreasonable; and doubly so in the instance of Miss Dorothea Gerard, who tells even the slightest story with grace and verve, and never fails to introduce us to at least one winsome new acquaintance. The present writer cannot say that he has derived the same amount of pleasure from her latest story as from *Reata*, a picturesque and vigorous tale which he reviewed in the ACADEMY a year or two ago. But the book cannot fail to win many readers; and it is more than likely that "the rich Miss Riddell," and the happy close of her somewhat commonplace career as a not specially attractive spinster, will be understood and approved by hundreds who would feel slight interest in an Austro-Jewish village girl or a Hungarian squire's daughter.

A suggestion of the footlights is conveyed by *Mr. Sadler's Daughters*. Mr. Hugh Davidson perhaps meant to write a farcical comedy, and at the last moment changed his mind and turned his material into a story. It is entertaining, of its kind. Mr. Sadler, Poppie, and Vi are people we might meet any day. One reader, however, has no wish to meet them. The "new humour" is apt to be dull when it aims at wit, and depressing when it would be funny; and though Mr. Davidson is not irredeemably a new humorist, he proves again and again that he is not unworthy of that distinction.

Mr. Hay Hunter has done able work in other directions than that to which he has restricted himself in *James Inwick*. No one uses "the Lallan tongue" with the classic infallibility and aptness of Mr. Robert Louis Stevenson; but though Mr. Barrie and Mr. Crockett indulge in a Doric that is rarely immaculate, their "Scots" is, on the whole, better than that of Mr. Hay Hunter, racy, idiomatic, and often delightfully reminiscent of the Lothians as that is. However, it is the story, and not the quality of the vernacular, that, presumably, is of most moment to the general reader. But of plot, episode, thrilling incident, there is

none. Let no one adventure upon this cleverly sketched series of studies from East Lothian village-life unless he be a Scot, familiar with the talk o' Haddinton-awa', and interested profoundly in the question of Disestablishment and in the rights and wrongs of the Established and the Free Kirk.

The six romantic stories, as Mr. Platt, Junr., calls his *Tales of the Supernatural*, might pass as parodies of the ultra-romantic style, were they not too outrageous even as parodies. The author is wildly, grotesquely funny. "Antlers of Belial, what I feel for his style is unscabbarded naked hate," tempered with hearty laughter at the appalling gibberish here put forward, apparently in all seriousness.

M. Charles Foley is known in France as the writer of four or five fairly successful plays, and as the author of *Guerre de Femmes*, *Bisque-Tout*, and two other excellent novels. In *Cœur-de-Roi* he has written his best book as yet. It unquestionably suggests *Les Chénues*, of Balzac, but it is none the less an original and charming story. The plot is interesting, the style alert, and the characters life-like and worth knowing. "*Cœur-de-Roi*" is the sobriquet of the Marquis de Valois, one of the heroic noblemen who withstood the Republicans in the peasant war of La Vendée; but the interest of most readers will centre in the brave and resourceful Florise, a true heroine, and in pretty Yvette. Since Balzac there has been no more vivid and interesting story of the savage internecine warfare waged between the triumphant Republicans and the remnant of militant "aristocrats" who had survived the Revolution. *Cœur-de-Roi* is a book to be recommended to all who care for what is at once vigorous and thoroughly healthy in contemporary French fiction.

WILLIAM SHARP.

#### COMEDY AND DRAMA.

*The Humours of the Court*. By Robert Bridges. (Bell.) We gather from a note at the end of *The Humours of the Court* that Mr. Robert Bridges has founded his work upon two Spanish comedies, Calderon's "*El secreto á voces*" and Lope's "*El perro del Hortelano*," the latter of which Molière also discovered to be useful. Mr. Bridges believes these two comedies to be variations of the same story. The play under notice owes its plot to Calderon, while Lope is drawn upon for the first scene of the third act. At a vital part of his play, Lope became merely farcical; but Mr. Bridges, borrowing incident without translating any of the text, so arranges the final scene that what is probable occurs, not what is preposterous.

*The Humours of the Court*—we wish the publishers and author had chosen to present it in a handier and more lasting form—is a comedy in three acts, each of which occupies a day. The scene is laid at Belflor, in Italy. Diana, Countess of Belflor, is a whimsical lady who requires those about her to live by the code of fanciful notions she has drawn up. To be preserved from the vapours she needs change; and her secretary, Frederick, is kept busy providing music and other foods for the fickle appetite of his mistress. Richard, Duke of Milan, worships Diana, and, being rebuffed by letters, grows a beard for the purpose of penetrating into Diana's court as a stranger. There he

finds his old friend Frederick who loves Laura, the adopted sister of the countess, Laura being already promised to an addle-pated courtier, one St. Nicholas, a noodle and a minor poet. Obviously there is merriment to be obtained from an initial muddle of this kind; and it must be allowed that Mr. Bridges has, on the whole, not been false to his opportunity, though the contrast in merit between the first fifteen pages and the remainder of *The Humours of the Court*, to our poor thinking, is most striking. We always settle down to Mr. Bridges' work with a delightful anticipation: we are sure of finding beauties, and these we mark with the lead-pencil of approbation. On looking over our reviewed copy we note that underlined passages abound in the first ten pages; between pages 10 and 16 the scorings are fewer; from this point onwards they are scanty indeed. A second perusal of the latter part of the comedy leaves us convinced that Mr. Bridges has not written equally well in his three acts. A servant to Frederick, by name Tristram, is the fool of the piece. He often amuses, but he is not wholly successful; and we are inclined to fancy that there is not quite enough of the bumpkin in him. Hugely perturbed by the freaks of the court he gives vent to some excellent sayings, so much so that we think that Mr. Bridges might have, with advantage, bestowed still more pains on a character that has evidently cost him some labour. It is, perhaps, an oversight that no time is given. We can only guess the period in which the action is supposed to take place by chance indications in the text, such as coaches and lutes. Several times we were struck by the modern sound of the conversation. To come upon "It's all up" was something of a shock. Perhaps Mr. Bridges may have chapter and verse ready for the confounding of the critic who dares to suggest that such a phrase is an anachronism. In a play by Dekker there stands, "It is too-too," yet for long this was supposed to be a saying quite modern. Evidently, then, it is dangerous to dogmatise. This much may be spoken in safety: whether the phrase "It's all up" may be used with any ancient warrant, it were better left out of *The Humours of the Court*.

All those wise enough to read this comedy will be amused and charmed by the skilful management of the series of accidents which befel the loves of the duke and the secretary. Needless to add that the proper maids were kissed by the proper men. It remains to show some of the lovely work done by Mr. Bridges. When the duke comes to court he says:

"I think I sail

Into the windless haven of my life  
To-day with happy omens: as the stir  
And sleep-forbidding rattle of the journey  
Was like my life till now. Here all is peace:  
The still fresh air of this October morning,  
With its resigning odours; the rich hues  
Wherein the gay leaves revel to their fall;  
The deep blue sky; the misty distances,  
And splashing fountains. And I thought I heard  
A magic service of meandering music  
Threading the glades and stealing on the lawns."

The fall of that wonderful epithet "resigning" is strangely beautiful. The whole passage in which the countess and the chief personages of her court discuss why love is called bitter-sweet is profoundly moving, and must be read in its entirety by all those who desire the best in poetry. We will not wrong it by partial quotation, but give in conclusion Richard's song:

"My eyes for beauty pine,  
My soul for Godd's grace:  
No other hope nor care is mine;  
To heaven I turn my face.

"One splendour thence is shed  
From all the stars above:  
'Tis nam'd when God's name is said,  
'Tis love, 'tis heavenly love.

"And every gentle heart,  
That burns with true desire,  
Is lit from eyes that mirror part  
Of that celestial fire."

So much for *The Humours of the Court*. If the flavour of the literature in it is not novel, the fibre is of that quality which deserves to endure.

*Madonna Pia and other Dramas.* By Sir Theodore Martin. (Blackwoods.) Only two of the four dramas here collected between covers have been published previously. The tragedy, "Madonna Pia," is very nearly an original work; "King René's Daughter," which has been included in this volume for the excellent reason that a third edition is called for, is from the Danish of Henrik Hertz; and, as might be expected in these triumphant days for foreign goods, the two remaining dramas were made in Germany. "The Camp of Wallenstein" is translated from Schiller; "The Gladiator of Ravenna" is rendered from the original of Friedrich Halm (Baron Von Münch Bellinghausen). We have called "Madonna Pia" a very nearly novel work. Sir Theodore Martin grants that it was suggested by "Malaria," a powerful dramatic sketch which appeared in Paris many years ago. Two acts were prefixed, and to these, with some convenient alteration, the aforesaid sketch was added. We hear this old tale of borrowing from the continent with painful frequency; and we do not, in this instance, bear it any the better than is usual, for by the vigour of the first two acts Sir Theodore Martin proves his capacity to the full. Moving words he has, but not moving invention. However, it is not very logical to grumble. We must express a mitigated thankfulness to "Malaria" for being the parent of two-thirds of "Madonna Pia." The workmanship of this play is forcible and, in parts, brilliant. It does not pause; it is not padded; it is alive from beginning to end. The appeal to the reader, be it stated, is not through a remarkable plot. We have love, jealousy, and poisoned flowers, very old acquaintances by whom we cannot be dissuaded from critically observing in what raiment they are presented to us by the author. The literature captures, not the theme. There is the right atmosphere in the passage following, in which Jacomo and Bertoldo sniff the battle afar off:—

Jac. They were sent out for news, and not to fight.

Why must they meddle? Brawling make-baits! Zounds,  
As if there won't be broken heads enough,  
But they must hunt for bloody cockscombs too!

Bert. Nay, you're too hard upon the lads. Why, you

Had done the same yourself, had you been there.

Who was it, eh?—was ever first to join,  
And last to leave a fray in days of yore?  
Whose blade was out, and flashing in the sun,  
Ere other men were dreaming of a brawl?  
Not Jacomo's, eh, the fiery Jacomo's?  
Ha, do you take me, gossip?

Jac. Well, go to!

In sooth I was a mad hot-headed knave  
As ever fingered steel. Ah, many's the time  
My blessed Marjory, heaven rest her soul!  
Has begged and prayed me on her knees to sheathe

My whinger close, and hold my way in peace,  
Let rail who might, or take the wall of me,  
And I have vowed to be a very lamb—  
And meant to keep my word; but what of that?

Next hour, belike, some passing knave would flout

My lord, or me, his man; and presto, hey!  
My promises forgot, out flew my sword,  
And rang *rêveillé* round the rascal's ears.

Bert. Rare sport it was to see you! That back stroke

Of yours was never matched before or since.  
How the Pietri used to scud before it!

Jac. Like skipjacks as they were!

Bert. Ha! These were times.

My old heart leaps at the remembrance still.  
The saints forgive me! but I'd like a bout  
With the Pietri yet before I die.

Sir Theodore Martin regrets, as must do all other lovers of literature, that Coleridge should only have translated the second and third parts of Schiller's Trilogy, and left the first part untouched. The excuses made by Coleridge are too well known to need repetition here. Certain it is that, from a financial point of view, what translation of Schiller by Coleridge did appear was a momentous failure. Sir Theodore has now given the world in a permanent form "The Camp of Wallenstein," that most vivid picture of the rough life of soldiers. As a preliminary to "The Piccolomini" and "The Death of Wallenstein," this first part now under notice is surely of extreme importance. Of "The Gladiator of Ravenna" it is enough to say that it is a masterpiece translated by a master. Those who want more than this will not obtain it by purchasing Sir Theodore Martin's latest book.

NORMAN GALE.

#### NOTES AND NEWS.

MESSRS. W. H. ALLEN & Co., publishers to the India Office, will issue next week a new work by Sir William Hunter, in four volumes, entitled *Bengal MS. Records, 1780-1805*. This work has been compiled after the fashion of the Calendars of State Papers, published by the officials of the Record Office. It consists of abstracts of more than 14,000 letters, written to the Board of Revenue at Calcutta about a century ago, under the governor-generalships of Warren Hastings, Cornwallis, and Wellesley. It thus throws the light of contemporary evidence not only upon the origin of the Permanent Settlement and the actual status of the Zamindars, but also upon the general condition of the country, at the time when British administration was beginning to take shape. Sir W. Hunter has prefixed a dissertation on the tenure of land in Bengal, as disclosed by the official documents; and also added an analytical index, which summarises all the material bearing upon each particular subject. In some respects, this book recalls that by which the author first became known, *The Annals of Rural Bengal*.

THE volume on *Archery* in the "Badminton Library" will be published in the course of September. It is written by Mr. C. J. Longman and Colonel H. Walrend, with contributions from Miss Legh, Viscount Dillon, Major C. Hawkins Fisher, the Rev. Eyre W. Hussey, the Rev. W. K. R. Bedford, Mr. J. Balfour Paul, and Mr. L. W. Maxson. The next volume, which is also in preparation, will be on *Dancing*, by Mrs. Lilly Grove and others.

MESSRS. OLIPHANT, ANDERSON & FERRIER, of Edinburgh and London, announce for early publication, under the auspices of the Royal National Lifeboat Institution, *The Book of the Lifeboat*, consisting of authentic narratives of shipwreck and rescue, contributed by actual performers in the scenes described or by eye-witnesses. The whole has been arranged and edited by Mr. J. C. Dibdin and Mr. John Ayling, and is illustrated from numerous original drawings.

THE second issue of Messrs. Williams & Norgate's Theological Translation Series will

be vol. i. of Prof. Harnack's large work on the history of Dogma, translated under the supervision of Prof. A. B. Bruce, of Glasgow. The translator has had the benefit of the advance sheets of the third German edition, thus enabling him to embody Prof. Harnack's latest conclusions, which differ in a marked degree from those expressed in former editions. Prof. Harnack has written a new preface specially for this edition.

MESSRS. LONGMANS & Co. announce, as in the press, *Documents Illustrating English Economical History*, by Mr. W. J. Ashley, some time fellow of Lincoln College, Oxford, and now professor of political economy at Harvard University.

MESSRS. HURST & BLACKETT have in the press a new novel by Mrs. Herbert Martin, entitled *Suit and Service*.

A STORY of press life, entitled *William Blacklock, Journalist*, by Mr. T. Banks MacLachlan, will be published by Messrs. Oliphant, Anderson & Ferrier this week.

A NEW story by Mr. F. Bayford Harrison, entitled *The Little Bag of Gold*, will be published shortly by the Sunday School Union.

MR. ELLIOT STOCK announces for immediate publication *The Practical Value of Religious Belief*, by Mr. Henry Smith, author of "Art and Genius."

WE hear that a Swedish translation of Mr. Joseph Hattou's novel, *By Order of the Czar*, which was recently published at Stockholm, has been prohibited by the Russian authorities from being introduced into Finland.

THE demand for Capt. Robert Woolward's reminiscences, *Nigh on Sixty Years at Sea*, published by Messrs. Digby, Long & Co., has been such that the first edition was exhausted within two months of publication. A second edition is now in the press, and will be ready immediately.

A BIOGRAPHY of the late Sir Andrew Clark is in course of preparation, to which an introduction is promised by Mr. Gladstone. Those who may possess letters or other communications from the late physician would confer a great favour if they would lend the same with a view to publication. Documents should be sent to Lady Clark, Camfield, Essendon, Herts, who will immediately copy and return them.

A BIOGRAPHY of the late Dr. John Rae, F.R.S., the Arctic traveller, being in course of preparation, Mrs. Rae will be obliged by the loan of any correspondence or other documents likely to help her. Her address is 10, Royal-terrace, Warrior-square, St. Leonard's-on-Sea.

LORD TENNYSON has applied to the Bishop of Winchester for a faculty to erect a tablet to his father in Freshwater Church, for which he has written the following epitaph:

"In loving memory  
"of

"ALFRED, LORD TENNYSON,

"Whose happiest days were passed at Farringford,  
"in this parish.

"Born Aug. 6th, 1809.

"Died Oct. 6th, 1892.

"Buried in Westminster Abbey, Oct. 12th, 1892.  
"Speak, living Voice! With thee death is not  
"death;

"Thy life outlives the life of dust and breath."

LAMARTINE'S niece and adopted daughter has presented to the Bibliothèque Nationale the autograph MS. of his *Girondins and Restoration*.

At the annual general meeting of the Navy Records Society, held last Tuesday, it was announced that the total number of members and subscribers is 307. The volumes for 1894 will be—(1) "State Papers relating to the

Defeat of the Invincible Armada," edited by Prof. Laughton; and (2) "Letters of the First Lord Hood from the West Indies in 1781-2," edited by Mr. Hannay. For next year the volumes will be—"A Memoir of Captain Stephen Martin," written by his son, Stephen Martin Leake, Garter King-at-Arms, and now edited by Mr. Clements Markham (Martin was the brother-in-law of Sir John Leake, with whom he served through the wars of William III. and Anne); "The Journal of Rear-Admiral Bartholomew James during the Wars of American Independence and the French Revolution," edited by Admiral James's great grandson, Commander J. Y. F. Sullivan. By the liberality of the Hon. T. A. Brassey, the Council hoped to issue a third volume this year. In common with other students of the history of the last great war, Mr. Brassey had felt the inconvenience of having no adequate index to James's *Naval History*, and had had such an index prepared for his own use. He now put the manuscript at the disposal of the council, at the same time undertaking to defray the cost of printing it. By permission of the master and fellows of Magdalene College, Cambridge, Mr. J. R. Tanner will edit for the society Mr. Holland's "Two Discourses on the Navy," written in 1639 and 1660. The council hope that a similar permission will enable them to accept the offer of Prof. Elgar to copy and edit "Anthony Anthony's Declaration of the Navy," a series of beautiful pictures of the ships of the Royal Navy, presented to King Henry VIII. in 1546.

WITH respect to the "Chaucer" poem published last week by Prof. Skeat, the greatest deference is of course due to his opinion; but Mr. Steele, of Bedford, who first drew attention to the MS. in the ACADEMY, copied it out some months ago, with a view to publication as bearing all the characters of a good Lydgate poem. The MS. is too late for the ascription to Chaucer to be of any great importance.

*Corrections.*—In the new Chaucer Balade in the last number of the ACADEMY, the following corrections should be made:—L. 7, for "while" read "whiles"; l. 20, for "too" read "loo"; l. 24, for "rebutyng" read "rebatyng"; l. 28, for "nature" read "norture."

#### THE FORTHCOMING MAGAZINES.

THE July number of *Harper's Magazine* will contain the first instalment of a serial story of social life in New York, by Mr. Charles Dudley Warner, entitled "The Golden House," with illustrations by Mr. Smedley.

THE first of Mr. Frederick Dolman's papers on the provincial municipalities, to which Mr. Chamberlain's article in the *New Review* is an introduction, will appear in the July number, its subject being Birmingham.

THE July number of the *Westminster Review* (published by Messrs. Frederick Warne & Co.), will contain an article by Mr. T. H. S. Escott, entitled, "Mr. Gladstone and Mr. Chamberlain: a Chapter in Personal Politics," dealing particularly with the formation of the Liberal ministry of 1880.

IN the forthcoming number of *The Asiatic Quarterly Review*, Prof. de Harlez, of Louvain, will contribute an article on the three ancient Chinese books of divination, the Yi-king, the Lien Shang and the Kuei-tsang; and Mr. Hormuz Rassam will give an account of the early Assyrian and Babylonian discoveries made under his supervision, and under that of his predecessor, Sir H. Layard.

AN article written by Mr. F. Carruthers Gould, illustrating the scenes depicted in the

Rev. S. Baring Gould's *Mehalah*, will appear in the next number of the *Essex Review*. The illustrations to the article will be from the pencil of F. C. G.

#### UNIVERSITY JOTTINGS.

THE following is the list of those upon whom the University of Durham proposes to confer honorary degrees on June 26:—D.D., the Rev. D. J. Vaughan; D.C.L., the Rev. J. T. Fowler, Sir F. Leighton, Sir J. E. Millais, Dr. C. H. H. Parry, Prof. C. V. Stanford; M.A. (by diploma), Dr. P. P. Benson; M.A., the Rev. A. J. Harrison, the Rev. J. Mearns.

THE election to the Adams chair of Arabic at Cambridge, vacant by the death of Prof. Robertson Smith, has been further suspended for three months, with a view to the repeal of a provision in the existing statute, which requires that the professor must be at least a M.A. of the University.

TWO endowed chairs have recently been founded at University College, Liverpool: a professorship of Teutonic language and literature, in place of the lectureship now held by Dr. Kuno Meyer; and a professorship of architecture, to be combined with the directorship of the newly constituted school of architecture and applied arts for the city of Liverpool, which is supported by funds appropriated from the public grant for technical instruction.

DON FERNANDO DE ARTEAGA Y PEREIRA has been nominated by the curators of the Taylor Institution to be teacher of Spanish at Oxford, in succession to Mr. H. B. Clarke.

THE Hopkins prize of the Cambridge Philosophical Society for the period 1889-91 has been awarded to Prof. J. J. Thomson, for his researches on electrical oscillations and other important contributions to electrical theory.

A COLLECTION of portraits of Nonconformist divines, mostly of the seventeenth century, has been presented to Mansfield College, Oxford.

IT is noteworthy that, in the current number of the *Cambridge University Reporter*, certificates are printed that no less than ten persons have "kept the Act" for the degree of M.B., and that four have performed the exercises for the degree of M.D.

SIR PHILIP MAGNUS has been appointed to represent the University of London at the bicentenary celebration of the University of Halle-Wittenberg, to be held in August.

THE chair of Greek at University College, London, will become vacant at the end of the present term.

DR. JOHN FISKE, of Cambridge, U.S.A., has accepted an invitation to deliver a course of three lectures at Oxford, during the summer meeting of extension students, on "The Pilgrim Fathers and the Planting of New England."

THE inaugural lecture recently delivered at Oxford by Prof. Robinson Ellis, on "The Fables of Phaedrus," has been published in pamphlet form (London: Henry Frowde). After a brief account of all that is known about the poet and his work from classical sources, the bulk of the lecture is devoted to an historical description of the MSS. These are five in number, of which two were written as early as the tenth century, though the earliest printed edition is as late as 1596. A third MS., which is only a little later, is fragmentary and of minor importance. But the other two are of special interest as having been copied about the fifteenth century from an independent MS., now lost, which also contained thirty-one additional fables. Concerning the genuineness of these ad-



ditional fables, Prof. Ellis differs from the majority of critics. While admitting their antiquity, he would assign them to some rival of Phaedrus, greatly inferior in genius and purity of diction. In an appendix, Prof. Ellis examines Lessing's charge against Phaedrus of disregarding the facts of nature; quotes some emendations of Phaedrus due to a forgotten editor, Christopher Wase (1668), sometime head master of Tonbridge School, and afterwards Architypographer to the University of Oxford; makes a number of critical comments of his own; and enquires about the present home of a MS. of Phaedrus which is said to have once belonged to Thomas Rawlinson.

### IN MEMORIAM.

CHARLES HENRY PEARSON, LL.D.

University College, Liverpool.

It seems hardly right to let the grave close over the remains of Charles Henry Pearson, without a brief mention of the powerful influence which his high character and profound erudition exercised on all who came in contact with him.

A memoir of his life from some competent hand would be deeply interesting, tracing his career from the common room of Oriol College, and describing his work at King's College, at Trinity College, Cambridge, in the bush in South Australia, at the University of Melbourne, at the Ladies' Presbyterian College in the same colony, as a statesman, and as secretary to the Agent-General of Victoria. He was a most indefatigable worker his whole life long. He had a most marvellous memory, and a most rapid power of generalisation from the long array of facts and precedents which marshalled themselves spontaneously before his mind when called upon to pronounce judgment. He was a profound classical scholar, but his knowledge of modern literature, English as well as Continental, was equally remarkable. He was acquainted with most of the modern European languages, and enjoyed Ibsen and Gogol in the original no less than Victor Hugo and Goethe. As a newspaper writer he distinguished himself by the possession of a most earnest and trenchant style, which he was able at will to vary with the most racy banter. His conversation was always striking and fascinating. His manner seemed at first sight somewhat cold, but his unruffled exterior concealed the warmest and truest of hearts. He especially delighted in the society of the young, and he would spare no pains to put an earnest student on the right track. As a politician, he was feared by his political opponents on account of his knowledge and intellectual power; he inspired absolute trust and confidence in his own party. He was regarded by both sides as absolutely incorruptible.

It is not my purpose to review his work here; but I could not help feeling a certain pride in my old friend on reading the warm tribute paid to his learning by Dr. Furnivall in his reprint of some of the Old English Texts. I cannot help thinking that his latter days were rendered somewhat sad by a conviction, which never vented itself in words, that democracy, as he had seen it, was more or less of a failure. I do not like to dwell upon this point, as I have myself never been able to form any high estimate of the happiness or morality produced by universal suffrage. But if his ides were to some extent coloured by pessimism, this was never allowed in any way to dull his eagerness for doing good to the utmost of his ability. He had an unbounded love for the genial and affectionate character of the Australians, and an unbounded belief in the future of the British race. He always maintained that the fortunes of the old country

were bound up with the colonies, and that the loss would be irreparable to both colonies and mother country should they be separated. He was also anxious that England should effect a *rapprochement* with France and with Russia: with the former power, because he maintained that we had more lessons to learn from her than from Germany; with the latter, because he believed that she was the coming power, and that England, more than any other nation, might be capable of influencing the civilisation of Russia.

I think, however, that the main characteristic by which Prof. Pearson will be remembered was his sincere attachment to all those who were privileged to call themselves his friends. He never forgot a kindness, nor did he ever make a personal enemy.

H. A. STRONG.

### MAGAZINES AND REVIEWS.

By far the most generally interesting paper in the June *Antiquary* is the one by Mr. Roach Le Schonix on the results of the Silchester excavations in 1893. Fragmentary notices appear from time to time in the newspapers; but here we have, for the first time, a trustworthy and somewhat full account of what has been discovered. The older school of antiquaries, when they made excavations, did so mainly for the sake of finding relics—things to put in cabinets or museums. Such objects should, of course, on no account be neglected; but it should ever be remembered, whether a Roman forum or a ruined abbey be the site of the diggings, that the first object should be to illustrate the place's history and the lives of those who dwelt there. Mr. Le Schonix appreciates this, and his paper is valuable on that account. He gives an engraving of a fragment of tile, on which some boy has scratched what he regarded as the portrait of an ox. We are told it represents *bos longifrons*. The character of the scribble is not sufficiently distinct for us to accept or reject this statement. The Rev. W. Hudson contributes the concluding portion of his essay on the relations between the Abbot of Saint Benet and his tenants after the Peasant Revolt of 1381. It gives an interesting picture of a state of society very different from that which our older historians have pictured. The paper entitled "The Antiquary among the Pictures" is unsigned. It contains some pungent criticism, with nearly every word of which we are in agreement.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- BACKHAUS, W. E. Das Wesen des Humors. Leipzig: Friedrich. 4 M.  
 BONAFOUS, R. Henri's Klatsch: sa Vie et ses Envies. Paris: Hachette. 7 fr. 50 c.  
 BREFF, Jean de la. Badinage: roman. Paris: Plon. 3 fr. 50 c.  
 FRANÇOIS, Gustave. La Vie Nationale: le Commerce. Paris: Chailley. 4 fr.  
 MARCHETTI, H. Die Erdumseglung S. M. Schiffes "Saïda" in den J. 1890–1892. Wien: Gerold's Sohn. 10 M.  
 TKALAC, E. L. V. Jugenderinnerungen aus Kroatien. Leipzig: Wiegand. 4 M. 50 Pf.  
 TUMA, A. Serbien. Hannover: Helwig. 8 M.  
 WOLFF, M. V. Leben u. Werke des Antonio Beccadelli genannt Panormita. Leipzig: Seemann. 2 M.

#### THEOLOGY, ETC.

- LOSSEN, M. Die Lehre vom Tyrannenmord in der christlichen Zeit. München: Franz. 1 M. 70 Pf.  
 NOWACK, W. Lehrbuch der hebräischen Archäologie. Freiburg-B. 18 M.  
 STRINNYER, F. L. Studien über den Brief des Paulus an die Römer. I. Berlin: Wiegand. 1 M. 80 Pf.

#### HISTORY, LAW, ETC.

- BACHMANN, A. Deutsche Reichsgeschichte im Zeitalter Friedrich III. u. Max I. 2. Bd. Leipzig: Veit. 18 M.  
 BURK, M. V. Beiträge zur Theorie d. Strafrechts u. zum Strafrechtbuche. Leipzig: Veit. 11 M.  
 DROBSE, J. G. Kleine Schriften zur alten Geschichte. 2. Bd. Leipzig: Veit. 10 M.

- GENNICH, P. Die Staats- u. Kirchenlehre Johanns v. Salisbury. Gotha: Perthes. 4 M.  
 GESCHICHTSQUELLEN, hantsche. Hrg. vom Verein f. hants. Geschichte. VII. Halle: Waisenhause. 5 M. 60 Pf.  
 MONOD, Gabriel. Les Maitres de l'histoire: Renan, Taine, Michelet. Paris: Calmann Lévy. 3 fr. 50 c.  
 RIEZLER, S. Zur Würdigung Herzog Albrechts V. v. Bayern u. seiner inneren Regierung. München: Franz. 2 M.  
 SALOMON, F. Geschichte d. letzten Ministeriums Königin Annas v. England (1710–1714) u. der englischen Thronfolgefrage. Gotha: Perthes. 5 M.  
 WOLFF, J. A. Geschichte der Stadt Calcar. Frankfurt-a.-M.: Foeser. 4 M.

### PHYSICAL SCIENCE AND PHILOSOPHY.

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### CORRESPONDENCE.

#### A PRIMITIVE DISARRANGEMENT OF GENESIS VIII. 19 (MASSORETIC TEXT).

Oxford: June 8, 1894.

While studying the Book of Jubilees, which is really a Haggadic commentary on Genesis, written originally in Hebrew in Palestine before the Christian era, I have remarked that the Massoretic text differs frequently from the Hebrew text used by the author of the Book of Jubilees, and that in many cases the Massoretic is undoubtedly the later and less authentic form of text.

In Genesis viii. 19 (Massoretic text) "Every beast, every creeping thing, and every fowl, and whatsoever creepeth," we have an instructive instance of this nature. These words appear in Jubilees, v. 32 as, "Every beast and every fowl and everything that creepeth." This clear and logical division of lower animate life over against the meaningless and tautological division in the Massoretic text suggests the possibility of a disarrangement in the latter, and makes us suspect that "every creeping thing" is wrongly separated from "whatsoever creepeth." And when we turn to the Samaritan text and the Versions, we find our suspicions confirmed, and the corruption of the Massoretic text made a matter of demonstration; for the Samaritan—"every beast and every fowl and every creeping thing that creepeth." The LXX. πάντα τὰ θηρία καὶ πάντα τὰ κτήνη καὶ πᾶν περὶερὸν καὶ πᾶν ἰππεύον κινώμενον the Syriac (Pesh. ed. by Lee)—"every beast and all cattle, and every fowl, (and) whatsoever creepeth": the Vulgate omnia animalia, jumenta et reptilia quae repant: the Arabic = "every beast and fowl and every creeping thing that creeps." The Targum of Onkelos alone supports the Massoretic. Thus, it is obvious that the Massoretic text, which did not assume its present form till the seventh century of our era,

must be corrected in conformity with the above more ancient authorities, and for פִּלְהֶהָרָבָּשׁ פִּלְהֶהָרָבָּשׁ וְכָל־הַעוֹף כָּל־רֹבֶשׁ we must read פִּלְהֶהָרָבָּשׁ וְכָל־הַעוֹף וְכָל־הַרֹבֶשׁ, and instead of our present English version we should read "every beast and every fowl and every creeping thing that creepeth." This very combination, הָרֹבֶשׁ הָרָבָּשׁ, is actually found in Genesis i. 26.

We can thus dispense with the forced interpretation to which modern exegetes have resorted, in assigning to רֹבֶשׁ, the participle, quite a different meaning from רֹבֶשׁ, the noun. We ought possibly, with the LXX Syriac and one MS. of Jubilees, to add "and all cattle" after "every beast."

R. H. CHARLES.

#### THE SEVENTY "YEAR-WEEKS" OF DANIEL.

Clydebank, near Glasgow : May 22, 1894.

My attention has been arrested by a distinct usage as to the term "weeks" in Daniel, on which I base a calculation of the seventy weeks. In chapter x. 2, 3, "full weeks," "whole weeks" (A.V.) translate the Hebrew שבועים lit. weeks (as to) days, not weeks of days (Constr.). Whereas in chapter ix. 24 (*et in aliis*) weeks only are spoken of. My suggestion, then, is that in the latter place a working week of six days is referred to, "six days shalt thou labour and do all thy work." For the domination of the world-powers such a secular year-week is an appropriate period, and might have been so regarded by a pious Jew. This scant usage may seem a slender foundation for a theory, but it calls for note; and if it furnishes light where Canon Driver is obliged to say, "Of Daniel ix. 24-27 no entirely satisfactory interpretation appears yet to have been found," attention may well be called to it.

Seventy such year-weeks would be 420 years. Reckoning from 588 B.C., when Jeremiah definitely prophesied restoration (see Jeremiah xxx. 3, and my Part iii. of *How to Read the Prophets*, p. 127) this number of years brings us down to 168 B.C., exactly the year when the desolation and the transgression reached their end and height. Seven weeks or forty-two years from 588 B.C. bring us to 546 B.C., when we have a suitable, nay, an exact date for the recognition of Cyrus, as the anointed rod of vengeance against Babylon. In Ezekiel iv. 5, 6 (*op. cit.*, Part iv. p. 152) Israel's 190 years of captivity would run from 736 B.C. to 546 B.C., while Judah's extend from 586 B.C. to the same year. A threefold induction thus points to 546 B.C. as an important date. From 546 B.C. to 174 B.C. we have sixty-two such year-weeks, or 372 years, during which the restored people were rebuilding Temple and City, often in troublous times. Then a crisis came in their fortunes. Antiochus Epiphanes was now reigning; and Jason intrigued against Onias, forming a Hellenising party in Jerusalem, who entered into a "covenant" and forsook the law of their fathers (1 Macc. i. 11). Immediately Onias, an anointed one, was cut off without a successor. For a week, *i.e.*, six years or 2300 days (ch. viii. 14), this covenant prevailed, for most of which time the Temple worship was interfered with (174-168 B.C.) With this latter date a turn in the tide begins. The Maccabees raise the national standard, and in 3½ years or 1335 days the Temple was purified again (165 B.C.). This was the end for which the faithful waited.

BUCHANAN BLAKE.

#### THE ETYMOLOGY OF "YEOMAN."

Oxford: June 1, 1894.

It has often been suggested that the word "yeoman" is related in some way to Old Frisian *gā* "a district"; but I do not think that any successful attempt has been ever made to give a satisfactory explanation of the relation between the two words.

The word occurs in two main forms in Middle English—namely, *ȝēman* and *ȝōman*. These forms point back to an Old English *\*geoman*, of which the long diphthong after the palatal was pronounced *eo* (whence *ȝēman*) or *eo* (whence *ȝōman*, *yeoman*). Compare O.E. *ēode* and M.E. *ȝēde*, *ȝōde*; O.E. *sēo* and M.E. *schē*, *schō*; O.E. *hēo* (*she*) and M.E. *3hē*, *3hō*; and (according to the New English Dictionary) O.E. *cēocan* and M.E. *chēken*, Mod. E. *choke*.

Old English *gēo* (*geō*) may, I think, together with Old Frisian *gā*, be referred back to a Germanic base *gawja-*, which is also the base of Gothic *gawi*, Old High German *gewi*, and Modern German *gau*.

Prof. van Helten, in his *Old Frisian Grammar* (§ 23), shows that in Old Frisian not only Germanic *au* but *auj-* is represented by *ā*, and that Old Frisian *gā* is derived from a type *gawjom*.

In Old High German *gewi* the *ew* is due to *i*-umlaut, and this older *ew* (*eu*) will explain the vocalisation of Old English *gēo*(*w*). Compare O.E. *mēowle* = *mewilō* = Gothic *mawilō* (maid), and O.E. *ȝeo* from base *ȝewa-*.

A. L. MAYHEW.

#### THE BOULOGNE PRUDENTIUS GLOSSES.

University of Ghent, Belgium : June 6, 1894.

In the ACADEMY of June 2, Prof. Napier recalls Kluge's suggestion, that Holder may have misread *wucan* for *pucan* in the Prudentius MS. at Boulogne. Not very long ago I collated the MS. in question, and I think it worth while to record that my note on this passage reads "*pucan*, not *wucan*."

I hope to take an early opportunity of publishing my collation; there are some mistakes in Holder's work which seem to make this desirable. To one point I wish to draw attention now. All students of the gloss-literature will no doubt have been puzzled, as I was, by the strokes—horizontal, vertical, and slanting—with which Holder's transcript abounds. They are not found in the MS. It is true that the MS. presents an erasure in almost every case where Holder prints some of these strokes; but as many erasures are not thus denoted, the system, if system there be, is misleading. I publish this note so as to put a stop to all speculations on this subject, in which others (like myself) may have indulged. We need not take the strokes into account at all.

H. LOGEMAN.

#### THE "SHIELD-WALL" AT HASTINGS.

London : June 5, 1894.

Kindly allow me to explain that I did not claim to have converted Mr. Oman, as he alleges, on account of his "silence" with reference to "palisades" in his contribution to *Social England*, but, as I was careful to explain in the letter to which he refers (May 19), from his significant substitution of "shield-wall" for "palisades" in the sentence he has reproduced from his *Art of War*.

J. H. ROUND.

#### APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, June 17, 7.30 p.m. Ethical: "Freewill and Responsibility," by Mr. D. G. Ritchie.  
 MONDAY, June 18, 5 p.m. Hellenic: Annual Meeting.  
 8.3 p.m. Geographical: "A Survey of the English Lakes," by Dr. H. R. Mill.  
 TUESDAY, June 19, 7.45 p.m. Statistical: "A Comparison of the Realised Wealth and the Economical Position of France and England, especially as regards their Agricultural Production and their Security in case of War," by Mr. W. J. Harris.  
 8 p.m. Colonial Institute: "The Islands of the Western Pacific," by Bishop Selwyn.  
 8.30 p.m. Zoological: "*Lepidosiren* and *Proctopterus*," by Prof. Ray Lankester; "Some Specimens of Antlers of the Fallow Deer, showing Continuous Variation and the effect of Total or Partial Castration," by Dr. G. Herbert Fowler; "The Perforated Flexor Muscles in some Birds," by Mr. P. Chalmers Mitchell.  
 WEDNESDAY, June 20, 8 p.m. Geological: "Deep Borings at Cufford and Winkfield, with Notes on those at Ware and Chessington," by Mr. W. Whitaker and Mr. A. J. Jukes-Browne; "The Barge Stone and the Pebble-beds of Surrey, with Special Reference to their Microscopic Contents," by Mr. Frederick Chapman; "Deposits from Soudwint, with Special Reference to the Origin of the Loess and the Preservation of Mammoth-Remains," by Mr. Charles Davison; "Additions to the Fauna of the *Clenellus* Zone of the North-West Highlands," by Mr. B. N. Peach; "Questions relating to the Formation of Coal-Semir, including a New Theory of them, suggested by Field and Other Observations made during the Past Decade on Both Sides of the Atlantic," and "Observations regarding the Occurrence of Anthracite Generally, with a New Theory of its Origin," by Mr. W. S. Greasley; "The Igneous Rocks of the Neighbourhood of Balh, by Mr. Henry Woods; "The Relations of some of the Older Fragmental Rocks in North-West Caernarvonshire," by Prof. T. G. Bonney and Miss Catherine Raisin.  
 8 p.m. Microscopical: "The Unreality of Certain Characters generally accepted for Specific Diagnosis in the Diatomaceae," by Mr. T. Comber; "Foraminifera of the Gault of Folkestone," VI., by Mr. F. Chapman.  
 8 p.m. Meteorological: "Fogs reported with Strong Winds during the fifteen Years 1876-90 in the British Isles," by Mr. Robert H. Scott; "Some Characteristic Features of Galees and Strong Winds," by Mr. Richard H. Curtis.  
 8 p.m. Folk-Lore: "The Old Norwegian Speculum Regale," by Prof. Kuno Meyer; "Armenian Folk-Lore," by Prof. M. Tcheraz.  
 THURSDAY, June 21, 8 p.m. Lionean: "Tabulation Areas," by Mr. C. B. Clarke.  
 8 p.m. Chemical: "The Specific Character of the Fermentation Functions of Yeast Cells," by Mr. Adrian J. Brown; "The Interaction of Lead Sulphide with Lead Sulphate and Oxide," by Mr. J. B. Hannay; "The Oxidation of Tartaric Acid in the Presence of Iron," by Mr. H. J. H. Fenton; "The Relation between the Solubility of a Gas and the Viscosity of its Solvent," by Prof. Thorpe and Mr. J. W. Rodger.  
 8.30 p.m. Historical: "The Causes of the Napoleonic War in 1803," by Mr. Waldemar Ekedahl.  
 8.30 p.m. Antiquaries.  
 FRIDAY, June 22, 5 p.m. Physical: "Photographs of Flames," by Capt. Absey; "An Elementary Theory of Planimeters," by Prof. Henriot; "The Hatchet Planimeter," by Mr. F. W. Hill; "A New Integrating Apparatus," by Mr. A. Sharp.  
 SATURDAY, June 23, 8.45 p.m. Botanic: General Fortnightly Meeting.

#### SCIENCE.

##### SANSKRIT MANUSCRIPTS IN CHINA.

Göttingen.

IN a paper on "Sanskrit Texts discovered in Japan," published in the *Journal* of the Royal Asiatic Society (N.S., Vol. XII., pp. 153 ff.), Prof. Max Müller has told us that during the Middle Ages innumerable MSS. were taken from India to China, but that every effort to discover any of these MSS. in the temples or monasteries of China, up to 1880, had proved futile. "Being myself convinced," he writes, "of the existence of old Indian MSS. in China, I lost no opportunity, during the last five and twenty years, of asking any friends of mine who went to China to look out for these treasures, but—with no result!"

By a piece of good fortune, I now have before me photographs and tracings of a few leaves of two or three Sanskrit MSS. or portions of MSS. which are preserved in one of the Chinese monasteries. In themselves these fragments may be considered to be of slight value; but they prove that Indian MSS. do exist in China, and encourage us to hope that more may in time be forthcoming.

What I possess at present, I owe to the exertions of my friend and former pupil Dr. A. O. Franke, of Shanghai, to whom the thanks of Sanskrit scholars are due for the trouble

which he has taken in this matter. When Dr. Franke, six years ago, went to China, I also urged him to look out for Indian MSS.; and I now have had the pleasure of receiving from him, on April 30, a letter in which he writes as follows:—

"When, some years ago, I said good-bye to you at Göttingen, I promised to write about any Sanskrit MSS. which I might come across in China. I am rather late in fulfilling my promise, and even now can do so to a very modest extent only. But it is not my fault that such should be the case, for Sanskrit MSS. are indeed a rare article here. . . . The only old MS. which has yet been found is in a small dilapidated Buddhist monastery in the mountainous wilds of the T'ien t'ai shan in the province of Chekiang, about 125 English miles southwest of the port of Ningpo, where it was seen by Dr. Edkins about thirty years ago. Last autumn I set out to have a look at the MS. myself, and I am sending you now a few results of my expedition. I have photographed a portion of the MS., which consists of twenty palm-leaves, and is evidently incomplete, and have copied other parts; and what I am sending are photographs of both sides of the first and second leaves, and tracings of the concluding lines on page 24, as well as of the writing on a leaf which is not numbered."

Dr. Franke adds that by the people on the spot the MS. is believed to be 1300 or 1400 years old.

In what follows I shall call the two palm-leaves, of which Dr. Franke has sent photographs, A and B, and shall denote the concluding lines of page 24, spoken of by him, by the letter C, and the unnumbered leaf by the letter D.

Of the two palm leaves which have been photographed, B is in a perfect state of preservation. In the middle it has the usual hole for the string by which the leaves were held together; and it is marked on the proper right of the back with the figure 2, and on the left with the letter-numeral *dvi*. On either side of the leaf there are five lines of writing, each of which contains from fifty-five to sixty *aksharas*. The leaf A is similar to B, but on the proper right a portion of it is broken away, so that at the commencement of each line from five to six *aksharas* are missing. This leaf also is marked, on the proper right margin of the back, with the figure 2, showing at once that A and B belong to two different MSS.; and it contains six lines of writing on the first side and five on the second, also with from fifty-five to sixty *aksharas* in each line. C presents two lines of well-preserved writing; and D contains six lines, which cover a space of about eleven and three-quarter inches broad, by two and three-quarter inches high, and of which the beginning of the first line and the end of the last line are broken away, while the rest is well preserved.

The writing on these fragments proves that the MSS. to which they belong, so far from being 1300 or 1400 years old, were not written before the twelfth century A.D., and may possibly belong to the thirteenth or fourteenth century. For A, B, and C exhibit the distinctly Nepalese characters, characterised by the addition of a curve or hook to the top of each letter, of which we find the earliest specimens in the Nepalese MSS. of the second half of the twelfth century; and the writing of D differs little from the ordinary Nāgari, and may be described as that particular variety of the Nāgari alphabet which was current in parts of Bengal about the thirteenth century A.D. On these points there can be no doubt whatever, and it is therefore quite certain that the MSS., or fragments of MSS., which are now preserved in the T'ien t'ai shan monastery, were brought to China from Northern India or Nepal not earlier than 1200 A.D.

I give below an exact transcript of the texts

of the four fragments. Although the writing of A and B is very neat and distinct, it is quite possible that, owing to the small size of the photographs, I may have misread one or two letters; and the texts contain a number of clerical blunders, which it would hardly be worth while attempting to correct here. Even with these faults, what I give will probably enable others to tell us to what works these fragments belong. The text of A is throughout in the Upajāti metre, and is in praise of Buddha, the true teacher, who is contrasted with false teachers. B apparently is a commentary on a work composed in Anushtubh verses, probably, as my friend Prof. Cowell suggests to me, a Tantric work, connected with the *Kālachakra-tantra*. And the exact title of this work and the name of its author, or of the author of the commentary, may be given in C (*Paramārthasevā* or *Tattvavālokanasevā*, composed by Pundarika or Sripundarika). Of D, I do not know what to make, and will only point out that it gives us the initial verses of Kālidāsa's three Mahākāvya, the *Kumārasambhava*, *Meghadūta*, and *Raghuvamśa*.

## TRANSCRIPT OF THE TEXTS.

## A.—Leaf 2, a.

- 1 . . . . [dya] || cōkārāhūmkā[ra]mitāshṭa-  
mantram-anyaṭ-punāḥ prākṛitām-etad-  
uktām | evan-na jānāti vināshāvuddhir-  
yachchavadamātram hi tad-eva mātram ||  
arājahanse sarasī pravishā 2 so-
- 2 — — — [ko] 'vjashandē | prachchanna-  
mrityuḥ avakule [jha]sānām yathā tathā  
dushtaguru[r]-janānām || ākuñchya kan-  
than nalanidale tu niebauna ekena padena  
dhūrttaḥ | bhrāntiṁ-ka-
- 3 — — — [ja]sānām vako yathā dushtagu-  
ru[r]-janānām || yathā nato natakabhāva-  
heto[ka]roti pātrasya surendrarūpaṁ |  
tathābhīṣeke jīnamaulivandham kīroty-  
amārggā-
- 4 — — — [ka]māturo madhyasāt-  
pramattaḥ sakrodhachitto vahuvittaluv-  
dhaḥ | asatyavādī śrutavāñchanārthi da-  
dāti dukkham sa guru[r]-nna chittreṁ ||  
samsāradukkhāla-
- 5 — — — [ta?] grīhitas-timire kshanena |  
santāpanāsāya mahāpāsthashe[stho?] |  
bhrāntiṁ viśasyeva susuptasāyāḥ ||  
dharmaṁantarair-mmārkaḥjanair-ane-kair-  
nirvāṇasaukhyam prati luvdhaḥ-
- 6 — — — [dha]to dushtaguru kimartham-  
parikshamāno narakādīdātā || saṁ-āra-  
nirvāṇavinaśtabhā[va]ḥ prajñāvivishṭaḥ  
karuṇā[prajñinnāḥ] | nirindriyāḥ śāsvata  
ity-atarkko 'na-

## Leaf 2, b.

- 1 — — — — — eva śāntaḥ || śrīvajrasatvopi sa  
chādivuddhaḥ śrīmāñjughoshaḥ sa cha  
lokanāthaḥ | śrīvajra a(?) krī(?) sa cha  
chittavajraḥ sa chāksharo nishkalayoga-  
gamyāḥ | sache-
- 2 — — — — — tā sahaiva mārānāsāḥ sugato  
jinendroḥ | śrīśākyasiṁhaḥ sayasomuniḥ-  
cha śrīkālaḥakrasya cha sa[r]vavuddhaḥ  
|| sa śrīguru[r]-nirmitta eva śāntaḥ-
- 3 — — — — — [su]khado dharanyām | mārāri-  
cko jagadekavandhu chintāmanāḥ saṁsuta-  
— — — kāmāḥ || dhīrjī bhavadhyānavinaś-  
tasangaḥ kāmī mahākāmavivuddha-  
chittāḥ |
- 4 — — — — — [dri]yasaukhyayoge mudrāpra-  
saṅge - py - avinashatāgāḥ | chandrārk-  
kamārggām prati nashatayogaḥ prajñānale  
yogavālat-pravishṭaḥ | anautasaukhyāmri-  
tase-
- 5 — — — — — gurur-vvajradhoro 'ghahantā ||  
Ayāchakaḥ rateu takānivivarkku(?) tyāgi  
na dāna (?) sukhāgataaya | lavdhasya vi-  
tasya na sañchayārthi lavdhā nimittāny-  
uya(?)bhogakartā || aṁ-

## B.—Leaf 2, a.

- 1 thayāmi || idānim-uddesādeḥ prabhedā-āha  
| uddesāḥ trividhaḥ taitre sarvaśāmin |  
tathā nirddesāḥ trividho-bhavat | tad-

- uddesānirddesayoh pratyuddesam-āha |  
pratyuddeso maho-
- 2 ddesāḥ ity-uddesasya prabhedāḥ | pratinirddesa  
ko-para iti mahānirddesa ākhiptaḥ | etau  
cha nirddesasya prabhedau | eṣānī vyā-  
pāram-āha | uddesa evetyādi | evoddesa-
- 3 ā sa eva nirddesāḥ | sa cha tantragitir-uchyate  
| atra hi nirddesāydena vribhātanta-  
sāgitir-uchyate | vribhātantaṁtarbhū-  
tas-ch-oddesāḥ sa c hi sāgitikārakāḥ  
prithak-kriyate-
- 4 | tadā anyatantro bhavati | yathālakṣābhī-  
dhānāt nigatam-anyatantrābhīdhānam |  
ity-uddesāḥ-ch-eti chakārāt pratīśavā-  
kahepe pratinirddesauchyate | dvayam-etat  
yathākra-
- 5 main alpapañjikā | vribhātapañjikā | sū cha  
padamātrābhāñjikā | na sarvavāñchābhīkā  
| yathā ākā sarvavāñchābhīkā-eti vak-  
shyate | mahoddesāḥ-ch-eti chakārāt  
mahaschcharakhepe mahāni-

## Leaf 2, b.

- 1 rdd. sū uchyaṭe | dvayam-etat yathāśāñkhyam |  
alpāñikā vribhātikā ch-ochyete | evam-ity-  
uktakramena shaktoḥbhīḥ shāvidhair-  
alpatantravibhātantaṁsāgitikāḥ | sū-  
dhānī parisuddham ādi[vuddha?]
- 2 kālachakrabhīdhānam syād-iti vakshamāmena  
samyandhaḥ | evam[pra?]yogaiś-chatur-  
vidhair-iti manitā[me?]sāsthānādva-  
yalakṣanaiḥ | chatusamvohir-iti eka-  
kṣanābhīsanivodhiḥ pañchākāra-
- 3 viṁśatyā [cha] māyājālābhīsanibodhīlakṣa-  
naiḥ | skandhai rūpavedanāsāñjñāsāñ-  
skāraviṁśālakṣa-vair-dhā[r]mmadhatu-  
bhīḥ | prithivyaptejovāyavākāśadha[r]mm-  
adhātulakṣanaiḥ | āya-
- 4 tanair-vishayavishayibhāvena dvādasābhīḥ |  
rūpasāvdagandharasasparśadharmaḥdhā-  
tulakṣanaiḥ | ekaḥkulāḥ chakṣusrota-  
ghrāñjivākāyamanolakṣanaiḥ | satyā-  
bhāyām [lau]kika-
- 5 lokottarābhāyām kāyavākchittasāñsuddhyā  
abhiśhekadvayam dvayam-iti | udakamu-  
kūṭābhāyām kāyasuddhīm | shatvajragha-  
rābhāyām vākāśuddhīm | mahāvratānāmā-  
bhāyām chittasuddhām | anujñayājñā-

## C.—Concluding lines of p. 24.

- 1 || iti Paramārthasevā nāmah shatdarśanācharga-  
gochara-Tattvavālokanasevā samāptā || ||  
kṛitir-ityam
- 2 śrī-Pu-ḍarikapādānām || likhitam-idam Rāma-  
dattena vai || śubhāḥ ||

## D.—An Unnumbered Leaf.

- 1 mūrka rāja śrīŚrībhojadeva-  
rābā || mūrka | u sām tha (?) ra || Umayā  
rahito Rudroḥ Śaṁkara saha Vishnuḥ |  
tha(?)kāra Śū-
- 2 lapāñś-cha rakṣāntu śvaḥ sarvadā || Ś'aras-  
vatī | Kālī de(?)vī(?) | Kāldāsāḥ || Ś'aras-  
vatī | asti kashit vāk viśā(?)sha || Kāldā-  
śāsāḥ ||
- 3 Asty-uttarasyām dīśi devatātmā Himālayo  
nāma nagādhirājaḥ | pūrvāparau toya-  
nidhī vi—hya sthita prithivyor-iva māna-  
dandaḥ ||
- 4 Kumāraḥ | Kāśhit kātāvirahagurunāḥ svā-  
dhikārapramattaḥ sāpenāsāñgāmitama-  
himā varshabhona (?) bharttuḥ | yakṣaś-  
chakre Janakatanayā-
- 5 snānapūnyodakeshu snigdhaḥchhāyātarushu  
vasatiṁ Rāmagiryaśameshu || Megha-  
dūtaḥ || Vāgarthāv-iva sañpriktau  
vāgarthapratipattaye | jagataḥ pitara-  
vañ-
- 6 de Pārvvatiparamēśvarau || Raghuḥ || tra(?)ya-  
(?)kāvyah || vi, śi, sha traya (?) kāvyam ||  
shaḥ(?) vā — —

F. KIELHORN.

## OBITUARY.

PROF. WHITNEY.

It is with great regret that we record the death of Prof. William Dwight Whitney at the comparatively early age of sixty-seven. In this country he is known chiefly as a comparative philologist, and a writer upon the problems of linguistic science. But his



reputation as a scholar rests rather upon his work in Sanskrit. His grammar of the Vedic dialect is an enduring monument of labour, accuracy, and scholarship.

Born at Northampton in Massachusetts in 1827, he graduated at Williams College in 1845. For three years he served as a clerk in a bank, but in 1849 he quitted this uncongenial sphere of work and entered the University of Yale. After further studies at Berlin and Tübingen, he was appointed professor of Sanskrit at Yale when only twenty-seven years of age, and subsequently took part in the preparation of that *magnum opus*, Böhtlingk and Roth's Sanskrit Dictionary.

The interest excited by Prof. Max Müller's *Lectures on the Science of Language* led Prof. Whitney into the same field of research; and in 1867 he published his book on *Language and the Study of Language*, which was soon afterwards translated into German by Prof. Jolly. This and other publications upon the same subject—partly in periodicals, partly in the form of books like *The Life and Growth of Language* (1876) and *Oriental and Linguistic Studies* (1873-5)—brought him into controversy with the leading representative of comparative philology in this country. Prof. Whitney was, in fact, lacking in imagination; but he had a clear and logical mind, and did not shrink from carrying out the premisses he adopted to their logical conclusions. He was the opponent of all theories which made language an organic product: it was to him merely a human "institution."

He was, nevertheless, a painstaking and accurate student of phonetics, and as such an advocate of a reform of English spelling. He worked hard for this object in conjunction with Prof. March, and was the editor-in-chief of the *Century Dictionary of the English Language*, the first volume of which appeared in 1889. The American Oriental Society, of which he was president, will miss him much. We must not forget to add that he was a corresponding member of the Academies of Berlin, Turin, Rome, and St. Petersburg, as well as of the Institute of France.

A. H. S.

#### SCIENCE NOTES.

THE gold medal of the Linnean Society has this year been awarded to Prof. Haeckel, of Jena, for his contributions to zoological science.

At the recent general meeting of the Zoological Society, it was announced by the council that they had resolved to bestow the silver medal of the society on Mr. Henry Hamilton Johnson, Commissioner and Consul-General for British Central Africa, in acknowledgment of the efforts he had made to increase our knowledge of the zoology of British Central Africa.

At the meeting of the Royal Geographical Society, to be held on Monday next, Dr. H. R. Mill, the librarian of the society, will read a paper upon his recent bathymetrical survey of the English Lakes, with numerous illustrations.

PROF. ROBERTS AUSTEN has been awarded, by the Société d'Encouragement pour l'Industrie Nationale, a prize of 2000 frs. (£80) for his recent researches on alloys, and more particularly for those which relate to the behaviour of metals and alloys at high temperatures and to their mechanical properties as influenced by small quantities of added elements.

At the last meeting of the Zoological Society, Mr. Lindsay Johnson read a communication on the pupils of the Felidae. He stated that, after an examination of the eyes of 180 domestic cats, as well as the eyes of all the Felidae in the Society's gardens, he had come to the conclusion that the natural shape of the

pupil in *Felis* is circular. Although under various degrees of light one might get every shape from the circle through all degrees of oval to a perfectly vertical line, yet instillations of atropine or cocaine solutions caused every pupil to become a true circle. The younger the cat the greater the tendency for the pupil to become pointed oval in ordinary light; and, conversely, the older the cat the more frequently did we find a circular pupil. Brilliant light always caused contraction to oval, and direct sunlight to a thin line in the smaller Felidae; in the larger Felidae Mr. Johnson had frequently found the pupils contract to a small circle. Suddenly alarming a cat had the effect of momentarily dilating the pupil; while in sleep the pupil was always contracted. The communication was illustrated by models and diagrams.

#### REPORTS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL.—(Thursday, May 24.)

DR. POSTGATE, president, in the chair.—Prof. Sidgwick read a paper entitled "Conjectures on the Constitutional History of Athens from 594 to 580 B.C. based on 'Αθήν. Πολιτ. ch. 13'" Comparing the phrases *οὐ κατέστησαν ἄρχοντα* and *ἀναρχίαν ἐποίησαν*, he argued that *ἀναρχία* must be understood to mean no more than the non-election of the chief archon: pointing out in support of this view that Damasias in this chapter is said to be *αἰσθητός*, whereas the archons in ch. 8 were said to be *κληρωτοὶ ἐκ προκρίτων*—each of the four tribes nominating ten for the sortition. He argued that this limited recurrent *ἀναρχία* was most probably caused, not by a revolutionary breach of the constitution, but by a temporary failure to fulfil constitutional conditions; and he conjectured that this failure was due to obstinate antagonism between two bodies who had to concur in the appointment of the chief archon. He conjectured that one of these bodies was the Areopagitic Council, which in the pre-Solonian period appointed officials independently. From the compromise adopted in the year of ten archons—which he took to be 481/80—he inferred that the antagonism was due to a prolonged and balanced struggle between Eupatrids and non-Eupatrids for the chief archonship. He conjectured that this antagonism caused a failure to appoint a chief archon, every fourth year for twelve years; but that, while in 590/89 and 586/5 the result was simple non-appointment, in 582/1 the same failure led to the prolongation of the government of the previous chief archon Damasias. He further inferred from the regular distribution of archons among the tribes in the later constitution—9 *ἄρχοντες* + 1 *γραμματεὺς* being always appointed one from each tribe (ch. 55)—that, in the Solonian Constitution the eight inferior archons were similarly distributed, two being appointed by lot from the ten nominated by each tribe. He conjectured that, in order to carry out completely the principle of equal allotment of archons among tribes, the chief archon was elected from each tribe in rotation, the tribe having some share in the election; and that, accordingly, the quadrennially recurring failure to appoint a chief archon was due to some peculiar characteristic of one of the four tribes—probably a special predominance of anti-Eupatrid sentiment, causing an obstinate disagreement between this tribe and the Areopagitic Council. He conjectured that when this deadlock occurred for a third time, the Eupatrids determined to meet it in a new way, by the continuance in office of the Eupatrid archon of the preceding year, Damasias; but that Damasias, in endeavouring to prolong his tenure of office for a third year, was acting in his own interest against the wish of Eupatrids generally; and that, accordingly, the majority of the Eupatrids combined with the leaders of the opposing party to get rid of him. To effect this combination they had to increase the number of archons from nine to ten, so that Eupatrids and non-Eupatrids might be equally represented on the board. At this crisis—as he conjectured—the majority of the Eupatrids relaxed their family pride and coalesced with a portion of the wealthy plebeians; and this is why we do not hear after this date of any division between *Εὐπατριδαί* as such and the other

two classes (*ἄρχοντες* or *γεωμεῖροι* and *δημιουργοί*). He conjectured, finally, that—primarily in view of the complicated distribution necessary in the year of ten archons—election was at this time substituted for sortition in the case of the eight inferior archons. He thought it probable that this change was permanent since we learn (ch. 22) that all the *ἄρχοντες* were *αἰσθητοί* for twenty-four years after the expulsion of the tyrants; and this renders it probable that the change from lot to choice was not introduced by the tyrants; otherwise, the latter mode of appointment could hardly have lasted through the reforms of Cleisthenes.

ARISTOTELIAN.—(Monday, May 21.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—Papers were read by Mr. H. W. Carr, Mr. G. D. Hicks, and Prof. Alexander on "The Nature and Range of Evolution."

(Monday, June 4.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—The report and accounts for the fifteenth session were adopted, and the officers for the ensuing session were elected as follows:—president, Mr. Bernard Bosanquet; vice-presidents, Prof. Alexander, Mr. Boutwood, and Mr. G. F. Stout; editor, Mr. A. F. Shand; hon. secretary, Mr. H. W. Carr. A paper was read by Dr. W. L. Gildea on "The Immateriality of the Rational Soul," which was followed by a discussion.

ANGLO-RUSSIAN LITERARY SOCIETY.—(Imperial Institute, Wednesday June 5.)

E. A. CAZALET, Esq., in the chair.—The president introduced Prof. Mendeléef as the great authority on economical questions in Russia, whose views on protection had of late years shaped the policy of the Government.—Mr. Wesselsky, correspondent of the *Novoe Vremya*, addressed a speech of welcome to the venerable professor, who, he said, commanded the admiration of all countries for his deep researches and valuable discoveries in chemistry and other branches of science.—Prof. Mendeléef explained that Mr. Vishnegradsky, the late Minister of Finance, and himself had been fellow-students in their youth in technological subjects. The idea that protection would be for the interest of Russia was suggested by the fact that agriculture did not suffice to maintain an increasing and impoverished population, because corn, instead of rising, was constantly falling in price, in consequence of the great production of that staple, not only in Russia, but also in foreign countries, especially in the United States and British dependencies. He referred to the firm footing England was obtaining in Africa, which continent he regarded, on account of its rich soil and beneficent climate, as the future granary of the world. For these reasons it became necessary to devise a new method which might increase the scanty income of the agricultural classes, which formed the great bulk of the Russian people. The professor pointed to the lessons of history, which show how other countries had been enriched. He considered that the laws which gave a monopoly to the English merchant-fleet, and other exclusive measures, had contributed, two and a half centuries ago (when English trade and industry were about as advanced as they are now in Russia), to strengthen the industrial and commercial power of this country. Under these circumstances Russian statesmen came to the conclusion that a protective tariff which might restrain the importation of foreign goods, and a system of bounties to foster the growing energy of home industries, would be the best system to enrich the rural labourer and to give him the means of purchasing bread, which was becoming cheaper all over the world. Prof. Mendeléef dwelt with satisfaction on the immense development of naphtha in the Caucasus, and of raw cotton in Central Asia, which he ascribed to the duties that the Russian Government had placed on American petroleum and cotton, which had formerly been imported free. Petroleum, instead of being imported, was now exported from Russia, while cotton and other produce would in a few years attain the same satisfactory results, enriching thereby the nation and the government, and supplying other countries with useful materials on a large scale. Protection would therefore benefit all,—

Mr. James Wilson said he was a free-trader, and doubted the practical wisdom of protection, which favoured one class of the community at the expense of another, instead of adopting a policy which should be equally just to all, and which would therefore ultimately prove beneficial for the interests of the greatest number. He argued that sound economical policy was to follow nature, and to produce manufactures which were the natural outcome of a country, instead of adopting artificial measures in the shape of protection and monopoly. How far such measures could give good results in Russia time alone would prove.—Mr. E. Delmar Morgan also questioned the advantages of protection, and failed to see that it had done as much for the naphtha industry (which was mainly the result of abundant natural oil-fields) as had been represented.—Mr. W. L. Thornton called himself a fair trader who was interested in manufacturing establishments at St. Petersburg. He considered that a protective policy was necessary for the welfare of a young country like Russia, in order to create and encourage industry which could not have been organised without that assistance. He did not think that the establishment of some of the leading manufactures in consequence of protection was in the long run detrimental to the interests of the Russian people.—Mr. Marval brought forward examples to prove that protection alone was insufficient to bring about the desired results. The development of communications, the education of the people in industrial arts, and many other conditions were necessary for the success of Russian industry. As a proof in point, he showed how the immense forests of Russia, perhaps the most extensive in the world, gave little profit; while other countries, where wood was scarce and expensive, used it for the production of acetate of lime, which they actually imported with advantage into Russia and obtained charcoal at the same time for their home market.—In closing the discussion and thanking Prof. Mendeleef for his instructive address, the president said that the old question whether England had become wealthy in consequence or in spite of protection had never been settled, and that many important factors, such as skilled labour, were at least as necessary as protective tariffs in order to develop profitable industries on a sound basis in a new country. Russian kindness and hospitality were spoken of in high and grateful terms by Mr. Wilson and Mr. Cazalet, who had numerous friends and connexions in Russia. The expressions of good feeling which this society addressed to the professor was intended to be conveyed through him to the whole Russian nation.

## FINE ART.

THE EUGÈNE PIOT TRUST.

*Monuments et Mémoires.* Publiés par l'Académie des Inscriptions et Belles-lettres (Fondation Eugène Piot) sous la direction de Georges Perrot et Robert de Lasteyrie. Tome premier. (Paris.)

M. Piot was a man who possessed some of the choicest gifts of an amateur—a wide and cultivated taste, a singularly correct judgment in Greek art, and, by all accounts, a no less accurate appreciation of the skill of the Egyptians, Assyrians, and Byzantines, the Middle Ages, and much else. M. Perrot has given a kindly, even an enthusiastic, sketch of him in the introductory pages of this volume, passing lightly and genially over what I would have called his occasionally saturnine manner. If he was a little grasping at a bargain, the reason of that has since been explained by the discovery of his cherished ambition to bequeath as much as possible to the Academy of Inscriptions. And truly the Academy has displayed a beautiful gratitude: first, in the anxious consideration it has bestowed on how best to utilise the fund with a view

to the honouring of M. Piot; and secondly, in its endeavours to obtain for the projected publication of a series of *Monuments and Mémoires* the assistance of two most competent editors and a number of writers known for their services to one or other section of archaeology, some of them indeed widely known. In this first volume M. Maspero represents Egypt and M. Heuzey Assyria. Greece falls to MM. Holleaux, Pottier, Collignon, Héron de Villefosse, and Michon. M. Baholon takes late Roman and Sassanian, M. G. Schlumberger, Byzantine art. The plates have been executed in a manner worthy of the memory of a fastidious amateur. The text is agreeably concise and spirited.

From a Greek point of view, the most important contribution of this volume is the marble head of the Choiseur-Gouffier type lately acquired by the Louvre, on which M. Héron de Villefosse writes with characteristic clearness and sobriety. M. Michon, in his part, is more hesitating. Had he asserted with greater emphasis the divergence from the type of Polycleitos which he notes in the bronze head from Beneventum in the Louvre (Plates 10-11), he would have met with the approval of many. M. Collignon has found a relief from his history of Greek sculpture in turning to his old love for the painted vases. The specimen with which he deals is one which the Louvre may well be proud of possessing. It is one of those large vases which were used at marriage ceremonies, and also to mark the tombs of unmarried persons, in which latter case the subjects painted on the vases were, as here, scenes connected with death. M. Pottier has not chosen a vase of sufficient importance to bring out his pre-eminant qualities as a writer on Greek ceramics. Nor is M. Holleaux seen at his best, though his article, like that of M. Pottier, has a certain amount of interest to the archaeologist.

We have every reason to hope that subsequent volumes in this series will maintain the high standard of this first volume, in which case archaeologists and amateurs alike will be highly satisfied.

A. S. MURRAY.

## NOTES ON ART AND ARCHAEOLOGY.

THE following exhibitions will open next week: a collection of paintings of Egypt by Mr. Mortimer Menpes, at the Dowdeswell Galleries; and a collection of pictures by Troyen, at the Goupil Gallery.

AN exhibition of pictures by Cornish painters principally of Newlyn and St. Ives, will be held in the Nottingham Castle Museum during the coming autumn. The director (Mr. G. Harry Wallis) has already been able to obtain the loan of several important works, from private and public collections, by Mr. Stanhope Forbes, Mr. Branby, Mr. Adrian Stokes, Mr. Chevallier Tayler, Mr. T. C. Gotch, Mr. Napier Hemy, &c.

MR. CHARLES J. CLARK, of Lincoln's Inn-fields, the publisher of *Wiltshire Notes and Queries*, announces for issue by subscription a somewhat elaborate work on *Stonehenge and its Earthworks*, by Mr. Edgar Barclay. After giving a description of the monument and a summary of the various views that have been

held regarding it, the author proceeds to expound a theory of his own, which he brought before the British Archaeological Association last summer. Briefly, this is that Stonehenge is a British temple, raised by the same race which made the barrows in the vicinity, subject to influence from the south, and probably in the time of Agricola. The theory is mainly based upon a new view of the orientation of the stones. The book will be abundantly illustrated with plans, drawings, and diagrams, and also with colotype reproductions of a series of landscape pictures painted by the author himself.

NEXT week Messrs. Sotheby will be selling—on Monday a valuable collection of original drawings by Rowlandson and Cruikshank; and on the following days a long series of proof impressions of prints by Bartolozzi, which have been brought together by an American amateur.

THE annual meeting of the Hellenic Society will take place at 22, Albemarle-street, on Monday next, June 18, at 5 p.m., when Prof. Jebb will preside and deliver an address on "The Progress of Hellenic Studies during the Past Year."

THERE was opened at Manchester, on Thursday of this week, an exhibition of works by deceased water-colour painters, which have been acquired, through purchase or gift, by the Whitworth Institute. The exhibition also includes a series of drawings lent by Sir E. Burne Jones, and other examples of his work.

AMONG articles of more than usual interest which have recently appeared in the pages of the *Art Journal* may be noted "London by Canaletto" (May), by Mr. R. R. Holmes, the Royal Librarian, with its six facsimiles of original drawings, which form part of the splendid and little-known collection of pictures, &c., by the artist, which once belonged to Joseph Smith, whilome Consul at Venice, and is now at Windsor Castle. "The New Sculpture" is an article (soon, we hope, to be followed by another), by Mr. Edmund Gosse, on a subject with which he always writes with knowledge and taste. The current number (June) opens with a paper by Dr. Richter on Leonardo da Vinci, in which the "Virgin and the Rocks" in the National Gallery is severely criticised, in comparison with the picture in the Louvre, and in the light of a document which has recently come to light (see *Archivio Storico Lombardo*, anno. xx. iv.) Dr. Richter concludes that the picture in the National Gallery is "a copy with slight variations" prepared by an assistant in the master's atelier. Even if we accept Dr. Richter's reasoning, we think he underrates the value of our picture, which, whatever its defects, is one of the most beautiful things in the world. But we have too little research in our art magazines not to note with much satisfaction the commencement of a series of papers by so learned and careful an art expert as Dr. Richter on the pictures in the National Gallery.

THE last part of the *Jahrbuch der Königlich Preussischen Kunstsammlungen* would be specially interesting, if only for the facsimile of the newly-discovered portrait of Albert Dürer, by himself (a pen and ink sketch), in the University Library at Erlangen, formerly ascribed to Schongauer. The comparison (afforded by other illustrations in the text) with the known portraits of Dürer is sufficient confirmation of the present ascription, even without the convincing commentary of W. von Seidlitz. The articles of A. G. Meyer on the Colleoni Chapel at Bergamo, and the continuation by R. Forster of his papers on the Calumny of Apelles (the description of which by Lucian stimulated the invention of so many

artists of the Renaissance), are among the other valuable contributions to the current number of this excellent organ of artistic research.

## MUSIC.

### MASSENET'S "WERTHER," ETC.

THIS Lyric Opera, in four acts and five tableaux, with libretto by MM. E. Blau, Paul Milliet and Georges Hartmann, and music by M. J. Massenet, is founded on Goethe's once famous novel. The librettists have provided the composer with a book offering strong situations and effective contrasts; but they could only deal with Werther's passionate love for the simple-minded Charlotte, and with certain accessory events as frame-work to the story, and could not, in an opera-book, follow Goethe, who, with master-hand, has turned a love story of quite ordinary character into a powerful romance. By direct and indirect means the poet made Werther and Lotte living, thinking, feeling beings; on the stage they are little more than puppets; he passionate, she a "bread and butter" doll. In the first act the children singing their Christmas hymn, the children's supper, the old-fashioned villages and the "Klopstock" lovers, also the garden scene at the close, produce a quaint, pleasing effect; and the general homeliness of the book reminds one somewhat of "L'Amico Fritz." The music throughout this act is delightfully appropriate to the various situations; one may, indeed, say the same thing of the whole opera. M. Massenet shows great power of characterisation. To name only one instance, what a striking contrast there is between the music allotted to the pensive Charlotte and to her chirpy sister Sophie! And, again, what self-restraint he always shows! The convivial pair Johann and Schmidt and the "Klopstock" lovers are amusing, because they are never allowed to weary us by their presence. The various episodes of the play, kept within such moderate bounds by both librettists and composers, set off to wonderful advantage the fever-heat passion of the hero, and the melancholy of the maiden. And M. Massenet displays harmonic skill and, especially in orchestral colouring, the hand of a master. The first *tableau* of the last act has no action, no singing. The houses with lighted windows, and the falling snow, tell of merry Christmastide, but the orchestra pours forth sorrowful, passionate strains; for in one house a youth, weary of life's disappointments, is about to lay violent hands upon himself. There is, it is true, a touch of melodrama here; but for all that, it appeals powerfully to the emotions. The composer, during the course of the work, makes use of representative themes; but, as compared with Wagner, in an extremely mild way. It may be said of every composer of note of the present day that he is influenced by Wagner; some more, some less. The lowest form in which that influence manifests itself is imitation, the highest is assimilation. Massenet lies between the two extremes. The performance of "Werther" was, on the whole, good. Mme. Emma Eames, as the Charlotte, sang well, but was somewhat cold in her acting; she was at her best in the third act. M. Jean de Reszko was in magnificent voice, but as actor he scarcely gave full expression to the sorrows of Werther. Mme. Sigurd Arnoldson was an agreeable, lively Sophie. M. Albers was a good Albert, and M. Castelnary a first-rate Bailli; and both distinguished themselves by the clearness of their enunciation. Signori Corsi and De Vaschetti played

the small parts of Schmidt and Johann in a lively, amusing manner. Signor Mancinelli, by his vigilance and energy, contributed much towards the success of the evening.

The performance of "Carmen" on Friday (June 8) deserves a word of mention. Mme. Calvé in the title-rôle is really wonderful. She is all life, all movement. In the first act she seems to be slightly overdoing her part—i.e., acting; after that she is the real Carmen, a woman for whom, in spite of all her fickleness, one feels sympathy. On the following evening (Saturday), Mme. Melba appeared as Gilda in "Rigoletto," one of the three operas which long ago won for Verdi European fame; and her singing was extremely fine. Signor Ancona was good as Rigoletto.

J. S. SHEDLOCK.

### RECENT CONCERTS.

M. SAINT-SAËNS appeared last Thursday week at St. James's Hall in the triple capacity of composer, conductor, and pianist. In the afternoon, at the Wolff Musical Union, the whole programme was devoted to his music, including the early pianoforte Trio (Op. 18), the pianoforte Quartet (Op. 41), and the Sonata for pianoforte and violin (Op. 75)—three works which justify the high esteem in which M. Saint-Saëns is held as a composer of chamber-music. As a gifted and trained musician, he always presents his thoughts clearly, and develops them skilfully. At moments inspiration may not be very fervid, but the workmanship conceals to a great extent any deficiency in this respect: indeed, in his power of development M. Saint-Saëns reminds one of Raff at his best. In the above-mentioned works the pianist was ably supported by MM. Johannes Wolff and J. Hollmann. M. Oudin sang with great refinement three songs, in the third of which, "Amour Viril," characteristic words are set to music of a similar character. In the evening, at the sixth Philharmonic Concert, M. Saint-Saëns conducted his own Symphony in C minor. The work is scored for a large orchestra, also for organ and pianoforte. He tells us in his analytical notes that "symphonic works should now be allowed to benefit by the progress of modern instrumentation." It was owing to that progress that the harpsichord, the old pianoforte, disappeared from the symphonic orchestra, and the introduction of the pianoforte scarcely seems a step in advance, so far, indeed, as M. Saint-Saëns' work is concerned, the instrument is employed to little or no effect. There is a feeling of effort about the Symphony, so that in spite of some fine passages and clever orchestration, especially in the last movement, it is on the whole very disappointing. M. Saint-Saëns may be "allowed to benefit by the progress of modern orchestration," but over-sounding brass is distressing to sensitive ears. His Concerto in B minor for violin and orchestra, a work of smaller proportions, but extremely refined and pleasing, was well interpreted by Mlle. Frida Scotta.

On Friday afternoon Mr. David Bispham celebrated the eighty-fourth anniversary of Schumann's birth by a "Schumann" recital, in which he was assisted by Mrs. Henschel, Miss Marguerite Hall, Mr. Shakespeare, and Miss Fanny Davies. The programme, including songs (of which Mr. Bispham sang no less than eleven), duets, and pianoforte solos, was one of exceptional attraction; it concluded with the "Spanisches Liederspiel." From an educational point of view, the programme would have been of greater value had it but been arranged in chronological order. All the artists rendered justice to themselves and to the music. Mrs. Berzon accom-

panied Mr. Bispham in three songs extremely well on the harp. Miss Davies played a clever posthumous "Presto," in G minor, and in selected numbers of the "Davidsbündlertänze" proved herself a true pupil of Madame Schumann. Mr. Henry Bird played with admirable skill and refinement. Song and singer are always thought of, but one is apt to forget how much depends upon the accompanist.

On Monday afternoon Mme. Menter gave a pianoforte recital at St. James's Hall. It is difficult to understand why pianists are so fond of Chopin's B minor Sonata. It has a few fine moments: the Scherzo is characteristic, and the principal theme of the slow movement is lovely; but if the first and last movements were to make unto themselves wings and fly away, the loss to musical art would not be very great. Mme. Menter played various short pieces by Beethoven, Scarlatti, Sapellnikof, Tschai-kowsky, and her master and friend Liszt, displaying her many excellent qualities of touch and technique. But why did she finish with Liszt's transcription of the Overture to "Tannhäuser"? Bülow, than whom no greater admirer of the Hungarian pianist ever lived, is reported to have said to his pupils, "Never play me transcriptions by Liszt, only his original pieces." Sound advice, though perhaps one might admit as exception the fine transcription of Schubert's "Erlkönig." No one doubts Mme. Menter's powers as an executant, and there are many pieces in which she can display them to the greatest advantage. Why, then, should she spoil a great Overture; for rapid scales, astonishing octave passages, and other marvels of execution, only make one long for the orchestral colour of which, with a pianoforte, one perceives nothing.

Master Huberman played Beethoven's violin Concerto at his third concert at the Princes' Hall on Wednesday afternoon. It was an astonishing performance for one so young in years, but those who have charge of him ought to show better judgment in the selection of pieces. Mr. Isidor Cohn's concert on Wednesday evening at St. James's Hall deserves mention, but we cannot this week do justice to the new "Dumky" pianoforte Trio by Dvorák, which was performed by Mr. Cohn in conjunction with Lady Hallé and Mr. Whitehouse. The work is one of great freshness, charm, and individuality; and, if we mistake not, it will often be heard. Miss Lydia Müller sang German Lieder in a most artistic manner. A successful concert was given at the Alhambra Theatre on Wednesday afternoon for the *Société nationale des Professeurs de Français* in England. Many distinguished artists took part in the long programme; Mme. Jane May, Mme. Thénard and M. Max O'Rell also gave recitations, which were highly appreciated.

### MUSIC NOTES.

THE hymn to Apollo, recently discovered at Delphi, together with other remains of ancient Greek music, will be sung by Mr. W. H. Wing at the Queen's Hall on Monday next, at 5 p.m., when Mr. C. F. Abdy Williams will also give a short account of Greek and Roman music.

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## LITERATURE.

*Ménéval's Memoirs of Napoleon.* Translated by Robert H. Sherard. Vol. I. (Hutchinson.)

THE late Baron Ménéval was one of the private secretaries of Napoleon from 1802 to 1814, and was, perhaps, the most confidential of these functionaries. He survived until Louis Napoleon had climbed to power, and some time previously composed these memoirs, which, after more than forty years, have at last been published. They have evidently been fused into the narrative of Thiers, a friend of the author who has praised him highly; and whole chapters merely refer to well-known events of that drama of marvels—the Napoleonic era. The work, nevertheless, is of real value, and we have read the first part with unflagging interest. The historical judgments of Ménéval are, indeed, often unjust: he is singularly unfair in all that he says of England; and he is inspired with intense Bonapartist prejudice. But he has brought the living Napoleon clearly before us in a portrait, flattering, no doubt, but essentially true to nature; and he has shown us what the emperor really was—at the head of his armies, in his council of state, as the ruler of France, as the lord of the continent, above all, in the round of his daily life, and in the circle of family and home. It is right that this grand, yet most attractive, image should be reproduced, and set in its true place, were it only to dissipate the false illusions spread abroad by a herd of ignoble slanderers, and too thoughtlessly caught up in England, and to do justice to one of the greatest leaders of men. It is curious, indeed, that within the last twelve months the reminiscences of two of the chief functionaries of the Empire have been given to the public; and the judgments of Pasquier and of Chaptal, with some distinctions, correspond, in the main, with those of Ménéval. The work, we should add, is well edited by the grandson of the distinguished author, and the translation is fairly done, on the whole.

Ménéval was born in 1778, and witnessed the Revolution in its worst phases. He became acquainted with Louis Bonaparte at the house of Palissot, an old man of letters, who had written satires for the Ancien Régime, and served, for a few months, in the army under the law of the Conscription passed in 1798. He saw Louis throw into the fire a rough draft of the famous essay, on the "means of securing the happiness of man," sent by Napoleon to the literary school of Lyons, and filled, as we know, with the philosophy of Rousseau. One passage only attracted his notice: "It was

a kind of presentiment of his future destiny which the great, august, and unhappy man had that day. This is the sentence quoted literally: 'Great men are meteors, destined to burn, to light their age.'"

A copy of this performance is still extant; it will be found in Jung's book on Napoleon's youth. It bears, in our judgment, no mark of genius, and, penetrated as it is with the trashy cant of an "ideology" repugnant to the author's nature, it was probably written against the grain. The following anecdote, touching Jean Jacques and his influence on the movement of 1789-93, shows what the First Consul thought of that dreamer; as an estimate of that great ruler of himself, formed when he had appeared as the saviour of France, corresponds with profound remarks made at St. Helena, after the losses and reverses of years:

"Arriving before the Ile des Peupliers, the First Consul paused before the tomb of Jean Jacques, and said that it would have been better for the repose of France had this man never existed. 'And why, Citizen Consul?' said Girardin. 'It was he who prepared the French Revolution.' 'I should not have thought, Citizen Consul, that you had any reason to complain of the Revolution.' 'Well,' answered he, 'the future will show whether it would not have been better for the peace of the world that neither I, nor Rousseau, had ever lived.' And so saying, he continued his walk with a dreamy air."

From letters published by Ménéval many years ago, and reappearing in this volume, it seems evident that, as Marbot, too, says, the Directory had decided to recall Napoleon from Egypt long before the General set sail from that country. This disposes of the charge made by Lanfrey and others, that the warrior of Italy was a deserting traitor, compared indeed by Jung to Bazaine, in the fool fury of revengeful faction. Ménéval, through his intimacy with Louis, became a secretary of Joseph Bonaparte, and was present at the negotiations of Lunéville and Amiens. His reminiscences of these events contain nothing new, and are only remarkable for the aversion he shows to England—a sentiment pervading the whole volume. At Morfontaine he saw Napoleon for the first time:

"He was very affable to everybody. He neglected his affairs to give himself up to the pleasures of the fête. The library of the château, in which he worked, was almost entirely deserted during these days. He conversed with each on his speciality; he even spoke of music with Garat."

Ménéval dwells on the noble reforms of the Consulate—the Concordat, the restoration of order in France, the establishment of a firm and just government, the Legion of Honour, the Code Civil, national education, and the general amnesty—with an admiration that history has confirmed. This was the splendid prime of Napoleon's reign, passed over by detractors, and but little known to Englishmen. The First Consul towered over all the Frenchmen of the day in his conception of administration, of law, of domestic government, and especially of the needs and the desires of the nation. His sympathy with religion is thus attested, and, we have no doubt, was part of his

nature: the child of a godless age, he had yet a real faith in God, like all men of the highest order of mind:—

"Bonaparte was sincerely religious—I may add a true Catholic. His detestation of the free-thinking cynicism which preaches contempt for religion—which was considered, on the contrary, by him as the basis of morality and decency—was as great as his horror for the bigotry which fetters human intelligence. . . . His respect for the doctrines of the Gospel was the outcome of his convictions and early training."

In 1802 Ménéval became a private secretary of Napoleon, in the place of the worthless Bourienne, whose Memoirs, he says, are largely apocryphal. He was in office, we have seen, until 1814, and was an attendant of Marie Louise for some time afterwards; a work he has written on the Empress has been long out of print. This volume only comes down to the Peace of Presburg, the apogee, perhaps, of Napoleon's reign; and we can merely glance at the great events of these years. Ménéval is quite wrong in his conception of Pitt, as an enemy of France ever intent on war; and equally so in his assertion that Pitt retired from office to allow the Peace of Amiens to be made. He throws on England the whole blame for the renewal of the war, forgetting the First Consul's continental policy, and especially Sebastiani's mission to Egypt; and this view is unjust and even absurd, though England was not in all points in the right. It is likely enough, however, that at this crisis Napoleon was not desirous to take up arms; his mistake was that he thought he could bully Lord Hawkesbury, and forgot that he had to reckon with Englishmen. The following shows the author's point of view, and recalls the animus against England he always displays:

"Napoleon was forced to acknowledge that there was neither armistice nor peace to be hoped for from this irreconcilable enemy, and he had nothing further to rely on than the superiority of his power and unusual means, for it was war to the death. It became, from that moment forward, his sole occupation to throw back on England all the harm that she engaged to inflict upon us."

The war, impartial history will record, was an appalling misfortune to the estate of man in all parts of the civilised world. It is vain now to try to apportion the blame; but the great Powers of the West, we devoutly hope, will learn from the past to avoid a strife in the future, which could only be a curse to themselves and to humanity.

Ménéval describes at length the preparations for the descent on England, the marvellous arrangements of the Camp of Boulogne, and the discomfiture of Villeneuve ending at Trafalgar. We shall only remark that the author is convinced that Napoleon meant to invade our shores; and this certainly is the true view, though Admiral Colomb, following Metternich, has expressed doubts.

"It has been said that the plan of an invasion of England was only a feint. The reason alleged is that the imminence of a continental war must have made Napoleon give up all idea of absenting himself from the continent with his best army. As a matter of fact, never was there more earnest or sincere planning."

The author's account of the conspiracy of George, and of the events that followed, is most unfair to England, like the accounts of nearly all French historians. We ought not to have had Cadoudal in our pay; we ought to have looked more sharply after the Comte D'Artois and the murderous plots of wicked *émigrés*; but that English statesmen lent themselves to deeds of blood is an infamous and ridiculous charge. Nor can it be forgotten that at this very time Napoleon was stirring up rebellion in Ireland—conduct which justified reprisals of the same kind. Ménéval describes the affair of the Duc D'Enghien at length, but adds nothing to what is already known. Unquestionably Talleyrand was morally to blame; unquestionably Napoleon had solid grounds to watch and even to punish the Bourbons. But this does not excuse the tragedy of Vincennes; and it is incredible that the First Consul would have forgiven Réal for not being on the spot in time, if, as Ménéval asserts, Réal had orders to stay the proceedings and to report on the subject. The following is mere sophistry; and the execution of the Duc, if it can be palliated, cannot be, in any sense, justified:

"Napoleon fulfilled a painful duty, as head of the government; and, instead of charging him with a crime, one should rather pity him for having been placed in the necessity of accepting all the odium of the act."

Ménéval dwells on the events that caused the rise of the Empire, but we shall pass over this part of his narrative. A remark made by Napoleon to Joseph, when the coronation was over, is characteristic of the strong love of family the Emperor felt:

"'Joseph,' he cried, as he looked at his brother and himself clad in the attributes of power, 'if father could see us!' This reflection was inspired less by pride than by a family feeling, which in Napoleon's heart towered above the intoxication of glory and the splendours of supreme rank."

We shall not refer to Austerlitz and the dazzling period when the Empire seemed assured and permanent: all this is to be found in numberless histories. Ménéval's sketches of the leading men of the Consulate and of the Empire are, on the whole, just; and the same may be said of his account of the institutions of the day. He truly remarks that the Conseil d'Etat was the most important of the bodies of the state; and that, as many witnesses have said, its deliberations were quite untrammelled:—

"Napoleon felt respect for those who did not blindly subject their opinions to his own. They had no reason to repent having freely, and in good faith, expressed their way of thinking. His confidence even was forfeited by those who abdicated their independence before him."

We turn to the most interesting part of this work, the author's account of the inner life of Napoleon, in his closet and in the domestic circle. His intellectual activity, as we know, was intense—he could work without a pause for twelve or fourteen hours—but it was perfectly ordered, and for that reason fruitful.

"His ideas developed, as he dictated, with an abundance and a clearness which showed that his attention was firmly riveted to the subject

with which he was dealing; they sprang from his head even as Minerva sprang fully armed from the head of Jupiter. . . . The various subjects were arranged in his head, as though in a cupboard. 'When I want to interrupt one piece of work,' he used to say, 'I close the drawer in which it is, and I open another. The two pieces of business never get mixed up together, and never trouble or tire me. When I want to go to sleep, I close up all the drawers, and then I am ready to go off to sleep.'"

As everyone knows, he repeatedly worked at night—a habit he had acquired in his campaigns, for reports from the front usually came in at night:

"Be here to-night at one o'clock, or at four in the morning, we will work together. . . . He used to make his appearance, dressed in his white dressing-gown, with a Madras handkerchief round his head."

To Ménéval, as to all who were dependent on him, Napoleon was a most considerate master:

"When the work was finished, and sometimes in the midst of it, he would send for sherbet and ices. He used to ask me which I preferred, and went so far in his solicitude as to advise me which would be better for my health. Thereupon he would return to bed, if only to sleep for an hour, and could resume his slumber as though it had not been interrupted."

The simplicity of Napoleon in his home life—a rare interval in a grand drama of action, and a sign of real greatness—has struck many observers:

"In his retreat at La Malmaison Napoleon appeared like a father in the midst of his family. This abnegation of his grandeur, his simple and dignified manners, the pleasing ways and gracious familiarity of Madame Bonaparte, had a great charm for me. In our leisure moments the First Consul used to go over his bookcases with me, telling me what books I ought to read. . . . I had expected to find him brusque and of uncertain temper, instead of which I found him patient, indulgent, easy to please, by no means exacting, merry with a merriness which was often noisy and mocking, and sometimes of a charming *bonhomie*."

The kindness of the Emperor to his kindred is attested by a whole host of witnesses, whose evidence has been put together by M. Arthur Lévy. As to these relations we shall only remark that Ménéval rejects with contempt the infamous falsehoods associated with the names of Hortense and Pauline:

"Madame Louis Bonaparte gave birth to a son ten months after her marriage. The partiality of the First Consul for this child may have strengthened these lying rumours, spite of their proved absurdity."

Napoleon was anything but a selfish despot: he identified self with the grandeur of France; he staked and lost all in this hazard:

"All the powers of his ambition were strained to render the French nation great and prosperous. He never spoke of France but in terms of affection. France had no rival in his heart, nor in his mind; her greatness was the object of all his thoughts, the opinion which she had of him was his constant preoccupation."

This estimate of Napoleon errs on the side of eulogy; but it is infinitely more just than the wicked detraction of the slanderers, who have tried to defile that great name.

"The revelations, which time will bring, will show Napoleon raised on the summit of greatness, by means of which morality approves; this will show him free from all baseness, straightforward, magnanimous, exempt from low passions, endowed with every kind of courage, constantly occupied with the care of ameliorating the condition of humanity, and finally moved by the noble ambition to have desired to make of France the most glorious and the most prosperous of nations—ambition too great, perhaps, in a worn-out society, for the rejuvenation of which time, as well as the constancy of fortune, were lacking to him."

We would quote more had we not outrun our limits; we shall look forward to the remainder of this work with interest.

WILLIAM O'CONNOR MORRIS.

#### TWO TRANSLATIONS OF "BRAND."

*Brand*: a Dramatic Poem in Five Acts. By Henrik Ibsen. Translated in the original metres, with an Introduction and Notes, by C. H. Herford. (Heinemann.)

*Brand*: a Dramatic Poem. By Henrik Ibsen. Translated into English Verse in the original metres by F. Edmund Garrett. (Fisher Unwin.)

THE most striking difference between these two volumes is to be found in the length of their Introductions, Prof. Herford's extending to ninety pages, and Mr. Garrett's to nine. That of Mr. Garrett, though somewhat dictatorial, is very much to the point, and we have great sympathy with his scorn for symbol-weaving Ibsenites. Certainly "there is a broad simplicity about the central motive of 'Brand,'" and "it is this simple central motive which gives it its poignancy"; but, as Prof. Herford points out, this "very fascinating and suggestive poem is also a distinctly complex and difficult one, and its difficulties are far from disclosing themselves completely at first sight."

Mr. Garrett's contemptuous rejection of any meaning in the hawk is as rash as Mr. Wilson's statement (in the preface to his prose translation) that "Ibsen's mind, essentially and strongly inquisitive, is as unwilling as it is unable to teach anything"; and now that most of us have read "Brand," the time has come for the appreciation of Prof. Herford's masterly and lucid interpretation.

There happens, in this case, to be a certain amount of positive evidence concerning the moods and methods in which "Brand" was composed, which naturally forms the groundwork of Prof. Herford's analysis. It seems certain that Ibsen began the work with the intention of satirising the Norwegian people—

"A little pious in the pew,  
A little grave—his fathers' way—  
Over the cup a little gay—  
It was his fathers' fashion too!  
A little warm when glasses clash,  
And stormy cheer and song go round  
For the small folk, rock-will'd, rock-bound,  
That never stood the scourge and lash.  
A little free in promise-making;  
And then, when vows in liquor will'd  
Must be in mortal stress fulfill'd,  
A little fine in promise-breaking.  
Yet, as I say, all fragments still,  
His faults, his merits, fragments all,  
Partial in good, partial in ill,  
Partial in great things and in small;  
But here's the grief—that worst or best,  
Each fragment of him wrecks the rest."

The idea of a priest who should awaken the people to a sense of their own littleness was partly founded on the life of his friend G. A. Iambers.

But Henrik Jaeger goes too far in saying (*Life of Henrik Ibsen*, translated by Clara Bell) that "what Ibsen has tried to create is an ideal contrast with the reality he is satirising: and this has determined the aspect of the man," that Brand "was planned as a contrasting image"; for, as Prof. Herford has pointed out, the satiric motive was gradually overpowered by the tragic, and "the ideal type grew human and individual; the Titan going forth with drawn sword against the world became a struggling and agonised soul, swayed by doubts and entangled by illusion." In other words, the didactic element is merged in the dramatic, and the interest centres in the development of individual character.

Prof. Herford maintains further that Brand, "the man who had hated in the name of love, and slain out of very passion for life," is "Ibsen reduced, if one may say so, to simpler terms, and at the same time raised to a higher power." The phrase is dangerously ingenious; and we are inclined to question its truth, among other reasons because, as Herr Jaeger remarks, Brand "is a creation of the imagination, not a figure from real life." However that may be, there are undeniably very strong points of sympathy between Ibsen and Brand, which Prof. Herford has clearly established; and they emphasise the perversity with which Mr. Bernard Shaw regards "Brand" as a satire on Christianity, and forces its teachings into his formula—*The Quintessence of Ibsenism*—"that conduct must justify itself by its effect upon happiness and not by its conformity to any rule or ideal."

The poem "represents an heroic attempt to spiritualise society by a teaching which saps its human basis"; and "the gist of the whole is ethical . . . the faith which inspires it is the faith in the spirit of man—the one eternal thing":

"But there is One that shall abide;  
The Spirit, that was never born,  
That in the world's fresh gladsome Morn  
Was rescued when it felt forlorn,  
That built with valiant faith a road  
Whereby from Flesh it climbed to God,  
Now but in shreds and scraps is dealt  
The Spirit we have faintly felt;  
But from these scraps and from these shreds,  
These headless hands and handless heads,  
These torso stumps of soul and thought,  
A man complete and whole shall grow,  
And God his glorious child shall know,  
His heir, the Adam that he wrought."

And

"to follow out any one course rigorously involves more Will, calls more Spirit into play, than to follow several partially. Hence we reach Brand's paradox, that to 'sacrifice' less than all is worse than to sacrifice nothing, and the terrible formula 'all or nothing,' with which he 'pierces the bosom' of a 'human' and compromising age. The formula is thus, in spite of its intensely theological colouring, a product of ethical and not of theological ideas. To fall short of absolute service is no doubt infidelity to God; but the root of Brand's fierce denunciation of it is that it is infidelity to character.

"To thy own self be true;  
And it must follow, as the night the day,  
Thou canst not then be false to any man."

"A large majority of those who know the original," says Prof. Herford, "believe that it marks an epoch in the literature of Europe. Nothing in English literature in the least resembles a work, which is nevertheless peculiarly fitted to impress and to fascinate the English nature. But those who can imagine the prophetic fire of Carlyle fused with the genial verve and the intellectual athleticism of Browning, and expressed by aid of a dramatic faculty to parallel which we must go two centuries backward, may in some degree understand that fascination."

In attempting to reproduce this masterpiece, Prof. Herford and Mr. Garrett have adopted the same methods. Both have used the original metres—"the iambic and trochaic varieties of the four-beat line, with an irregular rhyme-scheme"—(which Ibsen chose because "he wanted a verse in which he could career where he would, as on horseback"); and both have aimed, generally speaking, at a line-by-line translation, though "the order of lines forming part of the same sentence has been modified without reserve." There can be no question, we presume, that these methods are right, and it seems to us that they have been justified by signal success.

Of the two versions Prof. Herford's, while not shrinking from the rapid transitions of mood in the original, is throughout literary and poetic; Mr. Garrett's is rugged and colloquial. The differences may be readily illustrated by quoting from Mr. Garrett the description of the Norwegian people which we have already given in Prof. Herford's words:

"A little smug (on holy days);  
A little true to old-time ways;  
A little sensual when he sups—  
(His fathers were so, in their cups);  
A little ardent when in hall  
Sounds festal song about the small,  
But rock-embattled, rock-born folk  
That never bore with stick or stroke;  
A little lavish in his pledges;  
A little snivelling, when he edges  
(Sober) from what his lips but ill-meant,  
E'en liquor-loosened, for fulfilment.  
But all, you see, is just a little;  
He fails—a jot; succeeds—a tittle;  
In gross and detail, he's a fraction  
Of good and ill, of thought and action;  
And every fraction (that's the pest of them)  
Completely cancels all the rest of them."

An excess of the two manners produces the result that Prof. Herford's English is sometimes inappropriately erudite, as in the use of "bight" for "bay," and that Mr. Garrett loses dignity by the reiteration of such slang terms as "slack" and "budge."

A more serious complaint, unfortunately, must be urged against Mr. Garrett, who, in at least two cases, has given a very weak rendering of an important passage.

He translates:

"Af slet blir slet kun, slet og ret,  
Men ond tild godt kan vendes let.  
Mere worthlessness bides still the same;  
But ill may turn to good some day.

And

"Ind i natten. Gennæu døden,  
Bagom daemrer morgenrøden.

Into night! Through death! Withdrawn  
Far, comes glimmering in the dawn.

But the greater part of his work is above this level, and may be profitably studied in connexion with Prof. Herford's brilliant

translation, which is itself a dramatic poem of absorbing interest and peculiar charm.

R. BRIMLEY JOHNSON.

*The English Church in the Nineteenth Century, 1800-1833.* By John H. Overton. (Longmans.)

THE position of the Church of England during the first thirty-three years of this century would be described by most students of its history as a state of stagnation. If they could be induced on further consideration to modify this statement, they would probably only vary it so far as to say that any spasm of activity which momentarily shook its frame resulted from fear lest its position as a state establishment should be endangered, and not from any anxiety as to the absence of any growth in its spiritual life. Its enemies would allege that the value of the assistance of its ministers as a means of promoting or retarding the development of any general movement in our land was never more apparent than on the occasion when Spencer Perceval raised the banner of "No Popery" and ousted his opponents from office. They would point to the opposition of its rectors and vicars to the carrying of Catholic Emancipation, or to the Reform Bill, and they would in triumph put to its defenders the question: What religious movement received from the clergy even a tithe of such material aid?

Such an attack cannot be met in equal combat. It can only be parried for a time. The best defence of the Church's position lies in the fact that, during this period, its friends succeeded in framing many schemes of future development which have since proved of the greatest value to its spiritual progress. The ministers of the Church are divided by Mr. Overton into the traditional three classes: the "Orthodox," the "Evangelicals," and the "Liberals." In the first class, which afterwards was playfully designated the "high and dry," hardly a single name of the first rank is to be found. Bishop Horsley was a man of an active mind and of great fighting power; but he died without leaving behind him any work, either in the literary or the ecclesiastical world, which causes his name to live in the mouths of men. Jones of Nayland was a leader of thought in his time; but his days came to an end in the first year of the nineteenth century, and he is practically outside the period of which Mr. Overton treats. Most of the other prominent figures in this class, such as William Stevens, Joshua Watson, Norris, and Daubeny, have long perished, and their names are not now associated in the minds of most of us with any conspicuous enterprise. Hugh James Rose is better known. He was united with Keble, Newman, and Isaac Williams in some of their literary labours, and in the earlier days of the Tractarian Movement he exercised a great influence in the counsels of its leaders. A natural desire to sweep into the pages of his volume as many conspicuous names as possible has induced Mr. Overton to include that "well-known authoress, Miss Agnes Strickland"; but the whole of her historical works were given to the world long after 1833. At



that date she had only published a small volume or two of poetry, and her poetic effusions were not attended with permanent vitality.

For the first thirty years of this century the Evangelicals formed undoubtedly the strongest party in the church, and numbered the most conspicuous names in its history. Charles Simeon was their leader; and, in spite of little affectations of manner and eccentricities of character, he exercised a great impression on the minds of the young men at Cambridge, which was not effaced until long after his death, and in the "syndicate" for the purchase of ecclesiastical livings which is connected with his name he still remains the embodiment of bygone Evangelicalism. Isaac Milner and Farish are forgotten, but Wilberforce lives and will always live. Nor indeed can James Stephen and Zachary Macaulay said to have perished, for the lives of their more illustrious issue perpetuate the memory of their own good works. The influence of this party in the church was much strengthened by their acquisition of the more important benefices in the "popular watering places, inland and marine."

If the "Liberals," as the precursors of the Broad Church section are called by Mr. Overton, had but slight support in the ranks of the laity, the list of their clerical leaders comprised many distinguished persons. Parr lived for twenty-four years after the commencement of this century; Bishop Bathurst's life, although his energy was somewhat dimmed at the concluding years, lasted far into the fourth decade; Sydney Smith died in 1845, and Bishop Stanley in 1849. During this period a small section destined to exercise a great influence over the minds of men came under the fascination which Whately inspired from the common-room of Oriel College, at Oxford. Chief among them was Thomas Arnold, of Rugby.

For men of active minds and reforming natures, little preferment from the rulers of the church was expected, and little was obtained. Such men as Jones of Nayland were to be found starving in country curacies, or in benefices of but insignificant value. Parr was for many years troubled by want of means; but a prebendal stall in St. Paul's, worth at the time of its bestowal on him but the nominal sum of ten pounds per annum, ultimately brought him a considerable income. The richest preferments in the English cathedral establishments and the most lucrative livings were bestowed on the "safe" men and on the tutors or relations of the aristocracy.

After the cessation of the great French War, large sums of money were voted by Parliament for the erection of additional churches in populous places. Too often the money was but ill-applied; the churches of St. Pancras and St. Marylebone are a sufficient proof of that. But in spite of such failures a considerable number of new churches were erected: indeed, says Mr. Overton, "a sum of at least six millions may fairly be supposed to have been spent during the last fifteen years of our period" in this manner. Many other improvements were quietly, almost imperceptibly, effected in the administration of the Church. Colleges

were established for the education of the future clergy, a better system of religious education was introduced into the great public schools of England, and, thanks to the energy of Dr. Andrew Bell, great strides were made in the education of the poorer classes. Missionary and Bible societies carried their organisations into distant lands. Henry Martyn died in early life in Persia, but he left his impress on the age, and Claudius Buchanan fought for "an extensive ecclesiastical establishment" in India against all comers with an energy which secured its triumph. The first bishop of Calcutta was consecrated in 1814, and new centres of religious work were soon started all over Hindostan. The opening years of the present century were marked by a great advance in organisation.

The views of Mr. Overton on ecclesiastical topics are expressed with moderation of view, and with kindly sympathy for the opinions of those employed in religious work outside the pale of his own Church. As a rule, his tone is admirable. Almost the only phrases in a volume of over 300 pages which have grated on my feelings are those (on p. 151) on the erection of dissenting chapels. His style is more epigrammatic than of old. Whately was "beyond a doubt the leading spirit of that rising party which never rose," and Arnold's scheme "of making the Church a sort of theological omnibus" are phrases of undoubted directness. The evidences of his industry and knowledge are apparent on every page. He has practically exhausted the subject. There are a few misprints: the chief is probably contained in the reference on page 274 to "Mr. Gillmore, who knew Coleridge in his later years better than any man did."

W. P. COURTNEY.

*Fifty Years of My Life, in the World of Sport, at Home and Abroad.* By Sir John Astley. (Hurst & Blackett.)

I SHOULD recommend the Anti-Gambling Association and their active secretary to buy up an edition of this book, and circulate it at a nominal price among their most earnest followers, as a shocking example of the bad habit at which they are tilting. If Lord Rosebery, as he states, mildly informed their secretary that he was not ashamed to own a good horse, I fear that, if our jolly baronet were called on to reply to that gentleman's remonstrances, his language would hardly be so mild or parliamentary. I have no doubt that he would express his pride at having once possessed a horse that was possibly the best in the world, when he chose to show his quality, though Peter, as his enthusiastic owner acknowledges, on the racecourse was at times an idiot. I never shall forget the wonderful Hunt Cup at Ascot, when the angel, ridden by Archer, and carrying 9 stone 3 lbs., stopped halfway to kick, the whole field being well in front of him, and when we all thought our money gone, took it into his head to gallop, and walked in an easy winner.

Now Sir John tells us frankly that he has taken to authorship in the hopes of

pocketing a monkey; and, doubtless, like Peter, he stopped more than once in his task and took to kicking, but coaxed himself into galloping again, and ended by writing the best book of sporting reminiscences to be found in the English language, dedicated it, with permission, to H.R.H. the Prince of Wales, and, stone-broke as he is, will have the good wishes of every reader, that he may pocket the wished-for monkey—and why? because, to use the style of the worthy Mate, he has proved himself to be a good sort.

There is hardly any kind of sport in which Sir John Astley is not proficient. As a young man, he was the best amateur sprinter of his day; a good performer in the hunting field, and with the gun; a patron of professional sportsmen of all degrees; for some thirty years an owner of race horses; became a steward of the Jockey Club; in the course of twenty-six years won close upon £29,000 by betting; put hundreds of pounds into the pockets of professional runners, by the series of run-as-you-please contests which he organised; was the founder (to his own cost) of the Orleans Club; was present at the great fight between Sayers and Heenan; and, as *Bell's Life* would have put it, shared in the "greater mill" upon the Alma, where he climbed the hill with the thin red line, after which the sporting subaltern, with a severe bullet wound through his neck, but having still the use of his legs, bustled about and made tea for his wounded comrades; displayed his courage by facing the Irish brigade in the House of Commons in the seventies; and for fifty years proved himself among all sorts and conditions of men a brave, kind hearted, and lovable English gentleman. All these things the reader will find detailed in his book; and at the end of his career the worthy sportsman finds himself stone broke, and, if he has been his own worst enemy, certainly with no other enemy in the world.

Sir John Astley is an admirable story teller, and it would be easy to fill a column or two of the ACADEMY with plums picked from his book. I will content myself with one, which ought to amuse, without shocking, the most straight-laced follower of the Anti-Gambling League. He is describing how he gratified his Lincolnshire constituents by an equestrian performance, competing for the jumping prize at the county Agricultural Show.

"I believe it was on four occasions, that I competed on a good old hunter, a perfect and confidential fencer, that was bound to clear any obstacle, not excepting iron rails, or sheep nets, but barring water. At the Show at Grimsby there was fortunately no water jump, and I landed the first prize cleverly; the lad that rode the second was over seven stone lighter than I was, a fair margin at even this game of romps. Being naturally elated at my success, I, the following year, was rash enough to attempt the performance again; but, bad luck to it! there was a water jump, which caused me grave misgiving; for, to tell the truth, my old gee and I were not fond of water-jumping. If there was a fair bottom we always walked through any water obstacle; and if not, we galloped over it by means of the nearest bridge. So on that lovely, bright, hot day at Lincoln Show, I divested myself of my coat, waistcoat, and hat,

(all being my best, that were to appear the following week on the Lawn at Goodwood), and then with a cigar in my mouth, and a lady's parasol in my hand, I took my turn at the jumps. The old gee and I got on first rate till we arrived at the water, and then—well then we both seemed bent on a grand performance. He went at it hard all, I got firm hold of my baccy, likewise of the parasol, and it looked good odds on a mighty fly—but deuce a bit! As soon as ever his keen eye caught sight of the water over the guard fence he scotched a bit, and, jumping short, came down on his knees on the edge of the water, and I went over his head splendid, and turned two or three somersaults on the (fortunately soft) grass, fairly bringing the house down. Deary me! how the crowd did laugh, and large bids were made to me to have another shy at it, but no, not for me! The most creditable part of the entertaining cropper was that my cigar was not interfered with, nor the parasol any the worse. But my feelings were somewhat hurt by overhearing one of the crowd remark to his neighbour, 'If that old fool, Jack Astley, had not ridden his 'oss hisself he would have won.' That was hot, very—though not true" (vol. ii., pp. 127-9).

We must refrain from transferring any more good stories from Sir John's pages; let the reader enjoy them in his book. One word only to thank the editor for never interfering with the Mate's racy phraseology: the book is a splendid specimen of the vernacular.

JAMES INNES MINCHIN.

#### NEW NOVELS.

*A Modern Buccaneer.* By Rolf Boldrewood. In 3 vols. (Macmillans.)

*The Queen of Love.* By S. Baring-Gould. In 3 vols. (Methuen.)

*An American Peeress.* By H. C. Chatfield-Taylor. In 2 vols. (Chapman & Hall.)

*A Son of the Forge.* By Robert Blatchford. (Innes.)

*His Troublesome Sister.* By E. T. E. Poole. (Digby, Long & Co.)

*Her Day of Service.* By Edward Garrett. (Oliphant, Anderson & Ferrier.)

*Eighteen of Them—Singular Stories.* By Warwick Simpson. (The Leadenhall Press.)

*Tales of the Early Australian Days.* By Price Warung. (Sonnenschein.)

*The Death Penalty.* By C. Mellor. (Sonnenschein.)

Is Rolf Boldrewood about to poach upon the preserves of Mr. Stevenson—not, indeed, the Mr. Stevenson who has written *Catriona*, but the Mr. Stevenson who has written that ghastliest of modern tragedies, *The Ebb Tide*? Samoa, at all events, is almost as much in evidence in *A Modern Buccaneer* as in the recent years of Mr. Stevenson's life; and Captain Hayston only needs a slight admixture of orthodox theology to be such another as the Mephistopheles—Cromwell—Paton of *The Ebb Tide*. There is no other suggestion of Mr. Stevenson, however, in these three pleasant volumes. Rolf Boldrewood has none of his contemporary's mastery of the gruesome; and even although he reproduces scenes of violence in the life of his modern buccaneer,

he hies to some South Pacific Arcadia as soon as possible. This shrinking from the absolutely unpleasant spoils what would otherwise have been a perfect story. The final volume is the most agreeable of the three; but it is a superfluity, if not an excrescence. The hero, who started as a Byronic Corsair, closes his career as a very matter-of-fact Ferdinand, married to an excellent and quite matronly Miranda. In creating Miranda Christian, also, it is obvious that Rolf Boldrewood has yielded to the undoubtedly strong temptation of utilising the familiar story of the Pitcairn Islanders. The two first volumes are in every way admirable. They realise, as nothing in English literature has yet done, the piratical life which can still be led in the South Sea Islands, the most important elements in which are English energy and English blackguardism. From his first appearance on the scene to his mysterious departure, Captain Hayston, unscrupulous, sensual, uncontrollably passionate, yet kind and even magnanimous, towers above all smaller and meaner spirits. It is also but fair to Rolf Boldrewood to say that, in compactness of plot and crispness of style, *A Modern Buccaneer* is a distinct advance upon anything he has yet published.

Mr. Baring-Gould has written several more oppressively "strong" stories than *The Queen of Love*, but hardly one better conceived or more artistically constructed. None of his girl-creations is equal in loveability or caprice to Queenie, whose travelling-show title is "The Queen of Love"; while as a combination of unscrupulous and remorseless selfishness with sour but sincere religious fanaticism, Jabez Grice stands easily first among his creator's sinister heroes. It is Mr. Baring-Gould's weakness, however, to carry things—especially "strong" things—to what Marcus Aurelius styles the "sweating point." This tendency is not absent from *The Queen of Love*. It is exhibited in the harshly contrasted characters of Ada Button and Rob Rainbow and, in their farcically tragical departure together from the stage on which they lag superfluous. It is hardly possible, indeed, to refrain from chuckling with Ada's light-hearted and light-fingered father over her effectual crushing of her father-in-law; but one feels at the same time that the crushing is essentially theatrical, since Jabez, having a certain amount of moral force, was really more powerful than Ada, who is absolutely unmoral. It is difficult, too, to get up any liking at first for Andrew Grice, the spiritless son of a tyrannical father, or to understand any reason, except the mystery of female caprice, why Queenie should prefer such a creature to her saviour, the magnanimous, loving, and loveable, if also eccentric and ungovernable, Rob Rainbow. But there are at the least possibilities of good in Andrew, and of these Mr. Baring-Gould makes the most. On the whole, however, Queenie is the best character in *The Queen of Love*, although there is in her story no incident so striking as the death of Jabez Grice. A good-natured kitten who is at the beginning, when her beauty, her misery, and her circus fascinations make both Andrew Grice and Rob

Rainbow her slaves; and a demure kitten she is at the end, when tragic circumstances have removed her rival.

The author of *An American Peeress* can tell a story even of modern society simply, and without resorting to *fin de siècle* preaching or "psychology." But the plot is deplorably conventional. Badly treated by an English girl, Hugh Vincent, the heir to a peerage, turns for consolation to an American heiress, who is beautiful, and innocent, and simple, and in short "stunning." They are married and go to England, and there, of course, the English girl turns up again in all her imperious selfishness. Mischief and misunderstanding ensue between Laura and her husband. She discovers what London society is made of. Then Arthur Langdon haunts her with an object that may be gathered from the questions put to him by Lady Twirlington: "Why did you not leave her side at Lady Rawdon's? Why did you have her on the box seat of your drag at the last meet of the Coaching Club? Why was she in your party at Ascot? Why were you walking in the Park with her yesterday morning? And why were you with her at Lady Greybrooke's last night?"

Of course Arthur Langdon fails in his attack upon Laura, and she and her husband come to understand each other thoroughly. And, of course, Hugh and Laura and the baby go to America, and Langdon travels in Africa as "another Stanley in short." It is rather a pity that "of course" sums up *An American Peeress*, for it is not badly written.

*A Son of the Forge* is a study in matter-of-fact and almost sordid realism, which compels respect, in virtue of its obvious sincerity. The son of a drunken chain-maker in the Black Country, the hero of the story, who tells it himself, is apprenticed—or, rather, sold for a gallon of beer—to another chainmaker, who is appropriately known as "Black Jack." His father is stabbed to death; but he has a good angel of a sister, who exacts from him a promise that he will neither drink nor gamble, and sends him money out of her poor wages as a servant. She does not, however, exact from him a promise to return good for evil; and, shamefully treated by his master, he resolves to have his revenge. He takes lessons in boxing and wrestling, and, finally, after six years' persecution, provokes a quarrel with Black Jack. The result is quite satisfactory. The tyrant "drops like a poleaxed bullock beside his own anvil, and the blood gushes from his mouth in a stream." After this triumph over Black Jack, the Son of the Forge has many adventures, including service in the Crimea, and is taught many lessons in fraternity, the art of carnage, and female selfishness. On his return to England, he is compelled to take the post of messenger in the shirt factory of Solomon Brothers in Shoreditch, and to become the slave of "a huge pasty-faced, black-bearded, bloated Jew." Finding Solomons insulting Carrie, a girl whom he had met before he went to the Crimea, he administers to the scoundrel just such another thrashing as he had given to Black Jack. Then Mrs. Armitage, a benevolent lady

and the good angel of the story, steps in and enables the Son of the Forgo and Carrio to marry and emigrate to Canada, where they have a farm of their own. The plot is loosely constructed; it is not easy to see why Mrs. Armitage should not have played her Canada trump at a much earlier period than she did. But the characters—especially the waif Carrie and her sister—are admirably drawn, and the Crimean and White-chapel scenes seem to be thoroughly life-like. The author of *A Son of the Forgo* ought to have a future before him.

*His Troublesome Sister* is paved with good intentions; but out of the poor materials of which it is composed it was quite impossible to make a good story. Jack, the best of young men and brothers, has a wilful sister Cynthia, who, very wickedly perhaps but not unnaturally, gets tired of the humdrum existence she leads with him, and, by way of experiment, tries life as a half-servant and half-companion to a vixenish invalid with a beautiful cousin, of whom the invalid is fiendishly and senselessly jealous. Cynthia falls in love with the betrothed of the beautiful cousin. He shows her some friendly but quite innocent attentions. But these are, of course, misconstrued: in fact, Cynthia's folly leads to a great deal of "trouble," including the death of this excellent young man. Jack discovers her, and she ceases to be troublesome, although it is rather provoking that she should not marry Jack's friend off hand, especially after she had been rescued by that friend's (sometime) erring mother. *His Troublesome Sister* might have been made a good tract instead of a most indifferent story.

Mr. Garrett's new book is a quiet study in Northern rectitude as embodied in Margaret Ede, a Scotch girl, who goes into domestic service under the best auspices in England, and who does good, in a variety of ways, to all with whom she is brought in contact. In particular she "saves" from disgrace a somewhat weak-willed, empty-headed, and conceited young man, and probably would have married him but for the romance that entered into the third-class carriage which bore her from her mother and her country life, and which took the not very promising shape of a young man of "vigorous limb, with a Glengarry bonnet pushed up from his broad forehead." This young man settles in one of the colonies, does well, makes money, meets the other young man who has been "saved" by Margaret Ede, and of course returns to England to marry her. Thus her "day of service," which included attentions of the most practical kind to a brother who has ambitions as an artist, comes to a fitting end. Altogether, this is a simple story of an unpretentious kind.

Despite a strain of affectation in *Eighteen of Them—Singular Stories*, the majority are above the level of ordinary bookstall fiction. There is a touch of boyish and therefore quite harmless cynicism about some of them, and the introduction at certain pages of Nelson's monument and the roan and the chestnut strikes one as rather a useless

impertinence than anything else. But when the author is natural and sticks to heroes of the "old chappie" sort, who are born, as a rule, to happiness and cigarettes, he can produce as pleasant a story as need be. Take, for example, the sixteenth in the series, which is almost unspotted by *fin de siècle*. In it a young man gets engaged to a woman who is a great deal older and a very great deal uglier than himself, simply because he is too weak of will to resist female scheming, even of a rather vulgar kind. Then—quite in the usual course of fiction—he falls in with the sweet girl whom he can care for, and who can care for him. So the sixteenth story resolves itself into the desperate effort of Ernest Leicester to be off with Myra Stockwell and on with Sara Vaughan. That effort ought, no doubt, to have resulted in failure; but the author is old-fashioned enough to prefer a pleasant ending to an unpleasant one, if he can manage it at all, and probably the majority of his readers will not object. The best of these eighteen stories are mildly rollicking, and are excellently adapted for a railway journey.

The humour of *Tales of Early Australian Days* is occasionally too sardonic, and the indignation of its author is now and then too sibilant; but it is a book of very great power. The late Charles Reade himself could not have more effectually reproduced the horrors of that old penal system in Norfolk Island, which made bad men fiends, and converted even good men into tyrants. The ineffectual efforts of the courageous and philanthropic Captain Maconochie to humanise the system, and to baffle the demoniacal "Ring" which fights it, have the air of painful truth about them. "The Pegging Out of Overseer Franke" and "The Amour of Constable Crake" are calculated to afford the grim pleasure which comes from the punishment of savage cruelty and the defeat of ferocious sensuality. "The Heartbreaking of Anstey's Bess" is a proof—though not quite an adequate proof—that the author has a mastery not perhaps of all pathos, but certainly of that pathos which is based upon tragedy. He is, however, rather deficient in humour. Thus, there is a touch of barrack-room coarseness in "Parson Ford's Confessional," and there is not a touch of anything better. All things considered, however, it must be allowed that a powerful writer—one, too, whose strength is subjective rather than objective—is revealed in *Tales of Early Australian Days*.

*The Death Penalty* does not claim to be anything but a "shocker"; but it is clumsily constructed, and by no means attractively written. It supplies almost a superfluity of modern horrors—a *liaison*, a marriage which is morally less defensible than the *liaison*, two murders, an incredible piece of detectivism, and a suicide. Criticism is superfluous, and would be cruel.

WILLIAM WALLACE.

#### CURRENT THEOLOGY.

*Adversaria Critica Sacra.* By the Rev. F. H. A. Scrivener. (Cambridge: University Press.) This volume, the last contribution of the late Dr. Scrivener to Biblical criticism, contains a description of some sixty-three MSS. of the Greek New Testament, with numerous collations, and forms a valuable addition to the materials at the disposal of the critic. Most of the codices here illustrated belong to the Burdett-Coutts collection of Cursives, and to no more competent person could they have been entrusted than to Dr. Scrivener. Of the more important MSS. thus made accessible, special notice should be directed to Evan 556, of which a full collation is printed. The interest of this Cursive arises from the fact that it belongs to the "Ferrar" group, of which the four best known members are Codd. 13, 69, 124, 346. That this group is larger than used to be believed, seems to be everyday becoming more clear. The Abbé Martin would include in it Cod. 348, and some critics add Cod. 561; but Dr. Scrivener was of opinion that Cod. 556 more certainly belonged to the family than did either of these, inasmuch as it has the *pericope de adultera* after Luke xxi. 38, and transposes Luke xxii. 43, 44 to Matthew xxvi. 39, which characteristic variants (though present in Ferrar's MSS.) are not to be found in either 348 or 561. It is probable that the last word has not yet been said upon this curious family. Other Cursives, wholly or partially collated here, are Evann. 59, 66, 492, 503, and, of the Apocalypse, 26, 27, and 89. The numbers are those given in Scrivener's *Introduction*. The collation seems to be executed with care and skill so far as we have been able to test it. Scholars may be glad to compare the MSS. of the Apocalypse with the recensions of the late W. H. Simcox, referred to by Dr. Gregory, and published in the current number of the *Journal of Philology*. On p. xliii. an account is given of a Cursive in the possession of Mr. Hoskier, to which the number 618 is assigned; but this seems to be a mistake. Both the third and fourth editions of Scrivener's *Introduction* agree in assigning this number to a MS. in the University Library at Cambridge, and in neither is any mention made of Mr. Hoskier's Cursive. It is numbered 1278 in the Addenda to Dr. Gregory's *Prolegomena*. Evan 604, which was also collated by Mr. Hoskier, is, we note, described through a misprint on p. xxv. as B.M. Egerton 604; it is really B.M. Egerton 2610. A transcript is also given here of W<sup>a</sup>, an Uncial fragment of St. Mark at Cambridge; but this does not add anything to our knowledge, as it was printed in full (with photographic facsimiles) in 1889 by Prof. Rendel Harris as an appendix to his tract on Tatian's *Diatessaron*. This repetition may be accounted for by the fact (which we learn on inquiry) that a large portion of the volume was printed off before Dr. Scrivener's death, and that for the remainder his manuscript has been reproduced as nearly as possible in the form in which it left his hands. More important is the transcript of the LXX. passages from the Palimpsest B.C. iii. 46, which underlie a lectionary taken "partly from the Gospels, partly from the Epistles." We do not know, however, what system of numeration is followed when this MS. Evast. 249 is equated to Apost. 82.

*The Liturgy of the Holy Apostles Adai and Mari*: together with two Additional Liturgies to be said on Certain Feasts and Other Days, and the Order of Baptism. Complete and entire, collated from many Manuscripts from various places. (S. P. C. K.) This handsome quarto has followed in quick succession on the *East Syrian Daily Offices*, translated by Dean



Maclean, which was noticed in the *ACADEMY* of April 14. The translation bears the same stamp of scholarly thoroughness; and we are able to say that, though in the present case more than one have been engaged on the task of translation, this work has had the singular advantage of being executed with Dean Maclean's co-operation. The text is much more full than that used by Renandot, and for the first time the English reader is put in possession of the complete Eucharistic services of the Nestorian Church. The "two additional liturgies" mentioned in the title of the book are the liturgies of Theodore and Nestorius. The shape (large quarto) given to the volume, as we have learned on inquiry, was adopted with the view of its being bound up with the Syriac text printed at the press of the Archbishop of Canterbury's mission at Urm, this Syriac text being intended for actual use in the native church. As in the case of the *Daily Offices*, the translators have wisely, in many cases, merely transliterated Syriac technical terms, there being no real equivalent for them in Western rituals. It is by no means certain that the words of institution are always introduced in the actual use of the liturgy of Mar Adai and Mar Mari, and it is questionable whether this tampering with the original text (though the fact is indicated by a footnote) is not a mistake on the part of those concerned. The introduction of the deacon's part, so far as it is derived from authentic texts, stands on a different footing.

*The Celtic Church in Scotland.* By John Dowden, D.D., Bishop of Edinburgh. (S. P. C. K.) This is another of the monographs on the early ecclesiastical history and antiquities of these islands which are appearing under the auspices of the S. P. C. K. Bishop Dowden is a specialist in Scottish, and more generally in Celtic, ecclesiology; and the preparation of the present volume could not have been entrusted to more competent hands. It is professedly a compilation from larger and more expensive works, to which the Bishop freely calls attention and acknowledges his own indebtedness. The object is to lay before the general reader all that is known about the history and character of the Christian Church in Scotland from the earliest times to the death of St. Margaret. The sources of information, if we except Adamnan's *Life of St. Columba*, admirably edited by the late Bishop Reeves, though various, are few and scanty; but they are here well brought together, and they are garnished by comments, sometimes amusing, always both sensible and true. We must not occupy space by quotations; but, in illustration of this remark, we would refer our readers to the *Story of the Water Cow* (p. 78), and to the remarks about that very debatable subject, the origin and character of the *Culdees* (pp. 203-7). On two points of detail where Dr. Dowden expresses uncertainty we think that we can help him. The title, *præcipuus sacerdos*, as the equivalent of Bishop, is given to St. Xystus I. in the *Sacramentary* of Leo. Hence we may infer that the *præcipui sacerdotes* on the Kirkmadrine Stone were Bishops and not Presbyters (p. 14). The meaning of *polaire* (pp. 319, 338) may now be considered to have been settled by Mr. Whitley Stokes. It is a loan-word from the Latin *pugillaris*, and means not a "bookcover," but a "writing tablet."

*The Church in France.* By R. Travers Smith. With Maps. (Wells Gardner, Darton & Co.) This volume belongs to "The National Churches" series, and will compare favourably with any of its predecessors. The points selected are those which throw the best light on that which distinguishes the history of the Roman Catholic Church in France from that of the same Church in other countries of Europe. The outline is well designed, and the proportionate value of events

is well kept. There is, however, a difference to be observed in different portions of the volume. In the early part Dr. Travers Smith seems familiar with the texts of the *Illyriæ*, of *Sidonius Apollinaris*, of *Salvian*, and of the early French Councils; but when we come to later times we find indeed good authorities used, but hardly the same acquaintance with the originals. Augustin Thierry, H. Martin, Michelet, l'Abbé Guettée, Taine, Jervis, and Sidney Lear, are excellent guides to follow; but they hardly make up for the lack of the knowledge of the originals in all cases. In dealing with Jansenism and the Port-Royalists, acquaintance with the memoirs of the Arnauld family, so many of whom had gained hereditary distinction in the wars against the Huguenots, helps to account for their utter lack of sympathy with the persecuted Calvinists, whose doctrines their own approached so closely on some points. So, too, their excessive dependence on St. Augustin, their want of the broader outlook which an equal acquaintance with the Alexandrian school and the Fathers of the East would have given them, is apparent to all who study the writings of the Jansenists. If, as stated on p. 473, the Church of France "has dismissed St. Paul with Port-Royal," it might with almost equal truth be said that Port-Royal had previously substituted St. Augustin for St. Paul. Now and then a fact is omitted which we think should have been noticed: e.g., the establishment of the Rosary by St. Dominic amid the horrors of the Albigensian War, reaffirmed as a fact by the present Pope, who has dedicated the month of October to the Rosary, and made its recitation one of the most popular forms of devotion. So, too, the annulling by Leo XIII. of the Bull of Clement XIV. for the suppression of the Jesuits should have been mentioned in a note. In treating of the Catholic revival of the present century, the parallel of Sir Walter Scott with Chateaubriand, and English parallels with the whole movement that has followed, might have been indicated. We should feel inclined to give a larger place to Lamennais than does Dr. Travers Smith. Lamennais, like Carlyle, had something in him of the prophet and the seer, and the teaching of the *Paroles d'un Croyant* is by no means yet exhausted. A little too much is made of Lasserre's Translation of the Gospels, which was certainly not impeccable either in scholarship or in style. Our author does not seem aware how numerous are the translations into French, even from mediæval times. The account of Bossuet is somewhat poor: the *Discours sur l'Histoire Universelle* should have been mentioned as the last great attempt, like St. Augustin's *De Civitate Dei* and Milton's *Paradise Lost*, to justify the ways of God to man. The peculiar sensibility or sentimentalism of the Revolution, so strangely mingled with its cruelties, seem to descend from Fénelon, through Bernardin de St. Pierre and Rousseau. The great weakness and misfortune of the Protestants, that which paralysed their action during the Revolution and afterwards, lay in the fact that they owed their tolerance largely to Voltaire, that they were still more influenced by Rousseau, and that, when the Evangelical revival came at last, it came through foreigners. But all this is little more than matter of opinion. Of more serious consequence is the occasional clumsiness of the style. This is sometimes startling: the author should go through the whole volume, and ask himself carefully to what his pronouns refer. On p. 114, we have "the excessive intemperance of the prince in ecclesiastical affairs," surely "interference" is the word meant; "pretended" is more than once used in the sense of "claimed." In the notes, both in Latin (p. 119) and in French (p. 293), and elsewhere, punctuation, accents, and orthography are all faulty. Dates occa-

sionally need to be supplied. All this might be easily set to rights in a new edition, and the work be rendered the best manual within the compass which we have in English of the History of the Church in France.

*Addresses by Phillips Brooks.* (Fisher Unwin. No man, whatever form his religion may take, can read these addresses without profit. We can well believe, as we are told in the introduction, that Bishop Brooks "was listened to eagerly by the brainy men of State-street, the merchants and the lawyers of the city, and by the devout women of the Black Bay, and by the poor and plain men who found a sitting at the noon hour in St. Paul's Church." "Brainy men" have not always been addressed in churches as the good Bishop addressed them, or they might be seen there more often. "My friend, the atheist," says this unique bishop. Were this the tone adopted towards those who doubt, many a so-called atheist would be in name as well as indeed an earnest Christian. The most interesting of the eight sermons is incontestably that on Abraham Lincoln, preached in Philadelphia, while the body of the President was lying in that city. The text was taken from the Psalms:

"He chose David also His servant, and took him away from the sheepfolds; that he might feed Jacob his people, and Israel His inheritance. So he fed them with a faithful and true heart, and ruled them prudently with all his power."

Phillips Brooks is not a preacher whose sermons can be judged by extracts. Those who never heard the torrent of his eloquence must now be content to read him; but they might fare worse. After they have read this unassuming volume we shall be surprised if they do not ask for more—an unusual request in the matter of sermons.

#### NOTES AND NEWS.

PROFESSOR MASPERO'S great work on the Dawn of Civilisation (*Les Origines*), treating of Egypt and Chaldaea, will appear some time in the autumn, simultaneously in Paris, London, and New York. It will consist of over eight hundred pages, copiously illustrated with drawings and maps made expressly for the work. The English translation, edited by Prof. Sayce, will be published by the S. P. C. K.

MESSRS. LONGMANS & Co. will publish in the autumn a new book by Sir Edwin Arnold, entitled *Wandering Words*, consisting of a series of articles which have been contributed chiefly to American magazines and newspapers, with numerous illustrations from photographs and from drawings by Mr. B. Boothby.

ADMIRERS of "Cheer Boys Cheer," "A Life on the Ocean Wave," and other songs by Mr. Henry Russell, will be glad to learn that he intends to publish at an early date a volume of random reminiscences, extending over the past seventy years. The book, which will be jointly edited by Mr. H. St. John Cooper, a grandson of the composer, and Mr. Percy C. Bishop, will be published simultaneously in London and New York.

MR. WALTER SCOTT proposes to issue three volumes of "Dramatic Essays," under the editorship of Mr. William Archer and Mr. Robert W. Lowe. The first series will consist of selections from the criticisms of Leigh Hunt, both those published in 1807 (long out of print) and the articles contributed more than twenty years later to the *Tatler*, which have never been republished. The second series will contain the criticisms of William Hazlitt on Keats and his contemporaries. The third series will contain hitherto uncollected criticisms by John Forster, George Henry Lewes, and others, with selections from the writings of William Robson ("The Old Playgoer").

MESSRS. WILLIAM ANDREWS & Co., of Hull, propose shortly issuing *The Quaker Poets of England*, by Evelyn Pyne (Mrs. Evelyn Noble Armitage) author of "The Message of Quakerism to the Present Day," &c. The volume will include biographical notices of all Quaker poets down to the present time, together with selections from their poetry, and will be prefaced with an essay on the peculiar characteristics of Quaker poetry, and a brief sketch of the rise of the Society of Friends in England.

MR. HENRY DUNNING MACLEOD's *Treatise on Bimetallism* will be published by Messrs. Longmans & Co. next week.

MESSRS. JAMES PARKER & Co., of Oxford, are the publishers in this country of a supplement to the Bollandist collections, dealing chiefly with the saints of the Merovingian period, which is now being edited by the Abbé Narbey. The work is based upon the discovery of valuable MSS. in public libraries and in ecclesiastical archives on the continent, relating to the first bishops of churches in Gaul, the martyrs of later persecutions, and the founders of abbeys in the sixth and seventh centuries. Each of the texts is preceded by an introduction, in which the editor explains the degree of authority that the MS. deserves; and he has also added a dissertation on the date of the abridgement of the Old Latin versions of the Bible. The mode of publication is in parts, of which there will be about twenty-five in all, forming ultimately two volumes. We may mention that one of the parts will be devoted to the evangelisation of Britain by the efforts of King Lucius, and another to the lives of British and English saints.

MR. ELLIOT STOCK announces the following volumes of verse for early publication: *Sonnets and Other Verses*, by Edward Harding; *Jezabel: A Dramatic Poem*, by H. H. Orpea-Palmer; *A Christmas Tale, and Other Poems*, by G. E. Gillett; and *Sea Spray, and Other Verses*, by J. G. Bednall.

MESSRS. WARD & DOWNEY, the publishers, have removed from York-street, Covent-garden, to 12, York-buildings, Adelphi, W.C.

MR. A. J. BALFOUR will take the chair at the annual meeting of the British Economic Association, to be held on Wednesday next in the lecture theatre of the Museum of Practical Geology, Jermyn-street, when Prof. J. S. Nicholson, of Edinburgh, will deliver an address on "Political Economy and Journalism."

THE library of St. Paul's School has recently received some interesting donations. The stock of Miltons has been enriched by a fine copy of the fourth edition (the first illustrated one) of *Paradise Lost*; the *Defence of the People of England* (1692); and *Literae Pseudosenatus* (1676). Another gift is that of *Hermes*, a forgotten magazine edited by Paulines in 1832.

THE Rev. W. Donc Bushell has issued two more of his interesting series of "Harrow Octocentenary Tracts" (Cambridge: Macmillan & Bowes), which—it may be as well to repeat—have nothing to do with the School, but take their title from the fact that the parish church was consecrated in January, 1091. No. 3 prints a charter of King Offa, dated 767, granting to Abbot Stidberht "terram xxx. manentium in Middil Saexum bituū gumeniga hergae end liddinge," which is by far the earliest mention of Harrow, though it has hitherto escaped the notice of local historians. No. 4 contains the record of Harrow in Domesday, together with explanatory notes, and contemporary documents relating to the consecration of the church by Anselm. It appears that the Bishop of London had disputed the

claim of the Archbishop to intrude into his diocese, and that Anselm fortified himself with the opinion of Wulstan of Worcester, the survivor of the Anglo-Saxon bishops. There is also an amusing account of a medieval miracle that took place on the occasion. The Tract is illustrated with a portrait of Anselm, from a copy of the *Monologion* in the public library at Rouen, which has never before been reproduced.

THE last of the sale catalogues issued by Martinus Nijhoff, of the Hague, deals with military history and military science. It comprises 2225 lots, elaborately classified under about twenty-three headings. Some of the most interesting relate to Asiatic warfare and to sieges. There are also several curious pieces associated with the Emperor Charles V. The prices set on English books seem rather high.

#### THE FORTHCOMING MAGAZINES.

IN the July number of the *Antiquary* will appear a description of children's songs in Berwickshire; an article on the Heraldic Exhibition recently held at Burlington House; a report on the progress of the excavations at Silchester, so far as they have been undertaken this season; a description, with plan, of the earthworks on the Wolds called Huggate Dikes; and an account of certain antiquities in Anglesea, by the late H. H. Lines.

IN addition to the learned articles mentioned last week, the July number of the *Asiatic Quarterly Review* will contain the following: "Is the State the Owner of All the Land in India?" by Mr. B. H. Baden-Powell; "The Mussalmans of Bengal," by Mr. John Beames; "The Protected Princes of India," by Sir Roper Lethbridge; and "Badakshan: its History, Topography, and People," by the editor (Dr. Leitner), who will also publish portraits of the chiefs of the Ismailis, the disciples of the Old Man of the Mountains, the so-called "assassins" of the Crusades.

THE *Humanitarian* will henceforth be published by Messrs. Hutchinson & Co. Among the contributors to the July number will be Sir Henry Rosevear on "Technical Education"; the Dean of Ely on "The Labour Movement"; the editor (Mrs. Martin) on "Commercial Immorality"; Lady Violet Greville on the "New Woman"; Lady Burton on "The Position of the Animal Creation"; Iota on "Life in the Australian Bush"; and Mr. W. H. Wilkins.

THE *Newbery House Magazine* begins a new series with the July number. The outward appearance, some details of typography, the paper on which it is printed, will all be changed, and the alterations editorially announced in June will come into force. Two new serial stories will commence, and the number will be profusely illustrated.

#### UNIVERSITY JOTTINGS.

CAMBRIDGE anticipated Oxford by two days in conferring an honorary degree upon Captain Mahan, of the United States' Navy. The following is the Latin speech which the Public Orator (Dr. Sandys) delivered on the occasion (June 18):—

"Hospitem nostrum, trans oceanum Atlanticum ad Britanniam nuper advectum, animo fraterno hodie libenter salutamus. Salutamus reipublicae maximae civem, virum et scientiae et historiae navalis peritissimum, qui in litterarum monumentis ordine perspicuo dispositis luculenter ostendit, gentium maguarum in historia maris imperium quantum valuerit. Dum talis viri libros stili lucidi lumine illustratos perlegimus, ante oculos nostros gloriae nostrae navalis imago velut ex ipsa nudis

splendida resurgit; in imperio nostro maritimo non modo commercii nostri late diffusi causam et originem respicimus, sed etiam coloniarum nostrarum procul iacentium praesidium et auxilium agnoscimus; novis denique stimulis incitamus, ut orbis terrarum ad communem fructum, pacis universae ad communem utilitatem, gloriam illam e manibus nostris ne sinamus eripi. Auguramur etiam in posterum fratres nostros transmarinos gloriae illius participes futuros; interim utrimque eiusdem sanguinis, eiusdem linguae, eiusdem gloriae consilii, trans oceanum non iam ut olim dissociabilem, hospitio in perpetuum (ut speramus) duraturo, dextras invicem libenter tendimus.

Qua coniungit amor, nequiquam dividit aequor; Lungimus unanimis trans freta magna manus.

Duco ad vos virum hospitii iure Britannis coniunctissimum, rei navalis Americanae inter decora numeratum, ALUREDUM THAYER MAHAN."

At the same time the honorary degree of M.A. was conferred upon Mr. Ernest Clarke, the secretary, and Dr. John Augustus Volcker, the consulting chemist, of the Royal Agricultural Society. The other honorary degrees, in connexion with the Agricultural Show, will be conferred by the Chancellor in person (the Duke of Devonshire) on Wednesday next, June 27, for extraordinary expenses on which occasion the university has made a grant of £150.

OF those whose names have already been mentioned as recipients of honorary degrees at Oxford, Prof. Lanciani was unable to be present at the Encaenia on Wednesday.

TRINITY COLLEGE, Dublin, will next Thursday confer the honorary degree of LL.D. upon Lord Russell of Killowen.

MR. G. W. PROTHERO, of King's College, Cambridge, has been elected to the new chair of history at Edinburgh. His only serious competitor was Mr. P. Hume Brown—the biographer of Buchanan and author of several volumes published by the Scottish History Society—who had the additional advantage of being an Edinburgh graduate.

MR. M. R. JAMES, dean of King's College, and curator of the Fitzwilliam Museum, has been approved by the general board of studies at Cambridge for the degree of Doctor in Letters.

BALLIOL College, Oxford, has elected to honorary fellowships Sir Edward Fry (a graduate of London) and Prof. Lewis Campbell (some time exhibitor of the college).

THE Rev. Edmund Hogan, S.J., has been re-elected Todd Professor of the Celtic Languages of the Royal Irish Academy.

A UNIVERSITY Extension congress is to be held on Friday and Saturday of the present week, in the lecture theatre of Burlington House. The Chancellors of the three universities of Oxford, Cambridge, and London will preside at the three meetings, for the discussion of the following subjects:—

"The means of preserving and further developing the educational character of University Extension work, and the relation of the more popular to the more strictly educational side of the movement.

"The essentials of efficient central and local organisation, and the relation, educational and financial, of the University Extension movement to the state and to local authorities.

"The educational possibilities of University Extension work and methods in relation to regular university studies and degrees."

THE annual gathering of past and present pupils of Queen's College, Harley-street, will be held on Saturday next, June 30, at 4 p.m. Dr. Montagu Butler, master of Trinity College, Cambridge, has promised to deliver an address.

WHEN noticing the last number of *Minerva*, the German "Jahrbuch der Gelehrten Welt"

(ACADEMY, January 20), we expressed a hope that the two portraits which have appeared—of Mommson and Pasteur—might be followed by a portrait of Lord Kelvin. We are now pleased to hear that our desire will be realised in the volume for 1895.

## ORIGINAL VERSE.

## THE LILY AND THE POET.

(A *Reminiscence of Thirlmere, May, 1893.*)

A Lily on the highroad lay  
Beneath the fierco and scorching ray  
Of midday summer sun.  
It chanced a Poet, passing by,  
Upon the Lily cast his eye;  
His sympathy it won.

"Poor little flower," he pitying said,  
"Who left thee thus with drooping head  
Beneath a burning sky?  
Ah me! it was a thoughtless deed  
To cast thee forth, like common weed,  
To wither and to die

Away from cool and grateful shade  
Of garden bed or mossy glade,  
Where, erstwhile, thou didst bloom.  
My heart with pity bleeds for thee,  
Thus treated so despitely  
And left to such a doom.

The Lily is the spotless flower,  
The emblem of the priceless dower  
Of purity of heart;  
King Solomon, in all his power,  
Was not arrayed like thee, sweet flower,  
Thou work of Nature's art.

I cannot leave thee in thy need,  
Amidst the dust to pant and bleed,  
I cannot leave thee so.  
Close by there lies a lovely mere  
Whose sparkling waters, bright and clear,  
O'er waterlilies flow.

Upon its cool refreshing breast  
I'll lay thee gently down to rest  
And banish all thy pain.  
The water-sprites will change thy shape,  
And, as a 'Lily of the Lake,'  
Thou yet shalt bloom again."

C. M. A.

## MAGAZINES AND REVIEWS.

THE June number of the *Revue de Paris* opens with a witty drawing-room comedy: "Villégiature," by M. Henri Meilhac; "Une Colonne de Guerre au Soudan" is a fragment of Commandant Péroz's forthcoming volume, "Au Niger," the narrative of the French expedition against Samory (1892-3) under the command of Colonial Humbert; M. Rébellian's essay on Le Père Joseph is drawn in a great measure from the recent work of M. Fagniez, "Le Père Joseph et Richelieu," and is a rehabilitation of the character of the celebrated Franciscan monk so erroneously portrayed in de Vigny's "Cinq-Mars." Fiction is represented by the second part of M. Ferdinand Fabre's pretty story, "Mon Ami Goffert"; M. Gabriel d'Annunzio contributes a morbid sensational *nouvelle* "La Sieste"; and the number concludes with an article on Greek music, by M. Théodore Reinach.

THE chief article in the *Boletín* of the Real Academia de la Historia for May is by Antonio Blázquez, on the Coasts of Spain during the Roman epoch. It is accompanied with a map. The preponderance of Celtic names on the north and north-west coasts over those on the south and south-east is very marked. Señor Blázquez pays more attention to the topography and to the measured distance of the itineraries, and less to toponymy and etymology than most of his predecessors have done. There is a laudatory notice of Carmelo de Echegaray's Historical Investigations in Guipuzcoa, by Gomez de Arceche.

F. Coñera, reporting on some newly-acquired volumes, asserts that there are far more books printed (*i.e.*, lithographed) in Morocco than European scholars generally imagine. A new prehistoric station near Badajoz is signalled; and Father Fita prints an interesting letter from the lately beatified Fr. Diego de Cadiz, describing his method of conducting a Mission in 1781.

In the *Revista Contemporánea*, Javier Soravilla is now bringing to a close a valuable series of studies on "La Celestina," which began in the number for January 15.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- MENDÈS, Catulle. *La Maison de la Vieille*. Paris: Charpentier. 3 fr. 50 c.  
SOMOGGI, E. Ludwig Kneuth. *Sein Leben u. Wirken*. Leipzig: Wigand. 3 M.  
SPOELBERCH DE LOVENJOU, le Vicomte de. *Les Lundis d'un Chercheur*. Paris: Calmann Lévy. 3 fr. 50 c.  
WARNECK, E. *Bücherzeichen d. 15. u. 16. Jahrh. v. Dürer u. A.* 2. Hft. Berlin: Stargardt. 5 M.  
WEIDMANN, C. *Deutsche Männer in Afrika*. Lübeck: Röhrig. 6 M.

## THEOLOGY.

- CORPUS scriptorum ecclesiasticorum latinorum. Vol. XXIX. Sancti Pontii Meropii Paulioi Nolani opera. Pars I. Epistulae. Leipzig: Freytag. 15 M. 50 Pf.

## HISTORY, LAW, ETC.

- AUDIFFERT-PASQUIER, le Duc d'. *Mémoires du Chancelier Pasquier*. 2e Partie. Restauration. I. 1815—20. T. 4. Paris: Plon. 8 fr.  
BOHMES, J. F. *Regesta imperii*. V. 7. Lfg. Innsbruck: Wagner. 12 M. 60 Pf.  
DEMANTE, Gah. *Etude historique sur les gens de condition mainmortable, en France, au 18e siècle*. Paris: Picard. 3 fr.  
DEPASSE, Hector. *Transformations sociales*. Paris: Alcan. 3 fr. 50 c.  
DUVIVIER, Ch. *Les Influences française et germanique en Belgique au XIIIe siècle*. La Querelle des d'Avennes et de Dampierre, jusqu'à la mort de Jean d'Avennes (1257). Paris: Picard. 20 fr.  
FORTES iuris germani antiqui. *Hincmarus, de ordine palatii*. Ed. V. Krausa. 16 Pf. *Leges Visigothorum antiquiores*. Ed. K. Zeumer. Hannover: Hahn. 6 M.  
GESCHICHTSQUELLEN, württembergische. 1. Bd. *Geschichtsquellen der Stadt Hall*. 1. Bd. Bearb. v. Ch. Kolb. Stuttgart: Kohlhammer. 8 M.  
GUILLAUME, le Baron. *Le Mariage en droit international privé*. Paris: Muquardt. 7 fr. 50 c.  
HAMPE, K. *Geschichte Konradins v. Hohenstaufen*. Innsbruck: Wagner. 6 M.  
LACROIX, Sig. *Actes de la Commune de Paris pendant la Révolution*. T. 1. *Première Assemblée des Représentants de la Commune*. Paris: Quantin. 7 fr. 50 c.  
PEREY, Lucien. *Le Roman du Grand Roi*. Paris: Calmann Lévy. 7 fr. 50 c.  
PUBLIKATIONEN der Gesellschaft f. rheinische Geschichtskunde. Nr. XII. 1. Lfg. 4. Blatt. Bonn: Behrendt. 18 M.  
REGESTEN der Pfalzgrafen am Rhein 1214—1508. 1. Bd. 1214—1400. 8. Lfg. Innsbruck: Wagner. 10 M. 80 Pf.  
ROEBRICH, R. *Die Deutschen im hl. Lande (c. 850—1291)*. Innsbruck: Wagner. 3 M.  
SCRIPTORES rerum germanicarum. *Lamperti monachi Hersfeldensis opera*. Recognovit O. Holder-Egger. Hannover: Hahn. 6 M.  
SCUDER, A. *Führ. v. Betrachtungen üb. den Feldzug 1866 in Italien*. 1. Thl. Wien: Seidel. 4 M.  
WEISS, André. *Traité théorique et pratique de droit international privé*. T. 2. Paris: Larose. 12 fr.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- LORENZ, F. *Ueb. das schwache Präteritum des Germanischen u. verwandte Bildungen der Schwester Sprachen*. Leipzig: Koehler. 2 M.  
WALL, R. *Das Ganze der Philosophie n. ihr Ende*. Wien: Braumüller. 10 M.

## PHILOLOGY, ETC.

- KROYMANN, E. *Questiones Tertullianae criticae*. Innsbruck: Wagner. 3 M. 20 Pf.  
PAULI, C. *Altitalische Forschungen*. 2. Bd. Eine vorgriech. Inschrift v. Lemnos. 2. Abthlg. Leipzig: Barth. 14 M.  
PORTA linguarum orientalium. Pars XIV. *Koptische Grammatik*. v. G. Steudorff. Berlin: Reuther. 13 M. 20 Pf.  
SCHWARTZ, W. *Nachträge prähistorischen Volksglaubens im Homer*. Berlin: Seehegen. 1 M. 60 Pf.

## CORRESPONDENCE.

## A BASQUE GRAMMAR IN THE LIBRARY OF SHIRBURN CASTLE, OXFORDSHIRE.

Jesus College, Oxford: June 15, 1894.

In the ACADEMY of January 21, 1893, you were good enough to print a long letter of mine about a Basque Version (a fragment) of the Old Testament existing in MS. in Lord Macclesfield's Library. In that letter I

promised to describe the other Basque MSS. belonging to the same owner—viz., a Grammar and a portion (in five volumes) of a Latin-Basque Dictionary. It was my intention to fulfil this promise last year; but the task of preparing for the press the edition of Genesis and part of Exodus exhausted all my leisure, and it is only after the lapse of more than a year that I am able to write. In this letter I intend to deal with the Grammar only, leaving the Dictionary for a later effort. I regret the delay; for it is characteristic of a stage of very early acquaintance with a subject that one then writes with more confidence and dogmatism. In 1893 I had just enough knowledge of Basque questions to justify me in writing a letter to *The Times*, as people do; but I have not yet acquired sufficient to give me any confidence in writing to a learned journal like the ACADEMY. It has, however, been impossible to copy out more than seventy chapters of a Basque MS. and to read the proofs over and over again, without gaining some knowledge of the strange language in which it is written, and even getting some insight into the vagaries of the Basque verb. The Delegates of the Clarendon Press have, with their usual generosity, published the O.T. Version in their series of "Anecdota Oxoniensia," and it is to be purchased for the not very moderate sum of 18s. 6d.

From the Introduction to that work I quote the following description of the Grammar. A Basque Grammar (press-mark, North Library 112, H, 18). This is a folio volume of 540 pages. It is written in a careful and legible hand on both sides of the leaf; it contains few erasures or corrections and (unlike the other MSS.) is apparently not a first but a final copy, ready for the press. The following introductory remarks are worth quoting, because they contain the only indication given of the authorship of the work:—

"Grammaire Cantabrique faite

Par Pierre D'urte Min. du st. Euangilo natif de st. Ieandeluz de la Prouince de Labour dans la Cantabrie françoise ditte vulgairement pais de basque ou bizcaye. Escalherria ou bizcaya.

De Toute la Cantabrie françoise on l'on parle le meilleur basque c'est dans la province de Labour qu'on nomme Laphurdi et surtout à st Ieandeluz et a Sara, deux parroisses de cet e province distantes de deux petites lieues l'une de l'autre, c'est ce que tout le s suone vnamim en co pais la."

The MS. proceeds to give a description of the Basque Alphabet, with minute instructions as to the pronunciation of every letter; this takes twelve pages. On page 13 we have the Pater Noster given in Basque ("en tutoyant et sans tutoyer"). On page 14 we have the Credo. From page 15 to page 39 is a set of vocabularies, French-Basque. These have been copied by the Rev. Andrew Clark, Fellow of Lincoln College, and have been published in the *Revue de Linguistique* of October, 1893, and January, 1894. On page 73 the verbs begin and continue to page 425. Then the adverbs, participles, prepositions, interjections, and syntax are briefly treated, not without continual reference to the verb. Then follow almost thirty pages of "phrases familières," French-Basque, and some more pages of the verb: these I have inadvertently omitted to mention in my Introduction. Page 538 is evidently the end of the treatise (though a leaf, by the mistake of the binder, has been placed after it), for it ends thus:

"Soli Deo honor  
Et Gloria in  
saecula saeculorum  
Amen."

Such is the Grammar which is now, by the kindness of Lord Macclesfield, in the Bodleian



Library. The question which arises is: "How shall it be published, if it is to appear at all?" About the seventy-three pages which precede the verb there is no difficulty. I have already copied the greater part of them, and they may be printed in some foreign journal during the course of this year. But I have neither the leisure nor the inclination to copy about four hundred pages of verbal forms. It is a task which would take a practised copyist about two months, but which would occupy me (with the time I could spare) as many years. It is not to be expected that the noble owner will allow the MS. to remain in the Bodleian indefinitely. It, therefore, must be asked whether scholars interested in the study of Basque will contribute the necessary funds for copying the greater part of this Grammar. The question of publication may be considered later; but it must, probably, be done by subscription. The generosity of the Delegates of the Clarendon Press is very great, but it is not reasonable that they should be asked so soon again to undertake an unremunerative work. Possibly their interest in philological science may induce them to offer favourable terms for the publication. If this should be so, I will gladly see the work through the press.

Having thus cleared the way for a practical result, allow me to conclude this letter with a few observations on the vexed question of the Basque Verb. They may be justified by the consideration that the publication of this Grammar depends on the question, whether the Basque Verb is worth the trouble or not. If the importance of the Basque Verb is admitted, we can hardly deny that it is somewhat of a disgrace to scholars that an independent treatise on the subject written two hundred years ago should not yet have seen the light.

I must be careful not to depreciate Basque studies, for even differences of opinion on this subject excite animosities which were once thought to be peculiar to theological controversy. With such a mass of verbal forms before us, it may seem paradoxical to inquire whether there is a Basque Verb at all, or whether these pages represent an effort to make up for the want of it. If its existence is allowed, we may next inquire whether these verbal forms attempt to secure, with inadequate material, in a way more or less clumsy, a result which other languages attain by a simpler method, or whether, as some Baskophils (lately styled Basco-manics) affirm, the Basque Verb is the most exquisite instrument ever invented for the expression of human thought. These enthusiasts are never tired of pointing out the ingenuity with which separate verbal forms mark the age, sex, rank or condition of the person addressed. Of course, no processes of the human mind are to be despised; but one is sometimes tempted to reply that the foreign learner (who alas! was not considered in the formation of the language) would be more inclined to appreciate the ingenuity if, instead of indicating relations which must be fairly well known to the conversing persons, it had been employed to distinguish with more precision, between Active and Passive, Nenter and Transitive, Past, Present, and Future, &c., &c. These verbal forms do not, as a rule, add to the richness and harmony of the language, but are usually unwieldy and cacophonous polysyllables.

No fact strikes the impartial critic more forcibly than the variety of results chronicled by observers of the Basque Verb. We are prepared to find gleaners bringing burdens of unequal weight from the same field, but we are startled when they show us different kinds of grain. It would be easy to give many instances, but I content myself with one. M. Van Eys observes in his compendious little

Grammar (p. 46), "The Basque language has no more a Subjunctive than the English language," "the Infinitive is also unknown" (p. 47). Pierre d'Urte in a Latin dissertation, prefixed to his Dictionary (this dissertation has been copied by me and published in the *Revue de Linguistique*, July, 1893), treats the verb as remarkable for the variety of its Infinitive mood; Lecluse dwells at much length on the Subjunctive. Of course these contradictions may be reconciled, but there are many similar ones. What is wanted is that someone should give us an account of the Basque Verb which can be understood by plain people. If we can get at the actual facts, we shall be able to form theories for ourselves.

The most recent writer on the subject is Prof. Schuchardt of Graz. His treatise is a monument of the patient and thorough method of the German professor, but it is too deep and difficult for the ordinary mind. I have been told, and I believe the remark to be correct, that, if he be right, all other authorities on the Basque Verb are wrong. This is why it is important that a competent critic should test his conclusions. Your reviewer was somewhat unfair, for he complained that the professor took too much knowledge for granted in his reader, and that he did not explain. I have never seen a treatise on the Basque Verb in which more explanation is given: to the trained philologist familiar with the German nomenclature I have no doubt that it is admirably lucid. At any rate, Prof. Schuchardt has introduced a new method into Basque grammar by attempting to explain. Such is not the habit of native grammarians. Pierre d'Urte ushers his reader into a vast plain covered with a profuse growth of dry verbal forms, and leaves him to feed or starve according to his appetite. But there are a few oases in the desert. It is absolutely refreshing in such a dreary waste to come across such gems of complacent provincialism as the following:

"Generalem<sup>t</sup>. Toute la Cantabrie anoue que L'Expression de la Prouince de Labour a quelque chose de grand qui la distingue d'auec toutes celles des autres Lieux."

and

"Cette Grañaire peut seruir de Clef pour les autres Grañaïres ou Liures quelques differens quilz paroissent estre. Ils sont tous contenus dans celleci ou formellem<sup>t</sup>. ou virtuellem<sup>t</sup>."

and

"Tous ceux qui possèdent bien la Langue Cantabrique  
La preferent a toutes les autres."

LLEWELYN THOMAS.

#### A RADICAL BRIGHTON PARSON IN 1575.

London.

Among the Depositions made in trials in the Consistory Court of Chichester in 1575, are some curious ones against a Brighton parson, named David Thickpenye, on October 8, 1575.

Thomas Brapull, of Brighthelmston, in the county of Sussex, yeoman, aged sixty or thereabouts, deposes:

"That the articulate David Thickpenye giveth grete occasions of controversy in the towne of Brighthelmstone, and forbyddeth men to paye their tithes in the place where yt hath ben accustomed to have ben payde, tyme out of mynd . . . and charged this deponent and others, in the Quenes name, that they, meanenge the parishioners, shulde pnye none, neither that they (meaning this examinat and his partener Frend) shulde receive noe tithes. And this, he saith, was spoken on St. Stevens Daye, after eveninge prayer, in the open church."

Brapull further says:

"That in his conceyence he verely beleveth that the saide Thickpenye hath spoken particulrly

against hys neighbour, Jhon Frend, in hys sermons, contrarye to the rule of Godes worde; but the particular pointes he dothe not remember; savinge he saithe, that whereas the said Frend should jeste with one Woigar (?) about a Leepe of wheate and a pecke of bariye, the saide Thickpenye did dyvers tymes repeate it in his sermons, seynge that the said riche man (meaning the said Frend) haveinge a barne full of corne, denyed the said poore man a Leepe or a peck."

Also:

"That the said Thickpenye will not suffer the ciarck to receive monye for marriages and purrenge of woman, nor the offerings at Easter, as it hath ben accustomed. And this, he saith is true, for the said Thickpenye hath forbydden this deponent, being Farmour (of the tithes), to receive none."

Also Brapull

"Saith, when the somnour cited some of the parrishe to answer for not painge their duties, the said Thickpenye said they [the owners] could not be content to wronge the poore men, but to send caterpillers amonges them, and saithe further, the said Thickpenye saide in his pulpitt openly, that the richest man of them all wold hange a poore man for xjd. And this was spoken, because this deponent, beinge constable, founde halfe a barrell of heringe stolen by one of Brighthelmston — viz., Nycolas Milles, which Milles he was indyted on at the Sessyons, and then rested at a xjd."

The second witness is the said John Frend, of Brighthelmston, Sussex, yeoman, and he deposes

"that the saide Thickpenye doth muche stande against the Farmers for there tithes, and that the said Thickpenye hath charged men, in the Quenes name, not to paye their tithes in the church, accordinge to their custome, charginge the churchwardens, 'yf they suffere anye to be payde there, he wolde present them, and also suche as paye the same' . . . he hath herd that the said Thickpenye hath taken upon him to be the Cunstables deputye, and that he hath knowne that the said Thickpenye hath ben in company of the xij, beinge non of them, and busiest of anye there, in-soe-muche that this examinat hath tould the Cunstable, if the said Thickpenye were there, this examinat wold not tarye."

Frend also says:

"the articulat Thickpenye hath preached againste riche men particulrlye, but not naminge them, but describinge them byc signes, that it might be easely perceaved who was mente."

John Slutter, of Brighthelmston, Sussex, yeoman, aged fifty, is then examined, and says:

"that the articulat Thickpenye ys a minister, and ought to be quyet, but instead, that he hath ben the author of manye controversies and debates within the parrishe of Brighthelmston, in forbyddynge men not to paye their tithes in the church, where yt hath bene accustomed to have ben payd, tyme out of mynde. Also, that when the constable and the rest of the xij, of the which this examinate ys one, are dealinge in matters concerninge there towne, the articulat Thickpenye ys intermedlinge amonges them, and wold always be dealinge in these matters, but that they doe forbeede him."

Also, that Thickpenye

"hath preached againste particular persons, but not naminge them, but yet describinge them, that every man could tell whom he ment."

And, evidently as to payment of tithes,

"He hath harde the sayde Thickpenye charge the parishioners to the contrarye in the Quenes Majesties name."

And

"That the articulat Davyd Thickpenye preached openly in the pulpitt in the church of Brighthelmston upon the xx<sup>th</sup> of Marche last, that the busschoppes were covetous. Whereupon, immediatly he saide, 'Haye, Thickpenye, haste thou

spoken against the busshoppes? Well, noe fere, I shall heare of thys."

Further,

"The articulat Thieckpeny hathe openly preached in the pulpitte, in the hearinge of this deponent and dyvers others, that one of the xij in the same towne ya a whoremonger, and that he can presently appoynt him out with a wette finger."

Lastly, William Wuller, also of Brighthelmston, mercer, aged twenty-eight, deposes that

"the said Thieckpeny hathe delt in matters not pertayninge to his callinge, and that he hathe made muche controversye in the towne of Brighthelmston; and that upon a certayne night in July laste paste, aboute x or xj of the cloock in the night, the said Thieckpeny mett this deponent in Brighthelmston, and tould this deponent that he, the said Thieckpeny, muste examyne hym, sainge to this deponent, that the Cunstable had made him his Deputye, and therupon this deponent askid hym, where he had ben, sainge, 'if some in the towne shulde see yow soe late, with your staff on your shulder, they wolde marvell whether you wente'; and soe departed from hym."

There are no records of child marriages in the Chichester Depositions, though one boy of twelve falls in love with a girl and promises to make her his wife. Of course a number of curious cases of Libel and Incontinence occur. The most amusing of the latter is one of Thomas Cheynye, parson of Brightlinge, Sussex, who will have at his parsonage the wife of one of his parishioners, Thomas Harmor; and when she is remonstrated with, she answers indignantly "that her husband should be glade to tak the parson's Leavings."

F. J. FURNIVALL.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, June 24, 7.30 p.m. Ethical: "Over-Specialisation in Work and Life," by Mr. J. A. Hobson.  
MONDAY, June 25, 8.30 p.m. Geographical: "Kafiristan," by Mr. J. S. Robertson; "The Harnsworth-Jackson Polar Expedition," by Mr. F. G. Jackson.  
TUESDAY, June 26, 5 p.m. Statistical: Annual General Meeting.  
8.30 p.m. Japanese Society: "Court and Society in Tokio," by Mr. F. H. Balfour.  
WEDNESDAY, June 27. British Economic Association: Annual Meeting: "Political Economy and Journalism," by Prof. J. S. Nicholson.  
9.30 p.m. Cymrodorion: Conversazione.  
THURSDAY, June 28, 9 p.m. Royal Institution: "Phosphorescence and Photographic Action at Very Low Temperatures," by Prof. Dewar.  
FRIDAY, June 29th, 4.45. Japanese Society: Annual General Meeting.

#### SCIENCE.

*The Garden that I Love.* By Alfred Austin. (Macmillans.)

SCARCELY has the reader got through half a dozen pages of this bright little book before he finds himself on terms of close friendship with the author. Mr. Austin takes you at once into his confidence—or at least appears to do so: he tells you by what good fortune he chanced to light upon his rural retreat; he lets you pry into the details of his domestic arrangements; and then, taking you kindly by the hand, goes with you round the Garden that he Loves. Month after month, from April till October, he depicts his garden in varying phase; but, whatever its aspect, he somehow contrives to make the reader a partner in the simple pleasure which it yields. It is true that one is never quite sure, when listening to a poet, how far his descriptions are a direct reflex of the concrete, and how far the creation of his own imaginings. But no matter: whether real or imaginary, Mr. Austin's descriptions of his garden are equally delightful.

At first sight, the book reminds us a little of Alphonso Karr's *Voyage autour de mon Jardin*. Only the Frenchman deals more than Mr. Austin does with the animal life of his garden; and he comes down harder upon the systematic botanist. Karr accuses botanists of desiring to make flowers resemble the dried specimens in their herbariums—"horrible cemeteries, in which flowers are buried with ostentatious epitaphs." But Mr. Austin apparently objects but little to these epitaphs; and, with a rather liberal hand, sprinkles his pages with generic and specific names, all printed in the most proper italics. Some of his pages have consequently a very scientific look, curiously contrasting with others rich in verse: indeed, one hardly knows at first whether the book is a botanical treatise or a poetical reverie. As a matter of fact, it is neither.

Although the author shrinks not from the free use of technical terms, he strikes us as being hardly in sympathy with the scientific spirit of the age. In one of those philosophical reflections, which add so much weight and value to the volume, he puts into the mouth of a visitor these words:

"The present age has several marks of distinction; but it is not simple and it is not lofty. It is practical and pedestrian, caring for astronomy only as an auxiliary to navigation, and for chemistry only as it promotes light, heat, or locomotion. It has no disinterested interest in anything."

But surely it is hardly fair to brand us all with this utilitarian stamp. Astronomers study solar physics, and chemists delight themselves with the benzene-ring from sheer love of science, and simply to satisfy their craving for unadulterated knowledge. So also with the greatest scientific movement of the age, as reflected in the new biology. Does anyone suppose for a moment that organic evolution is studied with the view of making the ground yield a single additional blade, or in any way tending to further our material weal? We rather fancy that, on the whole, scientific men are a trifle too prone to transcendentalism, and it is only the necessities of life that tie them down, when they are tied, to utilitarianism. Man, it is true, does not live by bread alone; but still, as things go in this world, the crust counts for something.

Mr. Austin, however, has no intention of being hard upon scientific men, and his pages are, in truth, overflowing with charity. Gardening begets in its votaries a charitable temperament, and the author by no means overlooks the freemasonry recognised among amateurs. That man was assuredly no gardener who could say, in a moment of despair, "I cannot dig: to beg I am ashamed." Digging, of course, is of the very essence of garden-culture; and as to begging, no horticulturist feels its shame. Mr. Austin tells us how he has called upon an utter stranger with the request—"never, we are sure, refused"—"Will you give me a cutting of your Woodruff?" or, "Can you spare me a piece of your Rosemary?" And so your garden becomes, as he pleasantly puts it, "a perpetual reminiscence of the generosity of the rich, of the graciousness of the poor."

It is said, on no less an authority than

that of Cowper, "Who loves a garden, loves a greenhouse too." Probably then Mr. Austin has a Greenhouse that he Loves, though he keeps silence about it in this volume. The volume, indeed, smells throughout of the open air, and we care not for the confined atmosphere of the greenhouse. The story of the garden breaks off with the first October frost, and then the volume closes with a little love scene. It must be remembered that the garden is throughout a central object, which the author manages to surround with much thoughtful and suggestive meditation, not untinged, however, with a slight cloud of pessimism. There is much charity for the past, but rather a lack of faith in the present and hope for the future. Still, the volume is one which will be heartily enjoyed by every cultured reader. He who opens its pages shall find enshrined in them many a sage apophthegm, many a sparkling bit of dialogue, and many a verse of tenderness and grace.

F. W. RUDLER.

#### CORRESPONDENCE.

TRACES OF A FRESH SOURCE OF TRADITION REGARDING THE LIFE OF LUCRETIVS.

London: June 6, 1894.

When Munro published the last edition of his *Lucretius*, he was not aware that the British Museum contains a very complete copy of Pontanus's emendations on Lucretius. These emendations were copied with the utmost care on the margin of the Venice edition of 1492 by Pontanus's friend, Hieronimus Borgius (Girolamo Borgia), a well-known historian and poet of the time. He completed his task in 1502, the year before Pontanus's death.

Borgius contemplated an edition of the poem, for seven blank pages at the beginning of the volume contain a preface and dedication. We wish to call attention to a passage of the preface containing some details new to us regarding the life of Lucretius.

"T. Lucretius Carus nascitur Licinio Crasso oratore et Q. Mutio Scevola pont. cons. quo anno Q. Hortensius orator in foro quom diceret non parvam eloquentiae gloriam est auspicatus. Vixit annos IIII. et XL. et noxio tandem improbae feminae poculo in furias actus sibi necem concevit, recte gulam frangens, uel, ut alii opinantur, gladio incubuit: matre natus diutius sterilis."

"Cum T. Pom. Attico, Ciceroe, M. Bruto et C. Cassio coniunctissime vixit. Ciceroni vero recentia ostendebat carmina, eius limam sequutus, a quo inter legendum aliquando admonitus ut in translationibus servaret verecundiam, ex quibus duo potissimum loci referuntur, neptunni lacunas et coeli cauernas."

"C. Memmio epicureo dicavit opus. Romani autem epicurei hi memorantur praecipui: C. Memmius, C. Cassius, Fabius Gallus, C. Amafinius, M. Catus, L. Calphurnius Piso frugi qui Polidemum audiuit, C. Velleius Gallus senator, Vergilius Maro Seyronis auditor, Pollius parthenopeus, L. Torquatus, L. Papirius Paetus, Caius Triarius, in primis gravis et doctus adoleseens ut inquit C. de fi. T. Pomponius atticus et hic T. Lucretius Carus."

"Sunt qui putent unum et viginti libros composuisse et poematis praecipuum hoc esse, Aetheris et terrae genitabile quaerere tempus, et usque ad eum locum Concelebras, quindecim carmina intercidisse, quorum ego opinionem nequaquam probaverim."

The preface concludes with the date: "Nonis Julii M. D. II. sub Pontano cursim legente et emendante."

From what source are these details derived? We may point out that, in other points not

concerning the life of Lucretius, Borgius shows that he had access to information regarding Lucretius' contemporaries, and also regarding the poem, which is derived from a source new to us. In the list of Roman Epicureans of Lucretius' time occur two names entirely new—Pollius parthenopeus and Polidemus. (For the latter name Prof. Robinson Ellis, to whom I have shown these passages, conjectures Philodemus, and Mr. J. D. Duff, of Cambridge, sends me the same emendation.)

Again, the legend of lost books is familiar; but the curious notion of an immense gap in the poem just before Bk. I. l. 4, *Concelebras* is entirely new to us, though Borgius goes on to give excellent reasons for rejecting it.

Borgius shows himself a man of not uncritical temper. Pontanus, it is well known, was a most diligent student of MSS., to whom we owe the discovery of several texts of Latin grammarians, one being the MS. of Donatus's commentary on Virgil. His notes testify to an intimate acquaintance with such writers. During his over twenty years' study of Lucretius—"supra viginti annos cum Lucretio consuetudinem habuit," as Borgius says towards the close of his preface—Pontanus had the opportunity of examining many a MS. now lost to us. I hope very soon to discuss these new details more fully elsewhere.

JOHN MASSON.

#### HERODAS.

Hithia: June 16, 1894.

VIII. 16 ff. The restorations of Prof. Crusius in his excellent second edition give us an abrupt and disjointed narrative. And in 19 the synizesis of σφάγια is very questionable. The word πόλις stands on a different footing. Crusius (Pref., p. 20) supposes synizesis in ερία, viii. 11: I do not know why (cf. πίνει διὰ σέ νιν, πρότερον οὐκ εἰδισμένον). He has overlooked 1. 19. In fact, he is somewhat careless about scansion: in il. 6 he gives us a spondee in the fourth foot, and (Pref., p. 20) ranks a line with a similar blunder among "potiora quadam." If Crusius is right about σφα, I would take the superscript above η as π, and read προσφάγματ' εἰμέν.

17. δδην with ε γ, ἀρίμας in 16.

18. ἐπεὶ δ' εἶδε με (εἶδ),

19. λήη ἐφάνημεν, assuming the superscript to be λ and a dittography, e.g., φαρφαρ, to account for the space. For λήη as a dissyllable cf. μουσήιον in i. 31. κήγω σὺν τ' ἀπαγγέλλαι. Lycophron has ἀρπαγείσης.

21. The line is marked as corrupt. Perhaps ἡμᾶς, or rather τηρούσι, ἢ ἢ παύγμ', the last word miswritten ποιμ. Crusius' ἡπάτα seems to anticipate matters.

23. ἐμπεσόντες, ὡς εἶλον.

31. Crusius might have said that exactly eight lines are lost after 31, viz. 32-39.

From 8. εἶσα κάμπειν. I do not agree with Prof. Crusius, who denies a κάμπη to the Choliambic.

F. D.

P.S.—VIII. 11. For the rhythm cf. εἰς αὐτίκα μάλ'.—ἀλλ' οὐδὲν ἡμπολήκα πω.

VII. 54. I do not think that there is room for δμα in the first gap. ?δεῖ δμῆλει νῦν ἡσέλας. The letters λι are sometimes indistinguishable from ν. In δμαεΑΙΝον the ν was omitted by parablepsy and inserted above the line. This would account for the stroke, of which a trace is left above the line on the verge of the second gap. For looped μ cf. iii. 66; vii. 127; viii. 43 (Crusius').

#### SCIENCE NOTES.

AN extra meeting of the Chemical Society will be held at the Royal Institution, Albemarle-street, on Thursday next, at 9 p.m., when Prof. Dewar will describe and illustrate his recent observations on phosphorescence and photographic action at very low temperatures.

WE regret to hear that the American journal, *Science*—which was started in 1883 very much on the model of *Nature*—has been discontinued, owing to insufficiency of support.

#### PHILOLOGY NOTES.

THE June number of the *Classical Review* (David Nutt) contains two or three articles of importance. Mr. J. H. Moulton sends an elaborate criticism of the novel theories which Mr. F. W. Walker has contributed to recent numbers upon the Greek aorist. Dr. E. A. Abbott maintains, against the common view, that the method of reckoning the hours of the day is the same in St. John as in the other Gospels—namely, that it must begin from sunrise and not from noon. Prof. Percy Gardner re-asserts the main positions of his notable pamphlet on the origin of the Lord's Supper, for which he claims the support of Prof. Pfeiderer. Mr. Cecil Torr defends, against German criticism, his theory of the harbours of Carthage, which is (briefly) that the outer harbour was formed by piers in the sea, and that the inner harbour was nearly surrounded by the outer, but that its position is otherwise unknown. Mr. J. B. Mayor prints a first instalment of critical notes on the "Stromateis" of Clement of Alexandria. Among the reviews we may specially mention a very severe one, by M. A. E. Housman, of Schultze's edition of Babrens' "Catullus"; and a very enthusiastic one, by Mr. J. W. Mackail, of Jebb's "Growth and Influence of Classical Greek Poetry."

Διορθώσεις εἰς τὰ Ἀριστοτέλους Πολιτικά ὑπὸ Ἰωάννου Ἀργυρίου. Τεύχος α. (Ἀθήνησιν.) Any one interested in the text of the *Politics* will find here conjectural emendations on the first four books (modern order). The writer shows considerable acuteness in the perception of difficulties, and often, too, in his suggestions for dealing with them. Some of these suggestions have, *prima facie* at any rate, a good deal of plausibility, e.g., the change of πολιτικῶ to δεσποτικῶ in 1325 a 20, or that of οἱ μὴ κεκτημένοι πλῆθος οὐσίας to τὸ μὴ κεκτημένον πλῆθος οὐσίας in 1279 b 20. Many others would give us what seems a better or, at any rate, an easier sense than we can get from the received text, but depart from it too much to be regarded as anything more than the merest possibilities: indeed, the writer seems to be very little hampered by considerations of probability and evidence, if only he can think of something that Aristotle might fairly have written. Others, again, are quite needless, where there is no legitimate exception to be taken to the text as it stands, or where it is actually better than the proposed reading, e.g., πάντων, as compared with πάντας, in 1283 a 26. In 1282 a 10, the suggested change gives us καίπερ as a conjunction with a verb, an inadmissible construction.

#### REPORTS OF SOCIETIES.

CLIFTON SHAKSPEARE SOCIETY.—(Saturday, May 26.)

MISS LOUISA MARY DAVIES, president, in the chair.—The Rev. H. P. Stokes, whose paper at the meeting of the Society on April 28 (see ACADEMY, May 26) was read by proxy, sent a note in which he said that he had since inspected the British Museum Harleian MSS. 2412 and 6926, of which the Museum Catalogue says Henry Lacey was the author. But they are both merely transcripts of Legge's play. The words "Henry Lacey, Coll. Trin: Camb: 1586" are indeed given at the end of MS. 6926; but this is doubtless only the name of the student who copied out the popular play. No. 2412, written in 1588, has nothing to do with Lacey; but it gives the words and music of the song, which are wanting in the old Shakspeare Society's edition and in the Cambridge MS. of the play. The contemporary handwriting says that the celebrated W. Birde was the composer of the music, a fact which is

stated in Grove's *Dictionary of Music*. Mr. Cooper, the Cambridge antiquary, has also pointed out that the Harleian MSS. are only copies of Legge.—The president, in a paper entitled "Inconsecutive Notes on 'Loocrine,'" said that it is impossible to avoid the conclusion that the speeches in the play are tediously long, and that At's explanations were either unnecessary or should have been delivered in the undiluted vernacular; that big cacophonous words are constantly dragged in when simple and not unmusical ones would have answered every worthy purpose; that there is too much classical allusion in it; and that probably the poet was young in years, heart, and experience. But with these we get also the impression that the rollicking fun stands out bright and sparkling from the gloomy background. The cynical reader can find plenty to criticise in the anachronisms of the play and many other obvious defects. But gems of real poetry and sound moral apophthegms are scattered abroad with no niggard hand. Characterisation is not a strong feature of the play. The poet's best efforts seem to have been devoted to Loocrine and Guendolen; but the former, though well-intentioned, is common-place, and the latter is shadowy and not wholly true to nature. "Loocrine" is a tragedy indeed. The Strumbo scenes, which would seem to be the work of another hand, are an irrelevant burlesque. We walk through darkness and tempest; a light flashes across the road through an open doorway; we hear laughter and singing inside, but have to pass on again into the dark. The keynote of the play is revenge, and we are not allowed to close our ears to its imperious insistence. For a moment it seemed as though the pale light of the tenderer virtues in the mutual loves of Loocrine and Guendolen, of Humber and Estrild, might relieve the gloom; but both are quickly clouded by wrong and revenge. The Goddess of Revenge as chorus heralds every act. Others have dealt with the story differently. Spenser tells it with much simplicity, and alters its details; Milton, with the eclecticism proper to his exquisitely refined taste, takes from a howling wilderness of slaughter, passion, and revenge "a gem of purest ray serene," and fixes it in an imperishable setting.—Mr. Arthur S. Way read a paper on "Gorboduc," a play allied in many ways with "Loocrine." The tragedy of "Gorboduc" possesses a very special interest for those who love Shakspeare, and who appreciate the debt which English literature owes to him. It shows us from what Shakspeare saved us. It is the finest and most worthy example of a literary fashion which once threatened to become paramount; and not only so, but there was for some thirty years a strenuous and sustained effort to make it paramount—an effort backed by the influence of literary coteries, by the patronage of the learned and the noble, by the approval of royalty, and by the example of the literary models of that country to which of all others England was then looking for intellectual light and leading: an effort which was frustrated, first, by the innate repugnance of the English mind and spirit to such intellectual shackles; and, secondly, by the transcendent power of those who led the literary opposition, and who would have swept the invaders before them amidst a storm of triumphant enthusiasm though they had been ten times as strong and as numerous as they were. The appearance of "Gorboduc" marks the culmination of the falsely-styled classical influence, as it reached us after passing through Italian hands. Italy had given us many evil things: examples of loose living, of refinement in vicious pleasures, of underhand subtlety in politics; these our young nobles and budding statesmen brought back with them, along with their costly and fantastic garments, from the fashionable sojourn; and our scholars fell upon the wealth of Italian literature, till for one noble poem that rose like Spenser's, the daughter and the rival of the great Italian epics, there were a thousand translations of loose romances, thronged in shameless ranks upon the London bookstalls, till Asham sighed and Sidney shuddered. But all these, potent as they might be to corrupt the morals and vitiate the tastes of a passing generation, constituted no such peril to English literature as the so-called "Revival of the Classical Drama," whose harbinger and brightest luminary withal was



"Gorboduc." For the models on which this classical drama of the Renaissance was moulded we must go back, not to the golden days of Athens, to the free-thoughted, keen-witted audience that thronged the Dionysiac Theatre under the clear sky, not to the stormy splendours of Aeschylus, nor to the perfect modelling and calm majesty of Sophocles, nor to "Euripides the human." We must pass down the stream of time till we reach the hothouse atmosphere of a Roman tyrant's court, the artificial preciousness of the literary culture of an effete society which applauded declamation, sophistry, and word-painting, as against the portrayal of action, human motives, and development of character. In the early days of Nero there lived at the Emperor's court a man who occupied the difficult position of tutor, adviser, and check to the young tyrant, a man qualified for his responsible office by the endowments of a universal genius, a statesman, a philosopher and a poet—the Gladstone, Herbert Spencer, and Tennyson of his age combined. And this Seneca, while in all things he strove, according to the light that was in him, to elevate and purify the life around him, yet was the child of his age, an age in which plain living and single-hearted striving were supplanted by high thinking and high talking. And so it came to pass that, before he, too, fell a victim to the blood-thirsty suspicion of his master and passed from his sumptuous mansion and his paradise of gardens to the chill halls of Hades, he was wont to compose drawing-room tragedies for Roman salons, dramas which lounging patricians and languid beauties—to whom also the voice and harp of Nero appealed not in vain—applauded as far outshining the works of the Greek Titans, in repose, in refinement, in literary taste. The stage was no longer the scene where mighty destinies clashed, where in the storm and stress of passion characters were unfolded and hearts laid bare, where the transgressor was overtaken by Nemesis, and the hero showed "how sublime a thing it is to suffer and be strong," where through it all there thrilled and throbbled the life and stir of truest humanity, and men lived most intensely in the crisis of their fate. This new stage was a rhetorician's platform, occupied, not by actors, but by declaimers, whose so-called dialogue was composed of long alternating orations, of grandiloquent harangues, polished rhetoric, waxen flowers of eloquence, and sweetmeat confections of philosophy. So, while the stream of poetry and oratory flowed equally on before the curtain, various thrilling events transpired behind the scenes, and were duly and periodically reported by the messenger whose part was to bring life and colour amid these statueque serenities by the high-wrought elaboration and the intense sensationalism of his descriptions. That Seneca, in the Silver Age of Roman literature, should have been accepted by his own generation as the model dramatist is not surprising, for he voiced what was perhaps the highest thought of which that generation was capable; but the strange thing is that his influence persisted through long centuries and revived in full strength with the revival of learning in Italy, and spreading thence established itself firmly in a three hundred years' tenure in France and fought hard to make good its footing in England. At Christmas, in 1561 the gentlemen of the Inner Temple held high revel; the Lord of Misrule rode through the staring streets of London arrayed in panoply of gilded armour, followed by a train of a hundred gentlemen riding in gorgeous magnificence, "with chains of gold and their horses goodly trapped." Many of the Queen's Council were present at the banquet and entertainment that followed, whereat was presented for the first time this new play of "Gorboduc," whereof they spoke so well to their royal mistresses that on January 18, 1562, it was presented "upon a great decorated scaffold in the Queen's Hall in Westminster, by the gentlemen of the Inner Temple, after a Masque." Thus ushered into the world, and with such royal and noble sponsors, it is not surprising that the first English tragedy, hitting as it did the peculiarly educated taste of the literary leaders of society, achieved a success of enthusiasm. The subject was not ill-chosen, the argument being taken from Geoffrey of Monmouth's "Old British Kings," and might well furnish a useful lesson for Englishmen in the first years of Queen Elizabeth.

It was a call to Englishmen to cease from strife between themselves, and to be knit together into one great people, obedient to an undisputed rule. Considering the aim of the authors and the models they set before them, they executed their work creditably. A pirated and garbled edition of the play was published in 1565, when Shakspeare was but a year old, under the name of "The Tragedy of Gorboduc"; but the authorised edition did not appear till 1571, and then under the title of "Ferrex and Porrex." Its one great offence for us who have known Shakspeare is, that it is not a play. But this Englishmen had not yet been educated to discern, and those who were to teach them were yet in their cradles or unborn. Yet the spell of it lay long on the brightest minds. Sir Philip Sidney could find no fault in it except its disregard of the Unities (*Apologie for Poetrie*, ed. Arber, p. 63). Attention was also directed to papers on "Loerine" by Messrs. C. H. Herford and J. W. Mills, which had been read at a previous meeting of the Society (see *ACADEMY*, February 6, 1886).—This meeting brought to an end the work of the Society's nineteenth session. The plays chosen for next session are "Romeo and Juliet," "Edward III.," "John," "The Taming of the Shrew," "Every Man in his Humour," "The Merchant of Venice," "Much Ado about Nothing," and "Thomas, Lord Cromwell." The hon. secretary (9, Gordon road, Clifton, Bristol) will gratefully acknowledge the receipt of anything for the Society's library, which now consists of 589 volumes.

## FINE ART.

### THE ARCHAEOLOGICAL SURVEY OF INDIA.

THE death of Sir Alexander Cunningham naturally invites attention to the condition of the Archaeological Survey of India, of which he was the founder. So numerous have been the recent changes, that it is not easy to discover the present position of affairs. So far as we know, there is now no department anywhere which can be called the Archaeological Survey of India. There are, indeed, local departments—at Madras, Bombay, and Lucknow—which from time to time undertake excavations and publish reports. But the other local administrations—such as Bengal, the Punjab, and Burma—spend practically nothing on describing or preserving their ancient ruins; nor is archaeology recognised by the central government, either in India or in England.

Without intending to depreciate the work of Dr. Hultsch and Mr. Rea in Southern India, it must be said that none of the archaeological surveyors (since Dr. James Burgess) has done such good work as Dr. A. Führer, the curator of the Lueknow Museum. Readers of the *ACADEMY* will remember the accounts of his fruitful researches at Muttra and elsewhere, communicated by Prof. Bühler, which have thrown so much light upon the earliest period of the Jain religion in India. He is probably the only scientific excavator in India worthy to rank with Dr. Dörpfeld and Prof. Petrie. But it appears that public parsimony has withdrawn him from his proper work of excavation in Northern India, and sent him off on a roving commission, to examine hastily the remains of antiquity in all parts of the peninsula. Hence, we have the anomaly of a report for 1892-93, addressed by Dr. Führer to the Lieutenant-Governor of the North-Western Provinces, which consists entirely of the notes of a tour through the native states of Rajputana and Central India; while we are told that the cold season of 1893-94 is to be spent by him partly in Burma, and partly in the Punjab. It was always a trick of the Indian Government, if they have a good thing, to make it too common.

Meanwhile, while we are compelled to wait for the illustrated volumes on Muttra and Ramnagar, we must be content with these

brief pages on the temples, palaces, and mosques of Rajputana and Central India. Rajputana is to this day the chief home of the Jain sect; and it must have been with special pleasure that Dr. Führer visited the ancient Jain temples on Mount Abu, and discovered that the domestic architecture of Rajputana in medieval times is of Jain type. Among the places described by him are—Maudor, the former capital of Jodhpur; the comparatively modern city of Udaipur and the old hill fortress of Chitorgarh; the Muhamadan ruins of Mandu; and the Buddhist stupas of Sanchi. At the latter place he spent some time digging, and was fortunate enough to unearth quite a harvest of new inscriptions. From one of them he infers that Stupa No. 1 was probably built before the days of Asoka; while another proves that Buddhist pilgrims used still to visit the place as late as the tenth or eleventh century. These new inscriptions are to be published in the final volume of *Epigraphia Indica*, under the editorship of Dr. E. Hultzsch, of Madras; but hereafter, it seems, all epigraphical matter is to appear only in the official supplement to the *Indian Antiquary*, that admirable periodical which was founded by Dr. James Burgess as far back as 1871, and which is now edited by Major Temple. We understand, however, that Dr. Führer will himself bring out an illustrated volume on the Monumental Antiquities and Inscriptions of Rajputana.

The Government of the North-Western Provinces, while sending Dr. Führer to Central India, has not been altogether unmindful of archaeological interests within its own jurisdiction. During the past four years Mr. E. W. Smith, who holds the post of architectural surveyor, has been engaged upon a detailed survey of the Mogul city of Fatehpur Sikri, which is destined to furnish material for no less than four volumes of illustrations and letterpress. Mr. Smith is already known by his architectural descriptions of Jaunpur, where earlier Hindu temples have been utilised for building Muhamadan mosques. Fatehpur Sikri is a site of a different, indeed of a unique character. The entire city—with its gates, walls, palaces, private houses, official buildings, mosques, and tombs—was erected at one time, and remains to the present day almost untouched. It was built by Akbar for his capital, in a style of architecture that combines Muhamadan and Hindu forms; and it has been deserted since his death (A.D. 1605). We have thus a unique example of Mogul architecture at its best period, and in excellent preservation. Of special interest are the coloured paintings on the wall, which seem to show traces of both Chinese and Italian influence. Copies of these paintings have been made, and will be reproduced in facsimile by Mr. Griggs's process. During the past season, also, no less than 143 sheets of drawings were made, and 72 photographic negatives were prepared, while plaster casts were taken of the best specimens of ornamental carvings. In advance of the final publication, in four volumes, the Report before us is illustrated with half-a-dozen photographs, including one of the very Hinduised throne-pillar in Akbar's privy council chamber (of which, by the way, there is a model at South Kensington); and with drawings in outline of some of the frescoes, which reveal most distinctly Buddhist and Christian influences.

Whatever may be thought of the Archaeological Survey of India, there can be no doubt that the "circle" of the North-Western Provinces is actively employed on good work.

J. S. C.

## EXPLORATION OF HADRIAN'S WALL.

No branch of Roman history has been studied with so much success during the last few years as the military system and frontiers of the Empire. In every quarter, on the Rhine and the Danube, in Africa, Egypt and Asia, excavations are being planned and discoveries made. In Germany the Imperial Government has lately established and subsidised a Commission to examine systematically the lines between Coblenz and Regensburg; and the work has already produced important results. It is now proposed to make further exploration of the best preserved and perhaps the most elaborate of all the Roman frontier lines, that which crosses northern England from the mouth of the Tyne to Solway Firth.

Much has been done to explore this frontier line. The life-long labours of Dr. Bruce were full of fruit; and ten years ago Prof. Mommsen was able to say, in his account of Britain, that Hadrian's Wall was at that date the best known of all the Roman frontier defences. But the progress of inquiry has brought forward new problems, and further exploration seems necessary. In particular, it is desirable to examine the Vallum, the strange and solid earthwork which accompanies the Wall for almost all its length, and further to ascertain whether our Wall is attached to any Græmatic Ditch like that recently found in Germany. It might also be possible, with the consent of landlords, to explore one or two of the stone forts and fortresses of the Wall. For all such work the present is pre-eminently the time, when other workers in other countries can interchange discoveries and lend mutual aid. The visit paid to the north of England last summer by Gen. von Sarwey, military director of the Reichslimescommission, showed how much such interchange of aid may profit.

Fortunately the work is not only proposed, but begun. In Northumberland the Newcastle Society of Antiquaries dug some sections in the Vallum last summer with very notable results, and the work is to be continued. The Cumberland Archaeological Society has voted £50, and appointed a small committee to select suitable sites and promote excavations along the western part of the Wall. We venture to appeal for subscriptions to be applied, according to need, to these good works. Oxford scholars, much as they have done for scholarship and for research, especially in Greek lands, have too much neglected the treasures at our doors; but many of them know the Roman Wall and may be willing to help in examining it. Subscriptions may be sent to the undersigned.

H. F. PELHAM.  
J. L. G. MOWAT.  
F. HAVERFIELD.

Oxford: June 12, 1894.

## NOTES ON ART AND ARCHAEOLOGY.

MESSRS. BLADES, EAST & BLADES announce a volume of photographic reproductions, by the collotype process, of forty of the pictures in the present loan exhibition at the Guildhall. Among these selected are—three of the early works of Sir J. E. Millais, Landseer's "Monarch of the Glen," Rossetti's "Joli Cœur," Sir E. Burne-Jones's "Hesperides," Mr. Whistler's "Miss Alexander," Mr. Holman Hunt's "Strayed Sheep," Mr. Orchardson's "Her Mother's Voice," and Lady Butler's "Scotland for Ever." Mr. A. G. Templer, art director of the Guildhall Gallery, contributes the letterpress to the book, which will be entitled *Masterpieces of Art*.

THE following exhibitions will open next week: a collection of two hundred water-colour drawings of Bible Lands—Babylonia, Egypt, Sinai, &c.—by Mr. Henry A. Harper, at the Fine Art Society's, New Bond-street; and a collec-

tion of bookbindings from all parts of the world, at the Caxton Head, High Holborn.

THE following four pictures were bought at the Eastlake sale for the National Gallery:—And. Cordelle Agii.—Virgin and Child, with St. John Baptist and St. Catherine; a signed picture, dated 1504. Ambrogio Borgognone.—Virgin and Child; the building of the Certosa at Pavia in the background. Filippino Lippi.—Virgin and Child and Infant St. John (attributed to Botticelli in the catalogue of sale). Ercole de' Roberti.—A Diptych. On the left the Adoration of the Shepherds; on the right the dead figure of our Saviour supported by angels, with St. Jerome and St. Francis; in the background the Crucifixion. Small, and very delicately finished.

THE late Mr. John Hill, of Streatham, has bequeathed to the South Kensington Museum his collection of bronzes, ivories, Chelsea and oriental china, enamels, lac, jade, oil-paintings, water-colour drawings, sketches and studies by Mr. Stacy Marks, "in gratitude for the pleasure and profit he has derived from his visits to that museum."

THE chairman of the Palestine Exploration Fund announces that Mr. Frederick Bliss has opened ground at Jerusalem. His instructions were to take up the "Rock Scarp of Zion," and to trace it eastwards in accordance with the description of Josephus. The excavations already made disclose the continuation of the Scarp, with unexpected chambers, passages, stairs, and mosaic pavements, of which it would be premature to attempt any explanation.

ON Wednesday evening the members of the Noviomagan, Cooked Hat, and Urban Clubs, of the councils of the Bibliographical and Ex-libris Societies, and other gentlemen, met at the house of Mr. H. S. Ashbee in Bedford-square, to inspect some antiquities which Mr. Ashbee had collected during his recent visit to Cyprus.

MR. F. HAVERFIELD has reprinted from the *Archæological Journal* (Exeter: Pollard) his third annual report on "Roman Inscriptions in Britain." It covers the period 1892-93, and also includes a few older finds that had been overlooked, and some corrections of published texts based upon fresh examination of the originals. As on previous occasions, Mr. Haverfield deals at greater length with the more important discoveries of the year: the dedication of a restored monument to Jupiter at Cirencester, which may date from the reign of Julian; the Carlisle tombstone of about the same date, which may possibly be Christian; and the Lan Chester altar dedicated to Garman-gabis. Among the inscriptions that are not new, we may specially mention two: a tile, with three lines of cursive writing, which is said to have been found long ago at Silchester; and a gold ring said to have been ploughed up more than thirty years ago at Birchington, in Thanet. Most of the inscriptions are illustrated either with photographs or with cuts. Mr. Haverfield hopes to go on with the work of revising all the readings in the seventh volume of the *Corpus*; and he will always be glad to receive information of new finds, addressed to him at Christ Church, Oxford.

## THE STAGE.

"SARAH" AND MR. WILLARD.

THE return of Mr. Willard, and the appearance of Mme. Sarah Bernhardt, almost ensure for the week that has witnessed those events the distinction of being the most important—at least the most interesting—of the theatrical season. Hitherto, at all events, only the week that witnessed the return of Mr. Irving has vied with it in

significance. But Mr. Irving's absences, though long, are not endless: in regard to Mr. Willard we were, we confess, almost beginning to despair about his coming back. All the world is glad to see him, and most wise has he been, in our opinion, in presenting himself—a truant of some four years' standing—in that very part which, so far at all events as England is concerned, has obtained for him his highest success. It is in "The Middleman"—in the great part, of course, of Cyrus Blenkarn—that he has chosen to re-appear, though next week he will be seen in a light piece now to London, Mr. Barrie's "Professor's Love Story." So much the better: we shall see him on a quite new side. As regards "The Middleman," there is, in the piece itself, something to blame, but more to like. In "The Middleman," as in at least one other instance in which Mr. Henry Arthur Jones has discussed social questions, he has been apparently not well-informed, and perhaps also a little prejudiced. In any case, his capitalist—his gentleman of method, who can organise, guide, and complete, where Blenkarn can but initiate—his capitalist is not typical. The character may be welcomed, perhaps as an embodiment and presentation of the evils of capital, by wholly unpractical High Church curates, silly women who dabble in political economy, platform-talkers who thrive on the remote remedy of some fancied present abuses; but to people with the means of knowing, this imaginary capitalist will seem, and always has seemed, curiously unreal. He is abnormal; he is an exception; he makes sympathy with Blenkarn cheaper, easier, and more obvious. Subtler treatment would have contrasted Blenkarn, the gifted and delightful inventor—the Palissy of the period—with some capitalist not wholly nor even chiefly heartless. Thus might truth have been served, and the Socialist, in his ill-lit, unventilated corner, with the partial view and the impassioned ignorance, naturally have been disappointed. But, at the theatre, subtlety of treatment—save on the actor's part—is, of course, rare. For the exercise of that virtue there is wanted other conditions: a printed book with the slower and calmer appreciation of it.

Now, in the interpretation of Cyrus Blenkarn—a character which Mr. Jones has admirably conceived—Mr. Willard shows singular subtlety, the subtlety which is truth. Simple, too, is the performance for all that—or seems so—in its broad presentation of a sympathetic humanity. America is sometimes foolishly charged with having spoilt our cleverest actors, in coarsening their effects. There is nothing whatever in the accusation. Certainly mere repetition—which a long American, or even a long provincial tour implies—is apt to coarsen an effect; but the American audiences in themselves are singularly good to act before: very refined, for the most part, in their perceptions; very alert to discern alike the main truth and the particular detail. As a matter of fact, American tours have spoilt nobody who would not have been spoilt elsewhere. Have they, for instance, for one moment spoilt Mr. Irving?—whose effects

are more delicate than ever, more deeply thought out, and executed with a more complete precision. And as to Mr. Willard, by common consent his watchfulness, his real and sincere artistry, have kept his performance of Blenkarn happily fresh, so that he displays to-day—perhaps even more notably than four years ago—at once the refined intention and the convincing performance. Mr. Willard is an artist whose return it is indeed a pleasure to welcome.

Times have changed since the earlier appearances of Sarah Bernhardt in England; and even the Sarah Bernhardt of those days was not in all respects the Sarah Bernhardt who had bestowed fascination upon pieces that we saw at the Odéon, that were memorable chiefly by reason of her. But in her earlier London days—to go back no further—Madame Bernhardt was wont to be an interpreter of dramatic literature, exquisite or grand. Latterly, the more “swelling port” of the performer has in a measure eclipsed or over-ridden that which had been notable in the play. In place of Racine and Corneille, and Meilhac and Halevy, and André Thuriot, we have had first Victorien Sardou, as a pure purveyor of situations, and now Armand Silvestre, whose prose is apt to be turgid, and his poetry not the most refined and penetrating. “Izyl” is mainly notable as a great opportunity for an actress and as a fitting excuse for scenic display. But whatever be the medium through which we are invited to see her, “Sarah,” as an artist, remains wonderful.

FREDERICK WEDMORE.

## MUSIC.

### OPERA.

THE season of so-called “German Opera” commenced at Drury Lane on Tuesday evening with “Die Walküre.” Wagner, in a letter, objected to one of his works and, if we mistake not, one of the sections of the “Ring,” being sandwiched between “Marta” and “Le Prophète”; but he probably never contemplated the idea of two great opera houses within a few yards of each other giving on the same evening, the one, his “Walküre,” the other Gounod’s “Roméo et Juliette.” Such was the case on Tuesday, and each master drew his many admirers. The performance at Drury Lane was not all that could be desired; there were, indeed, signs of hurried rehearsal. The conductor, Herr Lohse, has evidently thorough knowledge of the score, and he displayed great care and ability; but the forces under him would have been the better for further training. Genius is impracticable. Beethoven refused to acknowledge the limitations of the human voice; and Wagner wrote such complicated music, that, under ordinary conditions, shortcomings are inevitable. At present it is a question whether we are to hear the “Ring” or portions of it given as well as circumstances will permit, or whether we are to wait until we have a proper “Wagner” theatre, and specially trained artists and orchestra, so that the intentions of the composer may be realised as fully as possible. The answer to this question is simple. We ought thankfully to accept such performances as are offered, and live in hopes of better ones. The fine impersonation of Brünnhilde by Frau Klafsky, and the impressive presentation of Siegmund by Herr Max Alvary, amply atoned for any im-

perfections either on or below the stage; and Fraulein Gherlsen as Sieglinde and MM. Wiegand and David Bispham as Wotan and Hunding deserve very high praise. Fraulein Gherlsen was, at first, somewhat cold in voice and manner, but she was heard to much better advantage in the second act. Among the impracticabilities of the “Ring” must be counted its length; “Die Walküre” is only part of a whole, and for its full meaning and effect ought to be heard in its proper connexion. Wagner himself was the first to authorise this partition of the “Ring.” Excerpts from his works are now the fashion at concerts; and the day seems, as yet, far distant when it will be considered wrong to alter or mutilate Wagner, just as, now, any tampering with Beethoven causes vials of wrath to be poured on the offender’s head. “Siegfried” is to be given on Saturday.

M. J. Massenet’s Lyric Episode in two acts, entitled “La Navarraise,” was produced at Covent Garden on Wednesday evening. Short and exciting libretti are the order of the day, and the present one forms no exception. Anita, La Navarraise, is beloved by Sergeant Araquil, and his proud father disdains the poor maiden. But she kills the Carlist chief, Zuccaraga, and obtains the reward offered by Garrido, the general of the Royalist forces. Araquil sees her returning from Bilbao, held by the Carlists, and a hasty attempt at explanation between the lovers leads to misunderstanding of Anita’s motive; he, already wounded, dies of a broken heart, and she loses her reason. The book is highly sensational, and, for the time, holds the audience spellbound, and it is wonderful how well, considering the gloomy character of the piece, the interest is sustained throughout. The maiden’s poverty causes her to despair, despair leads to a wild resolve, and finally, ecstatic joy is changed into raving madness. And this dark story has no silver lining: there is only war with its horrid sounds and sights, there is the sad song of the soldiers, and the tragic death of the young officer. The composer by his art, by his admirable colouring, has intensified the story, and always in so appropriate a manner that, for the most part, one almost forgets that music is being played: word and tone seem one. It is a fine specimen of modern, and, one may say, French art, but to produce proper effect demands artists of the very highest rank. The performance on Wednesday—the first, in fact, of the work in any country—was magnificent, and the piece was picturesquely mounted. Mme. Calvé was the Anita, M. Alvarez the Araquil, and M. Plançon the Garrido; and their names suffice. M. Ph. Flon, the conductor from the Théâtre de la Monnaie, Brussels, displayed great ability. There were calls for the composer, but he would not appear; such modesty is rare. “La Navarraise” was preceded by Gluck’s “Orfeo,” the placid music of which formed a striking contrast to the storm and stress of the new work.

J. S. SHEDLOCK.

### RECENT CONCERTS.

MR. TIVIDAR NACHEZ gave his last violin recital on Saturday afternoon at St. James’s Hall. The programme was again, on the whole, one of great excellence. The two Romances of Beethoven, although originally written with orchestral accompaniment, are justifiable in the concert-room; but when will violinists give up “recital” performances of the whole, or even a part, of the Beethoven or the Mendelssohn Concerto? Mr. Nachez played the first movement of the Beethoven Concerto (and pray why

was it announced as *grand?*), but the effect was unsatisfactory. There is plenty of good genuine violin music that only requires a pianoforte accompaniment. The concert-giver played his best in Bach’s Suite in E, and he was also heard to advantage in an effective Romance by Mr. A. Hervey. Mr. Ben Davies was successful as the vocalist.

Herr Richter gave his third concert on Monday evening, and it was certainly the longest on record: and unnecessarily long, for it included a pianoforte Concerto by Rubinstein, of small musical value in itself, selected, apparently, merely to show us that Mr. Josef Hofmann has wonderful command of the keyboard, and that he is an excellent interpreter of his master’s difficult music. But of this the pianist has already this season given repeated proofs; and at an important concert, such as the one in question, he might surely have chosen something really worth listening to. His performance was a remarkably fine one, and the public clamoured for an encore—and obtained it. It is many years since an encore has been granted at these concerts, so that this slight lapse from the path of progress may, perhaps, be forgiven: probably Herr Richter was anxious that the talented young pianist should have his full share of success. The programme contained Dvorák’s bright, clever “Carneval” Overture, and the Verwandlungs-Musik and Graal-Feier from the first act of “Parsifal,” and concluded with Schumann’s Symphony in D Minor. The Overture was brilliantly performed; but we have heard more impressive renderings, even in the concert-room, of the “Graal” music.

Miss Eleonore D’Esterre-Keeling commenced a series of pianoforte lecture recitals at the small Queen’s Hall on Monday afternoon. They are to illustrate “two centuries of pianoforte music”: commencing with the “fathers of the pianoforte,” she will pass on to their legitimate children, “the classical composers,” and, according to some, to their illegitimate offspring known as the “romantic school.” The scheme is an excellent one, and, on the whole, Miss D’Esterre’s first recital was one of considerable interest. There are many young pianoforte players, who know little more of pianoforte music than the notes, and who would learn something useful by attending such recitals. With regard to the “romantic” programme, it was scarcely wise to represent Liszt merely by two transcriptions, one from “Lohengrin,” the other from Mendelssohn’s “Midsummer Night’s Dream.”

It is impossible to notice many interesting concerts, such as the successful one given by Miss Esther Palliser and Miss Agnes Janson on June 15, or the pianoforte recitals of the clever pianist, Mr. Slivinski, or the interesting concert held by Mr. Somervell on Wednesday evening, with a programme including many of his excellent songs.

### MUSIC NOTES.

MR. ERNEST FOWLES has issued a preliminary prospectus of four concerts, which he proposes to give in the autumn, devoted exclusively to chamber music from the pen of British composers. A special feature will be the selection of works which, from one cause or another, have hitherto been unable to obtain a hearing; another will be the issue of careful analyses, in book form, of the works performed. Among those who have already given their support to the scheme are—Sir Joseph Barnby, Sir John Stainer, Sir Arthur Sullivan, Prof. Villiers Stanford, Dr. A. C. Mackenzie, Dr. C. Hubert H. Parry, and Mr. F. H. Cowen. Provisional arrangements have also been made with Miss Fanny Davies, Miss Emily Shinner, and Mr. W. E. Whitehouse.



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The undermentioned Cases, for which it has not been found possible to raise the necessary help from other sources, are RECOMMENDED by the CHARITY ORGANISATION SOCIETY. Contributions towards their assistance will be gladly received by C. B. LOCH, Secretary, 15, Buckingham Street, Adelphi, W.C. :—

15,405.—A Northern Committee ask for £5 3s., to meet contributions from the clergy and district visitor and the Friendly Female Society, to complete an allowance of 7s. weekly for an aged widow, who has worked for one firm of employers 30 years, but owing to approaching cataract can now earn nothing.

16,354.—£5 4s. wanted, to supplement the contributions of relatives towards the maintenance of an aged and infirm couple in the "Homes of the Aged Poor," where they have been more than three years.

17,757.—Required £2 8s., to complete an allowance of 8s. a week for six months for a widow of a superior class, who, owing to increasing blindness, is no longer able to support herself. Has worked hard all her life as ladies' outfitter, and supported her father during his lifetime.

17,922.—Help is required to send a very respectable man to a Convalescent Home and help family while he is away. He has been ill four months; club-pay now reduced to 8s. a week. Character thoroughly good. No relations able to help. £3 11s. required.

17,854.—It is wished to raise £6 1s. 4d. towards a pension for a widow of a ship's captain who died in 1853. Since that date she maintained herself in a most respectable position till her failing eyesight forced her to give up work. She is now 75 years old, and all her relations are dead. A friend has promised to cover the rent, and a charity for the widows of seamen will contribute £3 a year. She is a most respectable and deserving old person.

17,003.—Wanted, £4 11s., to provide a weekly allowance for a very respectable widow, aged 66. Her husband died 30 years ago, and since then she has supported herself and partly supported her aged mother by needlework. Failing eyesight and rheumatism have now totally incapacitated her. A nephew allows her 2s. a week.

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- IV. THE WORLD'S WAY.
- V. WHILE JOANNA WAS AWAY.
- VI. LIFE'S CONTRASTS.
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## LITERATURE.

*Prose Fancies.* By Richard Le Gallienne. (Elkin Mathews & John Lane.)

THIS is the day of the young men. Their star is in the ascendant. The lines are fallen unto them in pleasant places. No writer of the generation born between the forties and the sixties had ever such luck as comes of itself to the new crop of poets and essayists and story-tellers now growing up around us. The neophyte of those earlier days had to struggle on by his own efforts against enormous odds, weighed down from above by the crushing reputations of the acknowledged Titans—Tennyson, Browning, Matthew Arnold, Thackeray, Dickens, Carlyle, George Eliot. Against competition like that, what could youth effect? The young man's heart failed him. As yet, the Boom was not; the Logroller plied his humble art in vain; the Clique and the Claque availed us nothing. Mr. Le Gallienne, I take it, is well under thirty. No writer of the generation of which I speak had made a reputation like his at forty, save only Swinburne; and Swinburne owed his first start in public estimation (with reverence I say it) not so much to his great and noble qualities as to his youthful audacity. The men of the forties and fifties had for the most part to throw away on journalism faculties far superior to the production of those Ballades in Blue China and those Proverbs in Porcelain for which alone they could gain a hearing; and if in the end, like Thomas Hardy, they obtained at last by some work of genius, some *Tess of the D'Urbervilles*, an adequate recognition, they obtained it only after long waiting and watching, too late for it to produce that obullition of youthful fire so beneficial to Byron, to Dickens, to Swinburne. Hope deferred made their hearts sick with the gray sickness of pessimism. And pessimism is the keynote of the men of the middle epoch—the playful pessimism of Lang, the sombre and ironical pessimism of Hardy.

With the new generation, things have gone quite otherwise. Every day has brought forth its noble chance, and every chance its noble knight. The competition of the great gods having been suddenly removed, we have seen the lists cleared for Kipling, Barrie, Zangwill, Watson, Davidson. The Boom has become the rule. It has rigged the market. It began with Anstie Guthrie, Hugh Conway, Fergus Hume; it has continued with Conan Doyle, Norman Gale, Francis Thompson. We wake up each morning and find a new poet famous. And the odd part of it is, they almost all deserve it. The times are favour-

able to the development and encouragement of budding genius. The young man is no longer overshadowed by the giants of made repute: the incubus of greatness no longer weighs upon him. He is respectfully treated; he is listened to with sympathy; he is taught by kindly critics to take himself seriously. And the result is excellent. Where he has anything in him, he does take himself seriously, as artist or as thinker, and gets out of his soul the very best there is in it. The last generation was snubbed into the *banalités* of anonymous journalism; the present generation is led by the hand, along flowery paths, amid a chorus of praise, up the slopes of Parnassus. What epics they suppressed, those men of the forties! What leaders they wrote in the *Daily News* on the drainage of Clerkenwell!

In the front rank of these young immortals, not a few of us have long learnt to place Richard Le Gallienne. He is a spoilt child of literature. *The Book-Bills of Narcissus* took many critics by storm; *Prose Fancies* will set the seal upon his calling and election. I have never believed in the current critical doctrine, that kicking was good physic for the young author—that poets might make a fourth in the famous trio of a woman, a dog, and a walnut tree, whereof it is well known that the more you beat them, the better they be. For myself, I can never remember that a single upward step on my path of moral progress can be directly traced to a critical kicking. Rather does it seem to me that what brings the best work out of a man is generous appreciation. There is no knowing what tragedies and comedies we of the middle kingdom might have produced, if only we had had a little of that genial incense. Let us take good care that the young lions who are growing up around us don't starve for want of it.

Well, *Prose Fancies* is a delicious book. The title alone suggests the right name for a genre. It is a book to linger over; a book to remember; a book to roll appreciatively on the critical palate. It has the note of originality, personality, genius. A provincial critic objected to Le Gallienne the other day that it would be better "if he could be occasionally a little less obviously Mr. Richard Le Gallienne, and could serve up his sentiments plain without those garnishings and sauces which make one think too much of the *chef*, and too little of one's intellectual digestion." To my mind, that criticism has the rare merit of complete topsy-turvydom. Fancy objecting to Botticelli, that his touch was too uniformly Botticellian; to Michael Angelo, that one would like him the more if he could for a moment be simple and natural and human! As it seems to me, the great, the immense merit of Le Gallienne's work lies just in that peculiarity, that everything he says bears, in matter and form alike, the distinct impress of his exceptional idiosyncrasy. You may love it or you may hate it; but there it is—the man himself, his voice, his tone, his accent. Indeed, this very pervasiveness of the individuality is the true mark of seership. The personal equation counts for much. Our singer sees the outer world through the refractive medium of a

poet's soul; and what he sees he says in the very way he sees it.

Not only so, but in these *Prose Fancies*, as before in *The Book-Bills of Narcissus*, we get a distinct element of personal and frankly autobiographical touches. With many other men, such touches would be sheer egotism. With Le Gallienne, they are etherialised and purged from that offence by I know not what strange undercurrent of impersonal personality and broad human portraiture. He interests himself, and he interests us, rather as a specimen than as an ego, rather as a unit of humanity than as the gentleman who lives in such a house in Blank Street. It is our common nature speaking out in him that engages us; but our common nature envious through the optic lens of the poet and the artist. Thus, the exquisite little idyll of "A Borrowed Sovereign" is as frankly personal as anything in Rousseau's *Confessions*—and a vast deal truer. There is absolutely no tinge of concealment about it; all is plain and straight as the Thames Embankment. "Jim lent me a sovereign" it begins; and you have never a doubt as to Jim's reality—he is just Jim—or as to the historical character of the financial transaction thus innocently forced upon you. Indeed, the very names of the two persons who form the *dramatis personae* of the pathetic wee idyll are ingeniously inscribed upon it. What then so redeems it from any tinge of egotism? Why, its utter want of false shame, of essential self-consciousness. The prose poet poses himself as one of mankind, and tells with an exquisite artlessness, which is the finest flower of art, a typical little tale of a minor act of selfishness and a minor repentance. The whole thing is but a passing episode in three young people's lives—we might all of us have lived it—but through it there runs, like a crimson thread, the sweet story of a girl's love and a brother's sympathy. The figures are by mere accident an *I* and a *you*; in their inner nature they are a man and a maid, a lover and his lass, and a brother and sister.

The *Book-Bills* gave us a glimpse of a new master of stylo. *English Poems*, to my mind, did not quite redeem that promise. I may be wrong: I may have pitched my expectations too high; but in spite of some exquisite little pieces of lyric verse, I still think Le Gallienne up to date has done best as a prose poet. His lawlessness in rhyme and metre contrast somewhat curiously with the delicate perfection of his workmanship in his best prose writing. But then, I will allow that I am probably prejudiced in this matter by the long habit of teaching and writing Greek and Latin verse—which pleasing task occupied some six years of an otherwise well-spent life with the solemnities of senarii or the frivolities of elegiacs; and I cannot entirely get over my feeling that poetry ought to be accurately divisible into lines and feet of so many dactyls and spondee. Hence formally perfect metrification, like Swinburne's and Watson's, appeals to me powerfully from the point of view of execution; while I find it hard at times to reconcile my ear to the native linnnet music of Le Gallienne or the irregular

mocking-bird note of John Davidson. However this may be (and I apologise for such strictly personal intrusion of my own tastes and predilections) I feel sure that *Prose Fancies* is a work of the highest artistic value. It shows a great advance on the *Book-Bills*, which were hitherto the high-water mark of Le Gallienne's performance; especially in the direction of the management of the individual sentence, and the constant bright play of wit and fancy. Here, each clause tells: a lustro as of sh't silk, like the Magdalen's dress in the Mantegna at the National Gallery, gleams perpetually through the woof of grave thought or high sentiment. A nonconformist Sterne, a Puritan Jean-Jacques, our poet weaves over the strands of his ascetic creed the gold thread of a playful and fantastic humour. Not that even the asceticism must be taken too seriously, as one sees it taken by the admiring Wesleyan preacher. Le Gallienne's is one of those poetic natures in which a high and almost ecstatic morality of sentiment is wholly divorced from the vulgar routine of practice. He sings of tavern nights with the voice of an angel; he prophesies "Woe, woe," over his oysters and porter. "What a beacon-light of repentance!" cries the enchanted pastor. "I do love champagne and rump-steak," says the poet.

Almost all the papers in this little volume are good. Like the undergraduate who was asked to name the Minor Prophets, I decline therefore to make invidious distinctions. But if I were driven to make a selection, I should say, my favourites are "A Spring Morning," "Life in Inverted Commas," "The Woman's Half-Profits," and "The Blessedness of Woman." All these are instinct with a certain delicate and elusive aroma of humour, a bouquet as of the lightest and finest Johannisberg. But by far the most beautiful and touching poem among all these gems of lyric thought is the last in the volume—the sad note which closes a delicious diapason of poetic fancy. It is called "White Soul"; and it fitly enshrines the memory of a pure and lovely life, about which I dare hardly allow myself the luxury of speech. Everyone knows that tragedy: what all do not know is the gentle and shrinking nature of the woman to whom her husband unconsciously dedicated by anticipation this sweet and strangely prophetic elegy. I will not attempt to describe either it or her: the poet himself has painted that shy nature—half elfish, half gipsy-like, with a touch of genius and a touch of second sight—in one of the daintiest and truest fantasies in the English language. I refrain from saying more. Those who read the book itself will understand why it is not so much a theme for criticism as for sympathetic silence.

GRANT ALLEN.

*The Last Earls of Barrymore.* By John Robert Robinson. (Sampson Low.)

It is not very easy to understand why Mr. Robinson should have taken the trouble to write this book. The seventh and eighth Earls of Barrymore can hardly be said to

have merited the honours of biography. Neither of them rose far above the level of the late Marquis of Ailesbury. On the whole, their chief claim to remembrance is the fact that they consistently sacrificed to frivolous pleasure their golden opportunities for doing a little real good in the world. Especially is this true of the seventh Earl, who appears to have been the more intelligent of the two. Sir Egerton Brydges has told the story of this madcap young peer in a sentence which I repeat from memory. "With the talents to enter upon a course of noble ambition, with wit, good nature, and engaging manners, he distinguished himself by freaks that would have disgraced a Buckingham or a Rochester, until the accidental explosion of his musket, while he was conveying some French prisoners from Folkestone to Dover, as captain of the Berkshire militia, put an end to his troubles and follies in the spring of 1793, in his twenty-fourth year." With respect to the eighth Earl, the most noticeable thing to be recorded of him is that he so far forgot himself on one occasion as to assault a coachman, who, quite regardless of the sort of divinity hedging the peerage, belaboured him with a whip until he slunk into a house hard by. It is clear that the careers of these two earls, if worthy of attention at all, might have had sufficient justice done to them within the limits of a short magazine article; but Mr. Robinson, always enthusiastic where English social life in the eighteenth century is concerned, has devoted to the subject a volume of about two hundred rather closely printed pages. Should the work be successful, we may expect to have full biographies of the ill-starred Marquis of Hastings, Mr. Ernest Benzon, the Marquis of Ailesbury above mentioned, and other notorious spendthrifts of our own days.

Of the seventh Earl of Barrymore a few words may be said here. He came of what is commonly termed a bad lot. The founder of the family was "in the train of William the Conqueror," but a sense of its antiquity did not deter some of its members from bringing it into discredit. The fifth Earl, as Viscount Buttevant, did his best to get his father executed for high treason, the latter having favoured the rising of 1745. An anecdote of the sixth Earl shows him to have been nothing less than a swindler. At a tavern dinner with some friends, it seems, he induced them to bet him £500 that he would not guess more correctly than any of them the number of playing cards required to cover the floor of the room. He won easily, for the simple reason that a few days previously he had quietly determined the question for himself. The seventh Earl had one excuse for the follies which made him a passing wonder. Like Byron, he was "lord of himself, that heritage of woe," at a very early age. His life from this moment seems to have been a continuous round of excitement, dissipation, and extravagance. He owned a stud of racehorses, kept up a large hunting establishment, erected a theatre opposite his house at Wargrave, gave innumerable entertainments, passed a good deal of time at the gaming table, and generally set no

bounds to the gratification of his peculiar tastes. It is estimated that in about five years he squandered £300,000. With all his liveliness and good nature, we must add, he appears to have been incurably coarseminded. Besides perpetrating the freaks mentioned by Brydges, he found delight in the society of professional pugilists, fought in the streets with anybody who offended him, and once made a bet with the Duke of Bedford that he would get a man to eat a live cat. Gilray was not far wide of the mark when, in the caricature of "Les Trois Magots," he called him a blackguard. Birds of a feather flock together; and it is not surprising, therefore, that he and the First Gentleman in Europe should have been on friendly terms. Nor was he free from the suspicion of cowardice. "Damn me," said his Royal Highness to him at one of his street encounters, seeing him hit below the belt, "do behave like a man!"

Mr. Robinson is fond of talking about the Earl's "wit and humour," but is apparently unable to give a conclusive instance in point. Perhaps the nearest approach to such a proof is a Newmarket anecdote:

"Coming from his stables along the High-street, he stopped of a sudden, and began to call out lustily, 'Oh yes! oh yes! oh yes!' [sic], after the manner of the orthodox criers. So soon as a sufficient crowd had collected, the Earl submitted this offer, 'Who wants to buy a horse that can walk five miles an hour, trot eighteen, and gallop thirty?' 'I do,' said several of the bystanders in the same breath. 'Then depend upon it,' said the Earl, 'if I hear of any such prodigy for sale I will let you all know.' He then turned on his heel and walked quietly down the street."

Dr. Williams (Anthony Pasquin) was domiciled with the Earl as a sort of amanuensis. He

"was not noted either for cleanliness of person or habits—a fault peculiar to many of the genus. One evening, when dining with his patron, he called a footman to bring pen and ink, so that he might note a *bon mot* of his host's. The Earl of Barrymore suggested that if he would wash his hands he would obtain a quart of that fluid."

Revolting practical jokes have also to be put down to the Earl and his brothers. A poor travelling conjuror and his wife were sleeping soundly in a beerhouse at Wargrave, and the jokers, with the connivance of the landlord, placed between them the dead body of a village coachman. On waking up in the morning

"They were almost demented with terror at beholding a corpse by their side, and rushed shrieking from the room. They had not gone far along the passage before they met the landlord, coming out, as he said, 'to see what the hullabaloo was about.' When he was told what he already knew, that a dead body had been placed in their bed, he coolly replied that he 'presumed that they knew well enough how it had got there, as they had, no doubt, lured the man to their room and killed and robbed him.'"

As if this was not enough, the pair were allowed to be charged with murder by the village constable, though only to be released shortly afterwards. Whether the double shock unhinged their reason is not known.

Now and then Mr. Robinson affords us a glimpse of Lord Barrymore's contemporaries. The following anecdote of Charles James Fox is not so well known as it deserves to be:

"Sir John Lade, better known as Sir John 'Jehu,' had an outstanding debt due or owing by Mr. Fox, who, one morning after a lucky night at the faro table at the Jockey Club, Newmarket, found himself in a position to discharge it. He accordingly sent a note to Sir John, in which he asked for an appointment to hand him his obligation. When they met, Mr. Fox produced the sum he owed, which he placed on the table. Sir John then called to a servant for pen, ink, and paper, and began to compute the interest. 'What are you up to?' demanded Mr. Fox. 'Only calculating the interest.' 'Are you, though,' replied Mr. Fox coolly, at the same time returning the notes to his pocket. 'Why, I thought, Sir John, that my debt was a debt of honour. But as you seem to look at it in another light, and intend making a trading debt of it, I beg to inform you that I make it an invariable rule to pay my Jew creditors last. You must therefore wait a little longer for your money, Sir John.'"

Mr. Robinson, while leaving something to be desired in the matter of composition, is not sufficiently alive to the importance of revising his proofs. Misprints in the book are neither few nor far between. He should also have been on his guard against the error of calling his hero "Earl Barrymore," as he sometimes does.

FREDERICK HAWKINS.

### THREE BOOKS ABOUT PARIS.

*Memorable Paris Houses.* By Wilmot Harrison. (Sampson Low.)

*Mon Vieux Paris.* By Edouard Drumont. (Paris: Flammarion.)

*The Paris Law Courts.* Translated from the French by Gerald Moriarty. (Seeley.)

In the course of nine long walks through the streets of Paris, Mr. Wilmot Harrison professes to point out to the curious, who may be ignorant of French, the memorable houses of this city, so rich in historical and literary associations; and, as he passes from house to house, he relates anecdotes and trifles concerning the notabilities who have, at various epochs, inhabited them.

We can imagine a good book compiled on this plan, with a happy selection of stories to relieve the dryness of biography, and with an accuracy born of familiarity with Paris and its history. Unfortunately, the necessity of translating the jokes makes them fall very flat, and the number of blunders we came across on first opening the pages has made one very suspicious of the rest. We read that Gambetta lived with his mother as housekeeper, when it is well known that his housekeeper was *la bonne tante Massabie*; that Merimée died in 1888 at the age of fifty-five, whereas his death took place in September, 1870, at the age of about seventy; that the Hôtel Lamoignon was built by "Diane de Poitiers, natural daughter of Henri II.," whereas it was built by Diane de France, Duchess of Angoulême, daughter of Diane de Poitiers and Henri II. The gourmet Anthelme Brillat-Savarin figures as "Barthelmé Brillat de

Savarin." Even the names of the streets fare badly: the Quai des Célestins becomes "des Célestines," and Pierre Leroux is canonised by the street named after him being called "Rue St. Pierre Leroux." Such errors exciting suspicion, we turned to a well-known person about the facts of whose life there can be no doubt, Madame Roland, and we find:

"Quai de l'Horloge. No. 41, at the western extremity, is memorable as the home in early youth (1754) of Jeanne Marie Philipon, afterwards to become famous as the soul of the Girondist party as Madame Roland, and fated to end her life on the scaffold. She lived there with her grandmother, and she has described in her 'Memoirs,' written in prison, how she wandered constantly by the winding course of the river in the company of her aunt Angelica."

Now, in this short paragraph there are about as many errors as there are lines. First, the house should have been pointed out as at the corner of the Pont Neuf and of the Quai des Lunettes, on the second story. She did not reside there in 1754, for that was the year she was born in the Rue de la Lanterne. Her name was Marie Jeanne Philipon (not Philipon); she did not live there with her grandmother, but with her parents; she lived there not only in her early youth, but, except for a few intervals, until she was twenty-five. One year, indeed, at the age of twelve, she did spend with her grandmother; but that was in the Ile St. Louis, and it was in that quiet island, not in the bustle of the Ile de la Cité, that she walked of an evening with her grand-aunt Angélique. Here are her own words contrasting the two islands:

"Enfant de la Seine, c'était toujours sur ses bords que je venais habiter. La situation du logis paternel n'avait point le calme solitaire de la demeure de ma bonne maman; les tableaux mouvants du pont-neuf variant la scène à chaque minute, et je rentrais véritablement dans la monde au propre et au figuré en revenant chez ma mère."

The author in another place tells us that "Mme. Roland died at sixty years of age." Let us hope this is a misprint for "forty."

After this examination of a single biographical sketch, all faith in the author's accuracy is gone, and we can only read the book for such amusement as the anecdotes give—when translated. Here is a sample of them, told of Heine. "On one occasion, when the doctor was examining his chest, he asked him, 'Can you whistle?' He replied, 'Alas, no! not even the pieces of M. Scribo.'" It is scarcely necessary to remark that the joke turns on the double meaning of *siffler*, to whistle or to hiss, so that translation must fall very flat on the "English-speaking reader," for whom the book is intended.

When Baudelaire is described as wearing "a 'lustrous' overcoat (presumably of broadcloth)," we feel that the author has probably stumbled over the word *lustrine* (whence "lutestring"); and this is not the only instance indicating a want of that perfect familiarity with the French language which is necessary for the compilation of a work of this kind, if it is to rise out of the class of guide-books for trippers.

We must hope that when "the enterprise of Parisian *éditeurs*" for which the author

states he is waiting, enables him to bring out the book in French, the *éditeurs* will have it "edited" in the English sense. The title-page informs us that the woodcuts are from drawings made expressly for this work by Paris artists; the future publishers will, doubtless, also have the work of the artists better interpreted than it is in the present edition, where the portraits have mostly a family likeness not of the most pleasing character. Auguste Comte, Meyerbeer, and Guizot appear to be brothers; Mesdames Récamier, Roland, and de Staël to be sisters; Heine bears a strange resemblance to Gambetta, and that "lay saint" Littré becomes still uglier than nature made him.

*Mon Vieux Paris* is a reprint of an interesting volume on Old Paris written by M. Edouard Drumont fifteen years ago, long before he was seized with the rabid outbreak of anti-Semitism which resulted in the publication of *La France Juive*. The work is illustrated with charming sketches, in the text, of many of the old mansions and picturesque nooks and corners of the city, which have since disappeared in order to make room for the new Boulevards. The volume opens with a curious account of what the author terms the Paris Universal Exhibitions of olden times: the fairs of St. Laurent, of St. Germain, and St. Ovide. A sketch of the last-named fair shows us the Place Vendôme, where it was held, much as we see it now, minus the column of course. In the limited enclosures of these fairs were four or five pavilions in which goods from all parts of Europe, and even from China and the Indies, were classed in sections and groups after the manner of our modern World-Fairs, the nearest approach to which was the first Exhibition held in the Champ de Mars in 1798, where, among the list of exhibitors who received medals, we come across such well-known names as Breguet, Erard, Firmin-Didot, W. Robinson. A chapter is devoted to the history and topography of the celebrated Abbaye of St. Gervais des Prés; another to the career of Ange Pitou, the popular *chansonnier*, who during the Reign of Terror satirised the Terrorists and the Septembriseurs, while in his *canard*, "*Tableau de Paris en Vaudeville*," a sort of pamphlet printed on common "candle paper," he gave utterance in the form of witty banter to the indignation which was beginning to manifest itself in many honest minds. Twelve numbers of this publication appeared, in which the author, with wonderful brio, criticised in the jargon of the day the injustice and iniquities of the Jacobins. Eventually he was accused of being a Royalist agent, tried and condemned to death; but the sentence was modified to transportation for life to French Guiana, from whence he escaped, returned to Paris, became editor of his own works, bookseller, and died a "brave bourgeois" in 1826.

Among the most interesting chapters of *Mon vieux Paris* are the author's "promenades," the outcome of his *flaneries* through the Paris of thirty years ago. For example, starting from the Palais Bourbon, passing the residence of Mlle. de Lespinasse in the Rue St. Dominique, he enters the Rue de



Lille where Mme de Tencin held her *Bureau d'esprit*, past the Hôtel Forcalquier, the centre of scandalmongering Paris, on to the Rue de l'Université, pointing out to the reader the Hôtels de Broglie, de Noailles, de Périgord, and others of equal celebrity. Our *flâneur* then turns into the Rue Taranne, stops to notice the *quatrième* which Diderot inhabited, and, just opposito, the residence of the Baron d'Holbach, with whom he takes the reader to the Café Procope (now a *brasserie*), Rue des Fossés St. Germain, opposite the Comédie-Française. On leaving this favourite resort of the Beaux-esprits of the period, he passes along the Rue des Cordeliers (now Rue de l'École de Médecine), where Marat set up the printing-office of *L'Ami du Peuple*; while, on the opposite side of the road, in the Passage du Commerce (still in existence), lived Simon, the cobbler, the future jailor of the Dauphin. And, if we choose to follow our cicerone further, he will lead us past the Hôtel Cluny and the Sorbonne, through many narrow and dirty streets, until we reach the Halle aux vins, built on the ruins of the abbey of St. Victor, where Thomas à Becket lived for some time. The last chapter of M. Drumont's work, entitled "Cinères et Osses," gives a brief account of the Cemetery of the Innocents and the Catacombs.

The *Paris Law Courts* offers a series of interesting and amusing details regarding men and customs in and around the Palais de Justice. It is also instructive reading; for the translator, Mr. Gerald Moriarty, has added to the original a concise sketch of the French judicial system, so different from the English, which will enable the reader to understand early the working of the Paris law-courts. The cleverly-executed "scenes in court," by Messieurs Renouard and Brun, together with the photogravure portraits and views, add to the attractiveness of this handsome volume.

CECIL NICHOLSON.

*The Jungle Book.* By Rudyard Kipling. (Macmillans.)

HITHERTO we have been accustomed to find inequality in Mr. Kipling's work. He has never yet given us a book entirely good: each collection of his stories is a mixture of success and failure. Naturally, this peculiarity has always stirred some annoyance and perplexity in his critics; for at his best he is not easily surpassed, while at his worst he is almost puerile. There is a popular superstition, not without an element of truth in it, that equality and mediocrity are interchangeable terms. But though no author, however gifted, can always be at his best, the inequalities of Mr. Kipling's work offer too startling a contrast. His frequent falls from the heights to the deeps, his dazzling leaps from the mire to the mountain top, cannot be satisfactorily accounted for by any theory however respectable. So we are unable to take up a new volume of his without knowing our hopes are dogged by a most uncomfortable fear. Faith in his ultimate success is founded upon the fact that, the more diffi-

cult his task seems, the greater the certainty that he will be successful. Consequently, if he wishes to sustain his reputation, he must refuse resolutely to write on subjects commonplace or indifferent.

*The Jungle Book* has been cordially welcomed; and it is only just to confess, at once, that it is more carefully designed than anything he has yet given to us. There are no serious blemishes in the style and grammar: as a piece of technique it is quite blameless. But a serious doubt arises as to whether the matter of the book is at all worthy of the labour bestowed on it. Again, it is certain that those flashes of genius that used to dazzle us seldom illumine its pages. In them Mr. Kipling's finest qualities are to seek. We prefer to hear his men and women talk, as only Mulvaney or Mrs. Hawkesby can talk, be Bagheera and Baloo never so ingenious. It is impossible to rid oneself of the conviction, that any author rather more clever than the average could have contrived the greater part of *The Jungle Book*. There are, indeed, a few pages that no one but the creator of *Soldiers Three* could have written: and one new friendship is cemented, for which we are grateful. Rikki Tikki, though only a mongoose, fights his way gallantly enough into the list of Mr. Kipling's immortals. The history of his war with the cobras is entirely delightful, and refuses to be forgotten.

There are times when plain speaking is necessary; and then the most ardent admirer of an author must, if he be honest, say the truth. The truth is, that *The Jungle Book*, had it been written by a person unknown, might have stirred a languid interest, and a certain reasonable hope of better things to come. As the work of a man of recognised genius, it compels disappointment. It is generally true that to gain a worthy success a writer must toil hard, must choose his words with discrimination. But there is no rule without an exception, and in this case Mr. Kipling would seem to be that exception. His best work achieves itself, apparently, spontaneously. It is a startling, nay dangerous, thing to say of a man that he places failure far from him only when he is most careless. But Mr. Kipling may, at any rate, be advised—adapting a remark of Mr. Henley's—not to concern himself again with words and phrases, but with the greater truths of destiny and emotion. His last book prompts this reflection: few authors know the human heart so well as he, let him forsake, therefore, Mowglis and mules and monkeys, and remember that his vital phrases have ever been born, not made.

PERCY ADDLESHAW.

A POLISH STUDY OF BYRON AND HIS AGE.

*Byron i jego Wiek.* Studya Porównawczo Literackie. Tom. I., "Europa Zachodnia." (Byron and his Age. Studies in Comparative Literature. Vol. I., "Western Europe.") By M. Zdzichowski. (Cracow.)

PERHAPS at the present time the works of Byron are more on our book-shelves than

in our hands, and certain critics among us even affect to depreciate him: we may recommend the essay of Matthew Arnold as an eloquent rejoinder to their pretended contempt. Whatever may be the poet's position among ourselves, his glories have suffered no diminution with foreigners. The reasons for this are very intelligible. There is nothing insular about Byron. Moreover, his writings are full of action and human interest; hence he is the very opposite of the meditative and somewhat *bourgeois* Wordsworth, about whom we do not find much in French literature, except, perhaps, the well-known mention of Théophile Gautier. In most European countries Byron has founded a school, and his influence is linked with the names of some of the most considerable poets. It would be idle to point out the French and German authors who come under this category: their names are too well known. But we might cite Slowacki and Malczewski among the Poles; Pushkin and Lermontov among the Russians; and among the few poets of high rank produced by Italy in the present century we need but refer to Leopardi.

Prof. Zdzichowski has made a profound study of Byron and his influence upon his generation. He has already written on Byron's critics, on Shelley as the noble poet's fellow-worker (*Shelley jako współzawodnik Byrona*), and on his influence upon the Bohemian poet Macha and others (*Karol Hynek Machajski i bajronizm czeski*). Unfortunately, Bohemian literature is so little studied in our country that to most readers the comparisons of the professor in the latter work will prove a dead letter.

In the book before us the genesis of Byronism is investigated, and Rousseau and Chateaubriand are very properly regarded as his literary forerunners. To their influence must be added that of the French Revolution and Napoleon. The sketch of Byron's life, which occupies pp. 27-156 of the volume, is clear and accurate. Our author traces the poet throughout his chequered career, and criticises the last great episode of his life, the struggle for Greek independence. The death of Byron is described with much feeling. M. Zdzichowski refuses to believe that the poet was at heart a sceptic. He praises his generosity, his fidelity to his friends, and his real freedom from egotism, as shown in his submitting himself to the criticisms of such a commonplace and merely respectable person as Gifford. Finally, he sums Byron up as the poet of negation and revolution. The survey of his works is masterly, and could only be the result of a profound study. Leaving Byron, our author turns to Shelley, of whom he has written a highly interesting account. He is a mystic, whose whole life was passed in a kind of ecstasy (p. 163). The personal appearance of the poet is described to us such as he has been represented in the picture of Miss Curran, a copy of which now adorns the walls of the Bodleian. Towards the close of the part of the work consecrated to Shelley, that poet is contrasted with Lamartine, much to the advantage of the former. Shelley is becoming better known in Eastern Europe;

recently a Russian translation of his poems made its appearance.

The Byronism of Lamartine is discussed at considerable length by M. Zdzichowski. To us the French poet seems harmonious and religious: there is plenty of fervour in his writings, but they lack strength. How weak, after the magnificent music of Byron's "Childe Harold," is Lamartine's "Dernier Chant," in which he attempts to supplement the poet! Supplements to the writings of great men have often been singularly unsuccessful. The late Martin Tupper affected to write a conclusion to "Christabel." We are, however, far from comparing Lamartine to the English poetaster. He is a melancholy and eloquent pietist. Byronism among French authors leads M. Zdzichowski to his essays on Alfred de Vigny and Alfred de Musset. The pessimism of the latter, he says, is more depressing than the affected scepticism of Byron, especially as exemplified in *Rolla* and the gloomy prose work: *Les Confessions d'un Enfant du Siècle*. German Byronism is represented by Lenau and Heine. In Lenau, moral and literary flabbiness seem to us to have reached their fullest development. The absolute purposelessness of his life terminated naturally in a madhouse. Whatever may have been the element of revolt in Byron, he was sane and manly. Lenau is the complete example of paralysed *Weltschmerz*. Heine, says M. Zdzichowski, is a pessimist who pleases people, because they always prefer those who laugh at things to those who weep over them.

"Church and State, Jesuits and magnates, believers and unbelievers, mystics and rationalists, were all in turn the objects of his ridicule and attacks; with the shafts of his sarcasm he was eager to wound and weaken what other persons held to be inviolable and sacred."

The only deity whom he acknowledged was Napoleon, and to him he offers an unreasoning and never failing homage. It was the Asiatic's love of concrete power and personal authority.

M. Zdzichowski has given us a bright, appreciative and wholesome book. He lets us see, wide as are his sympathies, that he has not broken with Christianity. We must only regret that, in consequence of the Polish language being so little studied in England, the suggestive work of the Professor cannot have that circulation which it well deserves. The Poles have of late shown great activity. The Academy of Cracow continues to publish works of considerable historical research, such as would do honour to any country. One of the most distinguished living novelists of Europe is Henry Sienkiewicz, whose interesting writings were introduced to the English-speaking public by Mr. J. Curtin, the American author, and were received with the heartiest welcome. In physiology and other branches of natural science, the Poles have also won their spurs. We shall look forward with interest to the next volume of Prof. Zdzichowski's Essays, when he will probably tell us of the influence of Byron on Polish and Russian authors.

W. R. MORFILL.

#### NEW NOVELS.

*The Green Bay Tree.* By W. H. Wilkins and Herbert Vivian. In 3 vols. (Hutchinson.)

*The Perfect Way of Honour.* By G. Cardella. In 3 vols. (Sonnenschein.)

*If Men were Wise.* By E. L. Shaw. In 3 vols. (Bentley.)

*In the Face of the World.* By Alan St. Aubyn. In 2 vols. (Chatto & Windus.)

*Lame Dogs.* By William Bullock-Barker. (Bliss, Sands & Foster.)

*His Wife by Force.* By Nelle Yeul. (Remington.)

*A Parish Providence.* By E. M. Lynch. (Fisher Unwin.)

*Under the Live Oaks.* By T. M. Browne. (Oliphant, Anderson & Ferrier.)

*The First Light on the Eddystone.* By Mrs. Marshall. (Seeley.)

*Girls of a Feather.* By Amelia E. Barr. (Henderson.)

THE gospel of selfishness and vulgarity is fully expounded in *The Green Bay Tree*, which is described as "a tale of to-day." There is not one thoroughly good, strong, virtuous character in the three volumes. Those who are meant to be good are weak or canting, and the only virility is in the vicious. We cannot say that we care for the book. Take away the passages in which naughty people and their ways are depicted—that is, all the spicy parts—and there is very little left. Towards the close of the third volume there are, it is true, one or two scenes which have the elements of real pathos in them, and are powerfully written; but these isolated passages cannot redeem the work as a whole. This novel is, we fear, but another indication of the deteriorating forces at work in English fiction. Feverishness, sensationalism, and sensualism are gaining ground rapidly, and no one seems to be able to make a mark without resorting to one or other of these characteristics. Messrs. Wilkins and Vivian exhibit a certain smartness in their work, but it seems forced—as though they had treasured up sayings and epigrams in their heart, with the view of unloading at the first opportunity. Their collaboration is so minutely explained that not only chapters but even paragraphs are assigned to their respective authors, so that posterity will have no excuse in attributing to Wilkins what rightly belongs to Vivian. Walpole Coryton and Violet Tressilian are the two specially wicked ones who flourish "like the green bay tree." When Walpole's father, the Right Hon. Spencer Coryton, lay on his death-bed, he said to his son, "Remember always that your best friend is yourself." The son never forgot the injunction, but behaved with incredible baseness to his friends, Wilfrid Tyrconnel and others, all through life, and having got into the House of Commons, he is still left flourishing in his villainy at the close of the story. Shady scenes are depicted at Harrow, Cambridge, and Monte Carlo, in which "ladies" of burlesque figure. Cory-

ton is responsible for many of these scenes, but he always manages to throw the blame on others, and deceives everybody to the last, bringing the best character in the novel to ruin and death. By the way, Milton is made to say, for the thousandth time, "fresh fields and pastures new"; and there are two errors more serious still in this one sentence: "After the betrayal of the country party by Peel in 1856, and their yet more shameful betrayal by their own leader in 1868," &c. Peel could scarcely betray his party in 1856, having been then dead six years; nor was the other betrayal in 1868, but in 1867.

We breathe purer atmosphere when we come under the influence of Mr. or Miss Cardella's story, *The Perfect Way of Honour*. Here there is something noble and elevating to absorb our attention, and we find that, for the true delineation of human nature, all those unhealthy and adventitious aids so much in vogue are wholly unnecessary. It is impossible to read this novel and not to feel the better for it. It braces up the moral feelings and energies, and gives us a high and worthy view of human nature, especially as regards those questions of affection between the sexes which are often thrust out of sight. Nor is this end achieved under the disadvantages of wishy-washy sentiment and a weak style. The author writes with considerable literary skill, and her descriptions of Scotch scenery are touched in with real fidelity to nature. But the one great merit of the book is its human element. Mary Alston, with her lofty moral nature and her intense revolt against all injustice, is a fascinating woman—fascinating by reason of all that is good and pure and womanly. She contrasts strangely with her sister, Adela, who is woefully deceived by that prig and paragon, the Rev. Everard Disney. Mary also loves "not wisely, but too well"; but, after all, there is some manliness in her husband, Anthony Carruthers. He has behaved infamously to a woman in the past, and neglected their offspring; but after years of happiness with Mary, his past sins find him out. His soul is not of the heroic mould, and he will not make the only reparation in his power; whereupon Mary sacrifices her own happiness and her very life, as it proves, to atone in some measure for his sin. She is one of those women who perish to establish justice and purity for all, to abolish useless suffering—the suffering of the innocent for the guilty and the clean for the unclean. She went about redressing human wrong, and when she died left behind her a sainted memory, which made her erring husband a better man, and knit his two sons together in indissoluble affection. There are several other characters in the novel of an unusual type, such as the sensitive little artist, Judith Armstrong, and Mary's silent worshipper, Evan Fairfax. Here again we have some mistakes to correct. The very first line in the book is misquoted from Scott; then, in the last stanza from Shelley's "Ode to a Skylark" there are no fewer than three errors; the name of Lord Strafford is given as Stafford, and that of Judge Jeffreys as Jefferies; while we read of John Knox's splendid epitaph

being spoken over his grave. One does not speak an epitaph. When world-famous poems and names are quoted, it is as well to take sufficient trouble to see that they are correctly given.

A Quixotic young Englishman of good family, Laurence Wrayburn, settles down at a primitive place in Canada called Swan-neck, where the scenery is magnificent and the inhabitants are few. He has been sorely tried in the old country, and he hopes here to escape from all the mean and galling things which disgrace humanity. Such is the hero of the story *If Men were Wise*, when there suddenly comes upon the scene the new village schoolmistress, Mary Ford. Like himself, she is far superior to the other members of the settlement, who are of a grasping, canting, or despicable character. Miss Ford has had an even more painful past than Wrayburn. Without being able to help it, they fall deeply in love with each other; but they have enemies in the settlement who cannot understand their higher natures. One of these is a Scotchman named McFarlane, an insolent and argumentative person. After much persecution, Miss Ford is driven from Swanneck; but Wrayburn follows and marries her. They have a brief spell of happiness, which is rudely broken by the discovery that Mary's previous husband, a rascally convict captain, whose death had been circumstantially reported, is still alive. They are in England when this villain appears upon the scene, and Wrayburn returns in despair to Swanneck. Not long afterwards the real husband dies. Mary again goes out to Canada, and arrives at Swanneck only to find that Wrayburn is dead. He had heroically sacrificed himself to save the lives of others at a fire. It is a sorrowful ending to the narrative, and one that will be unpopular with the readers of Mudie and Smith; and yet it is a natural one. Wrayburn was too good for his time. The descriptions of scenery are excellent, and the character-drawing is equal to them. The novel is beyond all question a noticeable one: strong and thoughtful, and instinct with the passions of humanity.

The hero of Alan St. Aubyn's new story would be voted even more Quixotic than the hero of Mrs. Shaw's. In *the Face of the World* represents a son of the great brewer, Sir Tristram Lushington, fresh from Cambridge, deliberately resigning a million of money because it has been made by the accursed drink traffic. He starts a new crusade in the East End of London, and goes through terrible hardships for conscience sake. He is a little shaken by his father's arguments, when he finds that the philanthropic brewer has erected out of his profits model lodging-houses, people's institutes, almshouses, &c.; but it is only for a moment, for he reflects that it is no use serving God with what has been won by the aid of the Devil. Tristram, the chivalrous, incurs the bitter hatred of his family, and loses his betrothed, though the fault here is not so much her own, and his example finally makes a saint of her. Of course, he was voted "as mad as a hatter"; but he held on to his course of self-denial,

and achieved a vast amount of good in an unobtrusive way. From the literary point of view this novel is not quite equal to its predecessors from the same hand; but it is pervaded by a noble spirit, and it calls earnest attention to many blots upon our civilisation.

It is inscrutable to us, yet no doubt Mr. Bullock-Barker had an object in view in writing *Lame Dogs*. The book is miserably weak, and utterly devoid of talent. It is called "An Impressionist Study"; but the only impression it has made upon us is one of commiseration for a writer who could thus deliver himself into the hands of the enemy.

*His Wife by Force* is evidently by a young girl of irreproachable sentiments; but why she should endeavour to disguise the honest, if unromantic, names of Lucy Ellen under the ugly ones of "Nelle Yeul" passes our comprehension. However, her story is fairly readable—youthful in style, but at any rate wholesome in purport. Beautiful Muriel Golfinch, a Royalist maiden, is married to Sir Edward Turner, a Roundhead, by force, and yet also through affection. The reader must discover the solution for himself. It will be seen that the story deals with the times of the Great Rebellion; and the authoress has read history to better purpose than many writers on this period, for she has not made Cromwell a cropheaded old villain, and the Stuarts saints and martyrs.

All persons who have the true welfare of the Irish people at heart cannot do better than read *A Parish Providence*, by Miss Lynch, and especially the introduction by Sir C. Gavan Duffy. The little volume is one of the series called "The New Irish Library." The story is concerned with a French doctor, who, by his humanitarian efforts in his own parish, completely changed its aspect into one of happiness and plenty. But Sir Gavan Duffy forcibly shows that, if a number of individuals imbued with sufficient patriotism were to do the same thing in Ireland, we should witness a marvellous development in her home industries, with a consequent elevation of the masses of the people. But the efforts must be thorough, systematic, and adapted to those conditions and natural products which alone can ensure stability of occupation for the people.

*Under the Live Oaks* is a graceful little Californian story, showing the good which may be accomplished in her own sphere by even one young girl, when she is moved by genuine love and sympathy. The narrative is interesting, and it achieves the difficult end of being pure and moral without being goody-goody.

Mrs. Marshall's semi-historical stories are always popular. They are nicely written, without severely taxing the intellect. *The First Light on the Eddystone* deals with Winstanley's effort to do what was successfully achieved later by Smeaton and Douglas—that is, to construct a lighthouse which should defy the elements. But this is only an incidental purpose in Mrs. Marshall's narrative, which really relates a touching love story of two centuries ago.

Mrs. Barr's *Girls of a Feather* is on different lines from most of her stories, being more sensational and more cynical—perhaps, in order to adapt it to the "Anglo-American Library of Fiction." But it is very bright and readable, notwithstanding its constant straining after smartness. The characters are all American, and are crisply drawn.

G. BARNETT SMITH.

#### CURRENT LITERATURE.

*Memoirs of Anne C. L. Botta.* (New York: J. Selwin Tait & Sons.) The subject of this memoir enjoyed the friendship of a wide circle of literary men and women; and among the contributors to the volume are such well-known names as Mr. J. A. Froude, Mr. Justin McCarthy, Mr. Moncure D. Conway, Mr. Charles Dudley Warner, Mr. Edmund Clarence Stedman, Mrs. Julia Ward Howe, and Miss Kate Field. Mrs. Botta herself was an author of merit. While she was yet Miss Lynch she achieved some fame as a poet, and several pleasing verses and thoughtful and suggestive prose essays from her pen are printed in the present volume. Her chief success, however, was not as a writer, but as the friend and entertainer of literary and artistic persons. "Her home was the centre of hospitality and the meeting place of whatever was best in letters and art." For many years she was an assiduous gatherer together of literary lions, but she was not in the least degree an American Mrs. Leo Hunter. She gathered her lions together, not that they might give lustre to her establishment or distinction to herself, but in a spirit of unaffected and disinterested hospitality. Moreover, her attentions were not confined—perhaps not mainly given—to famous persons. She was distinguished by her "ever-ready help" for unknown seekers after fame, and indeed for all persons in any sort of need or distress.

"Young men and young women struggling to make themselves felt in science, literature, art, or the work of higher instruction, were the especial objects of her interest; to seek them out, to aid them, to encourage them, to bring them into relations with others who could inspire them—all this was her delight" (pp. 63, 64).

Besides her literary tastes, she displayed a keen interest in public movements, and her sympathies were chiefly on the side of progress. Mrs. Botta lived to the ripe age of seventy-six, and during her long career she came in touch with several generations of writers. She knew Griswold, Poe, and Willis, Emerson, Bayard Taylor, and Horace Greeley, as well as the people of to-day. Willis has celebrated her as "Jessie Evreland" in his *People I have Met*. Bayard Taylor refers to a reception of hers in his *John Godfrey's Fortunes*. It was at one of these receptions that Poe gave his first reading of "The Raven." The best evidence of Mrs. Botta's excellence of character and disposition is found in the testimony of her many personal friends. Horace Greeley once said, in his emphatic way, "Anne Lynch is the best woman God ever made." Quite as significant is the calmer utterance of Mr. Dudley Warner, one of her friends of later life: "She was one of those rare natures which makes us think better of the world and better of our possibilities—that is, she was an inspiration to all lives she came in contact with." The volume, in respect to externals, is admirable, and it has been edited by Mr. Botta with excellent judgment. If its primary interest is for those who knew Mrs. Botta personally, who came under her influence and were benefited by her unwearied helpfulness, still the story and record of a



career so benign are of more than private concern, and will repay the attention of any thoughtful reader.

*Nigh on Sixty Years at Sea.* By Robert Woodward. (Digby, Long & Co.). This is a book full not only of common sense, but also of uncommon humour. Its author is probably far too sensible a man to lay claim to unusual literary merits; but he has a right to try his hand at literature, for he has lived a long, active, and useful life. He commanded a transport vessel during the Crimean War, he served with considerable success in the China War, and for fifty years he has been an officer in the Royal Mail Line to the West Indies and Brazil. Several times, as he tells us, with an evident satisfaction and pleasure that is never offensive or obtrusive, he has received the thanks of passengers for carrying them safely through terrible storms, his log of which is admirable reading. He is proud of telling his readers, and has reason to be, that he is a good seaman, a good hater, a good friend, and that by the late Emperor of Brazil he was decorated with the order of the Rose. While by no means ignorant of his own worth, he is enthusiastic when he records the merits of others. He has written a "rattling"—that seems the proper epithet—book, full of good stories and shrewd comments from cover to cover. Whether he is discussing the relative merits of the screw and the paddlewheel, the ethics of shipbuilding, or the social position of the officers of the mercantile marine, he is always entertaining and sensible. As he says of himself, with perfect truth, he has a keen sense of humour; and we might add that he can spin a yarn, even on paper, remarkably well. Much of the matter in his book must have often delighted Captain Woodward's own family and personal friends. It is not giving it too high praise to say that by publishing it he will largely increase the number of those indebted to him. There is many a half hour of genuine enjoyment to be got from its pages. And concerning the work of how few professed book-makers can we say so much!

*The Prose Tales of Alexander Pushkin.* Translated from the Russian by J. Keane. (Bell.) The tales of Alexander Pushkin—or Pushkin, as we prefer writing the name—after having been neglected in this country for many years have at length found translators. The first to put them into an English dress was Mrs. Buchan Telfer, who published her book about fifteen years ago. A later translation has appeared from the pen of Mr. Sutherland Edwards, who has written well on many Russian subjects. Besides these there have been published versions of two or three of the tales, which have had an ephemeral existence in magazines. It was curious, at least, that while noticing some of these productions, one of our reviews spoke of Pushkin as a living writer! The translation of Mr. Keane now before us is faithful and spirited; but he has omitted from his list the clever fragment, "The Negro of Peter the Great," which gives such a striking picture of Russian society at that time. Mr. Keane is evidently well acquainted with the Russian language, and has occasionally added useful footnotes to his work. The volume begins with the dramatic tale of "The Captain's Daughter," one of the best things Pushkin ever wrote. His attention was drawn to the subject while searching for historical materials in the Russian archives. He has brought before us vigorously the details of the revolt of Pugachev; the pictures of the robber-chief, of the good old commandant of the garrison and his wife, and of the faithful serf are excellent. "The Snowstorm" is a bit of very powerful writing. In some of the other sketches, for

instance "The Coffin Maker" and "The Queen of Spades," Pushkin shows a weirdly grotesque power, that reminds us of some of the phantasmagorical productions of Edgar Allan Poe. Belonging to the same class of stories is "The Pistol Shot," with its highly dramatic denouement. It is strange that the poet should have twice described a duel in such powerful language—here and also in *Eugene Onegin*—as if prophetic of the death by which he himself was to die in that fatal winter of 1837. In "The Postmaster" we have a truly pathetic tale; all readers have wept with the poor *Smotritel* for his Dunya. The least meritorious of the whole collection have always appeared to us to be "The Amateur Peasant Girl" and "The Snowstorm." The latter is entertaining, but exceedingly improbable. We are glad to find that these bright and very readable stories by the celebrated Russian poet are making their way among us.

*Critical Sketches*, by G. S. Street (Kegan Paul & Co.) is not very dissimilar from the hundred and one collections of magazine articles which it has become the fashion to publish in volume form. The author writes pleasantly, but with no great distinction; he is sometimes interesting, but never very original. The ten essays of which the book consists deal with a variety of matters: Rousseau, the Sea, Westminster Abbey, Diderot, the Realities of War; and a man must possess considerable learning or a genuine felicity of style to interest his reader in each and all of these subjects. Perhaps the best essay is that on Westminster Abbey; and in view of the present controversy as to the disposal of our "illustrious dead," it were not unadvisable to reprint it in pamphlet form.

*A June Romance.* By Norman Gale. (Rugby: George E. Over.) This is the second edition of a little story that has already won a certain measure of fame. Mr. Gale's work always possesses real literary merit; and though his poetry excels his prose, the latter is, for the most part, sufficiently distinctive to be treated with respect. Alice Ellarby is a charming heroine; and we are sorry that the priggish tutor, with his noisy affectations, should have won so fair a prize. Both the parson and the squire were better men.

*The Queen who Flew*, by Ford Hueffer (Bliss, Sands & Foster) is a pretty book, with a frontispiece by Burne Jones, and a border design, somewhat irritating by its frequent repetition, of C. R. B. Barretts. The story is well, but not too well, written, and will probably please a large class of readers. The ending however, where the Queen gives up her kingdom and marries the ploughman will, it is to be hoped, displease the lovers of old fairy lore. In a fairy tale, at any rate, she should have made the ploughman king and then married him. The author represents her as seeming to shirk, at the very last moment, her determination to be of some use in the world. For, admirable as it may be to drive a plough properly, it is more admirable, and more useful, to rule a kingdom well; and the Islands of the Narrow Seas wanted a good government after the rule of their turbulent regents. We can hardly believe in the bat's success as monarch, even in an allegorical fairy tale.

*The New Werther*: or, the Wealsman's Wrath, by D. S. Graham (H. R. Allenson), is a credit to its publishers, being beautifully bound and extremely well printed. Here all praise must end; for a more incomprehensible book was never issued, and it is to be hoped never written. On the second page occurs this passage, which cannot possibly mean anything, and yet is a fair sample of the whole. "Times were, however, when unaudited woes, like the

fable of the birds and pomeranian sandgrains, piled up faster than sage-time servers, gagged with subterfuge, or politic panacea, lasting a day, till, through sheer force of gravity, the crag-heap toppled, rolled down, blood-spilling." But then the story, if it be a story, is all about "the pressing need of humanity," "whim-whams," a hero whose "eyes shone with a rolling frenzy," a heroine who becomes with him "a hunter in the glorious jungle of thought." The lady, however, has a lucid interval early in the book, and exclaims, "Dreamer of dreams, mused-madman, stop." Unfortunately for the reviewer, he refused, and continues for a further hundred and eighty pages. For the hero was a "slitterkin," or perchance a "bumlerkite"; and he who tries to understand him will be "pashed by amase-ment."

#### NOTES AND NEWS.

WE understand that Messrs. A. & C. Black propose to publish a new Dictionary of the Bible before the end of 1896. The work was originally planned by the late Prof. Robertson Smith, who hoped nearly to the last that he might be able to take a leading part in its preparation. Last February, finding that Prof. Cheyne agreed with him as to the nature of the book that was wanted, he transferred his share in the editorial management to him, the co-editor being Prof. Robertson Smith's old friend and associate in the work of the *Encyclopædia Britannica*, Dr. J. Sutherland Black. The new dictionary will not, however, be without contributions from the late Prof. Robertson Smith, many of whose articles in the *Encyclopædia* will probably be incorporated in it, after they have been revised by personal friends. Besides a number of our own scholars, some well-known foreign specialists will be represented, including Profs. Nöldeke, Tiele, Stade, Wellhausen, Kautsch, Budde, Spitta, and Jülicher, with Profs. Francis Brown, G. F. Moore, and Toy, to represent the United States.

MR. T. FISHER UNWIN will issue next week an edition de luxe, in two volumes, of Mr. W. M. Conway's recent work on *The Karakoram Himalayas*. This edition will contain, in addition to the narrative, Mr. Conway's large map, a photogravure frontispiece of the author, and duplicate proofs of a number of selected illustrations, mounted on Japan silk tissue. Each copy is to be numbered and signed.

MESSRS. MACMILLAN & Co. will publish shortly a book on *The Unemployed*, by Mr. Geoffrey Drage, secretary to the Labour Commission. It is divided into four parts: (1) Introduction, presenting a classification of agencies dealing with the unemployed; (2) what has been done hitherto to solve the problem; (3) nature and causes of the present distress; (4) what can be done in the future to solve the problem.

THOSE who read the letters of Catherine Hutton, which were published about three years ago, under the title of *Reminiscences of a Gentlewoman of the Last Century*, will be glad to hear that a further instalment of her correspondence is now being prepared for the press by the same editor, Mrs. Catherine Hutton Beale. There will be included an interesting collection of documents relating to the Coltman family, of Leicester, giving an account of the machinery riots of 1785; and a letter by the Rev. Joseph Spence, describing a visit to the Pretender in Rome. The book will be issued to subscribers through Messrs. Cornish Brothers, of Birmingham.

A POSTHUMOUS work of the late Francis Adams will be published immediately by Mr.

T. Fisher Unwin. It is a tragedy in blank verse, entitled *Tiberius*, and Mr. W. M. Rossetti contributes an introduction. The edition is limited to 250 copies.

MESSRS. WILLIAM BLACKWOOD & SONS will publish early in the autumn a History of English Literature by Mr. J. Logie Robertson, English master of the Edinburgh Ladies' College. The work, which has been suggested by the experience of nearly twenty years' practical teaching, covers the whole field of the history of our literature, and embodies the most recent and reliable results in fact and criticism. It includes an historical sketch and a general survey of each period; biographies of the principal authors, with specimens of the poets; short references to authors of less note; and full chronological lists of writers and their works.

*British Family Names: Their Origin and Meaning*, by Dr. Henry Barber, is announced for immediate publication by Mr. Elliot Stock. The work will contain separate lists of names of Scandinavian, Frisian, Anglo-Saxon, and Norman origin.

CAPTAIN M. H. HAYES, the author of "The Points of the Horse," will publish next week, through Mr. T. Fisher Unwin, a volume of autobiographical reminiscences, with portraits of celebrities and other illustrations. The title is *Among Men and Horses*.

MESSRS. CHAPMAN & HALL will publish, in the course of July, a new book by Mr. Robert C. Leslie, entitled *A Waterbiography*, with illustrations by the author.

THE Guild of Handicraft, of Essex House, Bow, E., will publish immediately a volume by Mr. C. R. Ashbee, entitled, *Chapters in Workshop Reconstruction and Citizenship*.

A NEW novel by Darley Dale, entitled *The Game of Life*, will be published immediately, in three volumes, by Messrs. Hutchinson & Co.

MESSRS. BICKERS & SON will shortly publish, in one volume, the Complete Poems of the late Miss Constance Naden.

THE Harleian Society has just issued to its members Volume 37 of its Publications. It is the first of four volumes comprising the valuable MS. at the British Museum known as Hunter's "Familiae Minorum Gentium," edited by Mr. J. W. Clay. The fourth volume will contain a copious index to the whole work.

BARON TAUCHNITZ has just acquired from Miss Elsa D'Esterre Keeling the right of issuing a continental edition of *Appassionata*, in his series of "British Authors," in which all her other books have previously appeared.

MESSRS. CHATTO & WINDUS announce a six-penny edition of *The Woman in White*, by Wilkie Collins.

A RE-ISSUE of *The Divided Irish*, by the Hon. A. S. G. Canning, with considerable alterations, will be published almost immediately by Messrs. W. H. Allen & Co.

MESSRS. OLIPHANT, ANDERSON & FERRIER will publish next week, in their "Popular Series of Novels," a cheap edition of Annie S. Swan's *Doris Cheyne: the Story of a Noble Life*.

THE first tribute to the new-born Prince of the House of York was paid by Mr. Eric Mackay, in the *Daily Telegraph* of June 25, under the title of "The White Rose of the Crown."

A NEW stained glass window in the Stationers Hall, representing Caxton presenting a proof of his first printing in the Almonry at Westminster to Edward IV., will be unveiled on Thursday next at noon by the Lord Mayor, who is (we believe) himself a member of the

Stationers Company. An interesting feature of the design is that the border contains the colophons of the eight best known nearly English printers. The window is presented by the master of the Company for the current year, Mr. Joshua W. Butterworth; but we regret to add that it has been "made in Germany."

THE library and reading room of the Royal Irish Academy will be closed from July 9 to July 21, both days inclusive.

DURING the first three days of next week Messrs. Sotheby will be engaged in selling the library of the late Sir Joseph Hawley, who is perhaps best known as a winner of the Derby. But he was also a great bibliophile, his special interest being natural history, the drama, and illustrated books in their finest state. His library includes—the second and third Folios of Shakspeare; first editions of *Lycidas*, *Comus*, and *Paradise Lost*; a set of the ornithological publications of John Gould; and several choice collections of portraits and gems.

#### THE FORTHCOMING MAGAZINES.

A SONNET on the late President Carnot by Mr. Swinburne will appear in the forthcoming number of the *Nineteenth Century*.

THE *New Science Review*, an Anglo-American quarterly, will make its appearance early in July, under the direction of Mr. J. M. Stoddart, who for several years, and until quite recently, conducted *Lippincott's Magazine*. Mr. Moncure D. Conway writes on "Thomas Paine, and the Republic of the World"; Mr. Sidney Low criticises Lord Wolseley's "Marlborough"; Mr. Julian Hawthorne has something interesting to say about the famous American inventor, John Worrell Keely, who will himself contribute to the second number; Major Ricarde-Seaver describes the situation in Africa, more particularly with reference to British interests; and Prof. L. M. Haupt (formerly professor of engineering at Pennsylvania University) describes the Coast-Atlantic Ship Canal. Among those who have promised to contribute to future numbers are Mr. Traill, Mr. Mallock, and Mr. Gilbert Parker. The London publishing office will be at 26, Henrietta-street, Covent Garden.

MESSRS. PERCY LUND & Co. announce a new photographic magazine, to be called the *Junior Photographer*. It will specially address itself to beginners, and deal with the popular side of the art. Illustrations by photographic processes will also form a prominent feature. It will be conducted by Mr. Matthew Surface, editor of "The Practical Photographer."

#### UNIVERSITY JOTTINGS.

THE Marquis of Salisbury and the Earl of Rosebery have both been elected honorary students of Christ Church, Oxford. Mr. Gladstone received the same distinction as long ago as 1859. In view of the recent practice of electing outsiders, it may be as well to add that each of the three was, in his time, an undergraduate of the House.

THE late Prof. Robertson Smith bequeathed his Arabic and Syriac MSS., together with twenty early-printed or scarce books to be selected by the librarian, to the University Library at Cambridge. The rest of his library is left to Christ's College. It is proposed to raise a memorial fund, to be devoted to maintaining and extending the oriental department of the library of Christ's College, and to purchasing oriental MSS. for the University Library.

THE Vice-Chancellor of Oxford has nominated a committee to confer with a Cambridge committee on the subject of scholarship examinations.

THE curators of the Taylorian Institution at Oxford offer for the second time a prize of £10 for proficiency in the language and literature of Russia. The authors that will be the special subject of examination are Pushkin, Turgueniev, and Lermontov.

ON the nomination of the Teachers' Training Syndicate, at Cambridge, Mr. J. Bass Mullinger has been appointed lecturer on the history of education, and Mr. W. E. Johnson lecturer on the theory of education.

THE University of Madras has been admitted to the privileges of a colonial university at Oxford.

PROF. GOUDY's inaugural lecture, as regius professor of civil law at Oxford, has been published as a pamphlet (Henry Frowde). The subject is "The Fate of the Roman Law North and South of the Tweed," considered under three epochs—(1) the period prior to the Norman Conquest; (2) from the Conquest to the Reformation; (3) from the Reformation to the present time. Regarding the first period, Prof. Goudy declares his adhesion to the view that Roman law, together with other Roman institutions, must to a large extent have survived the Saxon invasion; and he suggests that traces of it may be found in testaments and in manumissions. During the second period, a considerable infusion of Roman law was introduced into England from the Continent by civilians like Vacarius, by writers of text-books like Bracton, and by the founders of equity jurisprudence; whereas, in Scotland, the chief influence was that of ecclesiastics and the canon law. In the third period, the civil law was deliberately adopted as the common law of Scotland, under French influence, and was consolidated in text-books. Finally, Prof. Goudy comments upon two important differences of law between England and Scotland. With regard to the doctrine of legitimation *per subsequens matrimonium*, he urges that England should adopt the practice of the rest of Christendom; and he argues that the Scotch "legitim" was not taken directly from Roman law, but was borrowed from England in early days, when the same rule also prevailed here.

WE have received the first number of the *Alumni Bulletin* of the University of Virginia (Charlottesville). To many in this country the chief interest attaching to this college is that its first professor of ancient languages was George Long, about whom a survivor of the original class of 1825 writes as follows:

"Prof. Long, who was an Englishman, made a very popular, enthusiastic, and efficient teacher. He was quite a handsome man and a very agreeable and sociable companion. He took his meals at the hotel where some other pupils and myself boarded, and we were very much attached to him. Always taking part in our conversation, he made us feel at ease in his presence."

#### MAGAZINES AND REVIEWS.

THE new number of the *Economic Journal* (Macmillans) contains several articles of general interest. Mr. John Graham Brooks, of Massachusetts, writes upon "Results of the Retail Liquor Traffic without Private Profits"—in other words, the Gothenburg system. In an effective diagram, he shows how the annual consumption of spirits has decreased in Sweden from fourteen to seven quarts per head, while it remains at sixteen quarts in Denmark, and has actually increased in most countries of Europe. Mr. B. E. Walker, general manager of a large Toronto bank, gives an elaborate account,

historical and analytical, of the banking system in Canada, as compared with that in the United States. Incidentally, he mentions that savings banks have made but little way in Canada, because they are not wanted. Mr. Edwin Cannan summarises from Hansard the career of Ricardo in Parliament: he was an advocate of the ballot and of the repeal of legislation against blasphemy. Mr. F. C. Harrison, of Calcutta, in continuation of previous papers, critically examines the present position of the Indian currency question. On the whole, he is still of opinion that the closing of the mints will ultimately be effectual in giving a scarcity value to the rupee, though he admits that the first consequence has been to draw rupees out of private hoards. Among the reviews, we may specially mention one by Prof. Charles Gross of Jacobs's "Jews of Angevin England"; among the notes, a study of the returns of the Census relating to the agricultural population, by Mr. W. E. Bear, and an impartial examination of the Budget, by Prof. Bastable.

## ORIGINAL VERSE.

## SPRING SONNETS FROM MY GARDEN.

## WALLFLOWERS.

My Love complained I had no wallflowers gay;  
And so, beneath a dull November sky,  
I planted on two hundred very nigh,  
And worked at them throughout the short-lived  
day;  
I planted them in manifold array,  
In stately rows beneath my fruit trees high,  
In groups, or filling up some corner shy,  
And then I left them to the seasons' sway:  
And now, when cherry boughs, all milky white,  
Fling their triumphant arches o'er the beds,  
And their soft beauty shimmers day and night;  
Behold, where, tossing their sweet fragrant heads,  
Filling the place with colour and delight,  
My wallflowers bravely spread their browns and  
reds.

## WEEDING.

With all your labour and your anxious care  
To clean the ground from too luxuriant weed,  
You shall not altogether quite succeed,  
But haply leave some standing here and there;  
You hardly know, is it a tendrilled tare,  
Or hydra-headed groundsel, whose fell speed,  
To grow and blossom and to turn to seed,  
Might whiten any decent head of hair.  
But some fine day as down the path you go  
You shall behold a yellow cornflower bright;  
Or in between a dull potato row,  
A radiant sunflower, turning to the light;  
Or lonely poppy, flaming on waste land—  
Then weed not all, but let some few still stand!

## BLOSSOM RAIN.

ROSES of Heliogabalus, indeed!  
(Imperial whim, Imperially rehearsed  
By one in wanton revelry well versed,  
Unheard-of luxury whose only creed!)  
Of such Caesarian freaks I'm not in need.  
For since a week, when cherry blossoms burst,  
Followed by creamy pear bloom (almost first,  
But never quite!)—with apples to succeed:  
Even as I work, sweet blossoms all the day  
Lightly descend upon me from the trees,  
Flying about in merry jocund play  
Wafted by every lightome gust and breeze;  
Like fragrant snow they downwards softly rain—  
Roman! Thy Petal Feasts tempt all in vain!

KATE FREILGRATH KROEGER.

## HONORARY DEGREES AT CAMBRIDGE.

THE following are the Latin speeches delivered by the Public Orator (Dr. Sandys) on June 27, on the occasion of the visit of the Royal Agricultural Society to Cambridge:—

"Principis nostri, plusquam semel Praesidis sui, auspicio, Cancellarii nostri sub praesidio, Regiam

agricolaum Anglicorum societatem Cantabrigiam denuo inuisentem Academiae totius nomine iubemus salvere. Ipse Tullio auctore novimus, primum nihil Xenophonti tam regale visum esse quam studium agri colendi; deinde hominum generi universo culturam agrorum esse salutarem; denique omnium rerum ex quibus aliquid adquiratur, nihil esse agri cultura melius, nihil dulcius, nihil homine dignius. Salvete igitur studii tam praeclari professores, qui in agris colendis scientiam cum usu et experientia coniunctam profitemini. Vos, segetis laetae in expectatione, telluris gremio semina creditis; nos, non minore cum spe, iuventutis nostrae in mentibus doctrinae germina inserere conamur. Vos, in agrorum cultura scientiae lumen per Angliae rura late diffunditis; nos, inter Academiae nostrae numina, etiam ipsi Cereri locum nuper seposuimus. Et vestra et nostra commoda sunt aliquatenus communia; vestrae artes dum vigent, etiam nosmet ipsi prospera fortuna utimur, florent praediorum nostrorum redditus, florent Collegia nostra, floret tota Universitas. Nihil igitur auspiciis hodie precari possumus quam ut, vestrae societatis auxilio, patriae totius ad fructum, civium omnium in usum, telluris munera divini indies ampliora vobis reddantur; utque nostrum quocumque in populum universum descendant benedictiones illae antiquae: *benedictus tu in civitate et benedictus in agro; benedictus fructus terrae tuae fructusque iumentorum tuorum; benedicti greges armentorum tuorum oviumque tuarum.*

Atque haec quidem ominis causa praefati, pergitur deinceps titulo nostro primum Principis nostri filium, Principis novi patrem, ornare, deinde vestrum omnium in honorem etiam alios decorare. Non omnes sane, quos volumus, hodie laudibus nostris adficere possumus; sed, velut in frugibus vendendis vosmet ipsi ex acervo magno grana quaedam aurea emptoribus ostendere soletis, non aliter vestro ex ordine amplissimo nonnullos, quasi exempli causa, Cancellario nostro, Praesidi vestro, praesentamus, fidemque damus etiam ceteros esse bonae frugis.

## THE DUKE OF YORK.

"Quam libenter Reginae nostrae augustissimae et Principis Alberti, olim Cancellarii nostri, nepotem Academiae totius nomine nunc primum salutamus. Salutamus denuo patrem eius, Principem nostrum illustrissimum, quem triginta abhinc annos titulo eodem ornatum vidimus; salutamus matrem, omnium consensu pulcherrimam, quam hodie etiam ipsam adesse vehementer laetamur. Salutamus Principem, qui prope ex ipsa pueritia scientiae navali perdiscendae sese strenue dedicavit; qui maria magna emensus, colonias nostras, toto orbe a nobis divisas, toto corde nobis coniunctas, regni sibi aliquando fortasse destinati nondum consciis, invisit; qui populorum magnorum historiae studiosus, imperii Britannici gloriam navalem sibi carissimam esse identidem indicavit. Nuper Kalendis Iuniis, dum misericordia solita pauperum aegrotantium salutis consulebat, classis Britannicae victoriam centum abhinc annos eodem anni die reportatam inter omnium plausus palam commemoravit. Idem prope uno abhinc anno (juvat recordari) inter regum principumque gratulationes, inter civium exultantium acclamationes, Ducis primi Cantabrigiensis neptim ab omnibus dilectam vitae totius consortem duxit. Hodie vero, gaudio novo elati, laetamur regni tanti heredis heredem filio feliciter esse auctum, et matro salva genus regium usque ad tertium gradum prospere esse continuatum.

## MR. ALEXANDER PECKOVER.

"Primus omnium Principibus nostris assurgit hodie Reginae ipsius in comitatu Cantabrigiensis legatus, cuius o maioribus unius, tempore Cromwelliano militia functus, pacis artes a se postea praelatas posteris suis feliciter excolendas tradidit. Ipse, liberali imprimis ingenio praeditus, nuper in urbe nostra salutis templo administrando dignitatis iure praepositus, statim munificentia summa pauperum nostrorum valetudini consuluit. Viro tam munifico dum animi grati ex abundantia titulum nostrum hodie donamus, venit in memoriam monitum illud antiquum:—*'date et dabitur vobis; mensuram bonam et confertam et coactatam et superfluentem dabunt in sinum vestrum: eadem quippe mensura, qua mensi fueritis, remetietur vobis.'*

## THE DUKE OF RICHMOND AND GORDON.

"Sequitur deinceps Universitatis Aberdoniensis Cancellarius, vir in publicis rebus saepenumero cum laude versatus, cuius pater agricolarum societati quinquaginta quattuor abhinc annos praeses prope primus fuit, quique ipse societati eidem bis praepositus, inter Oxonienses suos honoris titulo anno eodem est ornatus, quo Cancellarii nostri pater, Cancellarius ipse, societati praefuit. Virum tot titulis iam pridem ornatum etiam nosmet ipsi hodie libenter decoramus. Atqui nullum titulum ipsi potlorem esse credimus quam a Principis nostro inter epulas regias societatis suae in honorem habitas palam fuisse appellatum 'agricolarum amicum.'

## EARL CATHCART.

"Incedit proximus vir insigni lepore et litterarum amore praeditus, qui maioribus inter arma illustribus oriundus, Minervam et Cererem non minus quam Martem coluit. Ipsa Ceres filiam suam, solis ex lumine telluris in gremio absconditam, facibus accensis quaevisse fertur; Cereris autem cultor insignis, quem hodie salutamus, nihil antiquius duxit quam, societatis suae fastis litterarum luce illustratis, Angliae totius agricolis faciem doctrinae praetendere. Talium virorum merita, inter Cereris ministros non obscura, etiam Academiae in lucem hodie libenter proferimus, Cererem ipsam atque Solem veritatis arbitrum Euripidis verbis testati:—

τήν τε περφόρον θεῶν  
Δήμητρα θέμενοι μάρτυρ' ἤλοι τε φῶς.

## SIR JOHN HENRY THOROLD.

"Salutamus deinceps virum societatis vestrae consiliorum prope in omni parte praeclare meritum, Cancellarii nostri in loco in annum proximum Praesidem vestrum designatum. Per annos complures agrorum suorum redditu infelicitate immutato, quanta animi cum magnitudine, quanta cum fortitudine, se gessit. Quam dignum laude illis Horatiana esse praestitit:—

'est animus tibi  
rerumque prudens et secundis  
temporibus dubisque rectus.'

## SIR ROBERT NIOEL FITZ-HARDINGE KINGSCOTE.

"Adest deinceps vir in bello quondam insignis, in pace postea illustris, primum Senatui Britannico tres et triginta annos adscriptus; deinde Angliae totius memorum silvarumque et Cornwalliae metallorum redditibus exigendis praepositus; denique societatis vestrae de negotiis quotidianis praeclare meritis. Adest 'egregie cordatus homo,' vir in epistolarum commercio admirabilis, in animalium salute exploranda et adjuvanda indefessus.

## MR. ALBERT PELL.

"Iuris Doctorum agmen clauditalumnus noster, iudicis filius, qui adhuc juvenis quattuor et quinquaginta abhinc annos societatis vestrae conventui primo Cantabrigiensis interfuit; qui postea, pestilentia gravi inter Britanniae boves saeviente, consilia salutaris solus obtulit pestemque tantam iussu publico opprimendam curavit; qui deinceps Senatui Britannico per annos septemdecim adscriptus, agri culturae patronus strenuus exstitit; qui nuper denique Academiam nostram Seneschalli sui cum auxilio de agri culturae studiis deliberantem magnopere adjuvit. Quod scientiae huius diplomata nostra hodie in honore sunt, talium virorum praesertim consiliis debemus.

## SIR JOHN BENNET LAWES.

"Salutamus tandem par nobile collegarum qui de agrorum cultura, de pecudum alimentis variis, experimentis exquisitis una elaborandis annos quinquaginta, magnum profecto aetatis humanae spatium, dedicaverunt. Tot annorum autem labores non modo chartae fideles in perpetuum custodient, sed etiam saxum ingens nomine utroque insculptum inter posteros testabitur. Ab ipso autem 'monumentum aere perennius' erit exactum, experimentis tam utilis, tam fructuosum, munificentia ipsius etiam in posterum continuistis. Anguramur, nec nos fallit augurium, in agri culturae annalibus talium virorum nomina fore immortalia.



SIR JOSEPH HENRY GILBERT.

"Quos tot annorum labores una coniunxerunt, eos in laudibus nostra hodie divellere vix possumus. Constat tamen labore illos viri huiusce scientia admirabili et industria indefessae plurimum debere. Constat eodem eiusdem scriptis, eiusdem orationibus, non modo in patria nostra sed etiam peregre maximo cum fructu esse perfactos. Cum collega suo summa concordia coniunctus, Plinii verba iure optimo posset usurpare: 'nobis erat nullum certamen, nulla contentio, cum uterque pari iugo non pro se, sed pro causa niteretur.'

'Felicis ter et amplius  
quos irrupta tenet copula.'

PROF. DEMETRI IVANOVICH MENDELEEF.

"In scientia chemica investiganda diu inter peritos quaerebatur, quatenus ratio interesset inter atomorum pondera et quibus rerum elementa constarent et vires eas, sive chemicas sive physicas, quae elementis ipsis velut propriae inhaerent. Qua in ratione penitus perscrutanda atque ad certam quandam legem redigenda nemus plura perfecisse existimatur quam vir illustris qui Siberia in remota natus, et undecim abhinc annos a societate regia Londinensi numismate aureo donatus, hodie nostra corona qualicumque decoratur. Magnum profecto est inter tot elementa rationem certis intervallis velut circuitu quodam recurrentem observasse, eque rerum notarum observatione etiam ignota providisse. Viri huiusce ingenio etiam elementa prius inaudita mentis divinatione singulari praedicta sunt posteaque in ipsa rerum natura reperta. Quae elementa, trium gentium nominibus Gallium, Scandium, Germanium nuncupata, nomen ipsius illustrius reddiderunt et Russorum famam, quantum ad ipsum attinet, feliciter auxerunt. Ergo virum de scientia chemica tam diu tamque praeclare meritum, totque titulis aliunde ornatum, hodie etiam nostrorum

'turba Quiritium

certat tergemini tollere honoribus.'

Newtoni certe in Academia honos ei praesertim debetur, qui etiam in scientia chemica Newtoni in vestigiis tam fideliter insistit, ut alumui nostri 'qui genus humanum ingenio superavit' imaginem intuens, Lucreti verba paululum mutata possit usurpare:—

'Te sequor, o Grantae magnum deus, inque  
tuis nuuc

Ficta pedum pono pressis vestigia signis.'

MR. ERNEST CLARKE.

"Vobis omnibus notum esse arbitramur concilii vestri per annos septem adiutorem strenuum et indefessum, virum in Britannia quidem societati antiquitatis studiosum, inter exteros autem societatibus plurimis honoris causa adscriptum. In agro Suffoliciensi natum fuisse constat virum inagnem, qui scriptis suis fere centum abhinc annos in lucem missis agri culturam (velut alter Tremellius) 'eloquentem reddidit.' Viri tanti popularum, quem hodie laudamus, e loco suo natali spiritum eiusdem hausisse crediderim.

DR. JOHN AUGUSTUS VOELCKER.

"Clanditi sciem patris in scientia chemica illustris filius in eadem scientia insignis, qui inter Germanos Philosophiae Doctor multa cum laude nominatus, etiam de agri cultura inter Indos publice rettulit. Idem, per annos novem societati vestrae in re chemica consilio dando, patris successorem sese dignum praestitit. Quod omnibus gratum, nemini tamen mirum sit; etenim experti nostis Horatianum illud:

'fortes creantur fortibus et bonis;  
est in iuvenis, est in equis patrum  
virtus.'

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## CORRESPONDENCE.

"ÆTHELRED-MUCIL, GAINORUM COMES."

London: June 2, 1891.

Historians may, I think, be excused for harbouring the notion that *Æthelredus Gainorum comes*, qui cognominabatur *Mucil*, derived his second name from *mycel* "great." The notion is not an outcome of modern ignorance, but is eight or nine centuries old. The second section of the first portion of the Northumbrian Annals, which has come down to us under the name of Simeon of Durham, states that Alfred married "filiam Æthelredi Gainorum comitis, qui cognominabatur ab Anglis *Mucil*, eo quod erat corpore magnus et prudentia grandævus." This section of the work is drawn largely from Asser, and was compiled apparently in the latter part of the tenth century. The Northumbrian History was used by the author of the St. Albans compilation that formed the groundwork of the Chronicles of Roger of Wendover and of Matthew of Paris; and by their means the statement that *Mucil*

meant "great" obtained a wide currency. This was increased by Parker's note to Asser that *Æthelred* was called *Mucel*, "eo quod erat corpore magnus." If the modern historian sought for confirmation of the statement, he might find it supported by no less a name than that of Kemble, who adopts unreservedly Simeon's statement that *Mucel* means "big man" (*Proceedings of the Archaeological Institute at Winchester, 1845, p. 100*). It is, as Mr. Bradley states, impossible to connect the name with O.E. *micel*, since that word is not, as the spelling *mycel* suggests, derived from *mukil*. But it is noticeable that *mucel* was, apparently, the form of *micel* used by Simeon or the compilers whom he adopted. This appears from the 878 passage from Asser, which states that *Mucelwudu* (not *Selwudu* as in our text of Asser) is "Latine vero Magna Silva, Britannico more Coitnawr."

The burnt MS. of Asser was, according to the facsimile given by Wise, in a hand of the early eleventh century, so that it cannot be held that the *u* of *Mucel* arises from the Mid. Eng. use of *u* for O.E. *y*. Moreover, we have the evidence of charters that a name *Mucel* existed. It must be connected with the name *Muca*, which occurs as follows: A.D., 801, 803, *Muca abbas*, *Cart. Sax.*, i., 418, 20; 435, 84; 436, 18; A.D. 822, 823 *Muca dux, aldormen*, *Ib.*, i. 510, 7; 512, 10; Parker Chron., ann. 822 (*Muca*, Chronn. B and C); A.D. 950, *Mucan treow*, *Cart. Sax.*, iii. 44, 23. If this name be *Muca* as given in Chronn. A and B, then *Mucel*, if from the same root, is even further divorced from *micel*. *Muca* and *Mucel* may be diminutives from the adj. "*muc*" "meek" (Goth. "*muke*" in *muka-mōder*).

I have notes of the following occurrences of the name *Mucel*:

I. A Mercian *dux*, A.D. 814, *Cart. Sax.*, i. 481, 10; 489, 3; A.D. 815 *Mucel*, *Ib.*, i. 492, 21; 816, 498, 24; 495, 29; 823, 512, 3; 828 (*Mucael*) 518, 28; 824, 521, 4; 825, 532, 6, 537, 2; 836 (*Mucel*), 581, 31; 583, 3; *circ.* 840, *Ib.*, ii. 2, 19; 3, 26; 840, ii. 5, 19; 841, 7, 21; 12, 3; 843 or 844, 20, 29; 845, 33, 6, 12; *circ.* 848, 35, 24, 27; 37, 7; 848, 39, 25, 32 (*princeps*): 852, 58, 24; 60, 15 (*p[raefectus]*), Kemble, more probably (*p[ri]nceps*): 855, 89, 11; 90, 22; 91, 31; 857, 95, 30; 864, 120, 35; 866, 126, 35; 868, 140, 9.

II. A second *Mucel dux*, who witnesses Mercian charters together with the aforesaid *Mucel*, as follows: A.D. 836, i. 582, 39; A.D. 845, *Ib.*, ii. 33, 6, 12; *circ.* 848, ii. 35, 24, 27; 848, ii. 39, 25, 32. Some of the signatures given under No. I. must belong to No. II. As only one *Mucel dux* signs after 848, it is probable that No. I. died about that period.

III. A third *Mucel* (a minister?) witnesses a Mercian charter, *circ.* 848, *Ib.*, ii. 35, 28. He is, no doubt, the *Mucel* who witnesses, in addition to *Mucel dux*, in 855, ii. 89, 17; 866, 126, 35.

No. I. (or II.?) is described as *Mucel Esning* and *Mucel aldormenn* (dat. sg.) in 836, i. 581, 31, 39. The Esne is probably the *dux, princeps, comes* who witnesses Mercian charters from 761 to 809.

IV. A minister who witnesses West-Saxon charters as follows: A.D. 858, *Ib.*, ii. 101, 15; 860-866, 128, 22; 862, 114, 39; 863, 116, 31; 867, 130, 2; 868, 136, 8. It is possible that he is the same person as No. III.

V. A *dux* (possibly No. II.) who witnesses West-Saxon charters, and who signs separately from No. IV., in A.D. 868, ii. 136, 2. This *dux Mucel* also witnesses two charters of King Æthelred of Wessex, which have been treated by Kemble and Birch as charters of Kings Eadgar and Eadred. In the

\* The MS. has the easily explained misreading *Mucelpurh*.

earliest instance (*C.S.* iii. 488, 31; *Cod. Dipl.*, vi. 81), a later scribe has boldly changed Æðelred's name into Eadgar; but he has retained the correct date 867, for which the editors suggest 967. But a moment's thought will show that this date is impossible, as the charter is witnessed by Archbishop Odo, who died in 959. What has really happened to this charter is that the scribe has changed the names of the king and of the archbishop (*Ceolnoth*), and has erroneously copied the name of Bishop Heahmund as Eadmund.\* The other charter is the one printed in Birch, iii. 24, and in Kemble, v. 322. In this case the Abingdon Chartulary gives the king's name as Æðred and Æðered. The latter represents the ninth century West-Saxon form of the king's name, Æðered = Æðelred, which occurs in the Parker MS. of the chronicle. It is impossible that Æðered could be written for Eadred. Kemble has "edited" this charter in his usual reckless manner, so that the Æðred and Æðered of the MS. appear as Eadred without a note of the true reading. The charter is dated 948, and the date has, according to Birch, been "partly altered by erasure." The date should, no doubt, be 868.† A brief comparison of the names of the witnesses to these two charters, with those of Æðelred's charters and the West-Saxon charters about his time, will show that both are really charters of that monarch. They do not at all agree with the formulae of the time of Eadgar and Eadred. The editors' suspicions should surely have been awakened by the style "Æðred occidentalium Saxorum rex" of the second charter, since Eadred naturally called himself "rex Anglorum," and used in addition the pompous titles that Eadmund introduced. There are several other similar instances that I have noted of charters being wrongly ascribed to O.E. kings by post-Conquest copyists, and they have all escaped the notice of Kemble and Birch.

Vf. *Mucel*, bishop of Hereford, according to Florence of Worcester's list. He occupied that see between 857 and 866 (Stubbs). No signatures of his are known.

Thus, at most only six bearers of this name *Mucel* are recorded; and there may be really only three, since No. VI. is a rather shadowy personage, and Nos. IV. and V. may be Nos. II. and III. No. II., who sigas until 868 (see No. I.), might be the father-in-law of Alfred, as No. I., signing as early as 814, is hardly likely to have been the father of Alfred's bride of 868. There is, I think, a reasonable probability that No. II. was Alfred's father-in-law. He was a Mercian noble, as Asser states Æðelred-Mucil was. That he signs as *Mucel*, and not as Æðelred, is not an insuperable objection to the identification, as there are several instances where the full name was practically superseded by the short name. For example, two of King Offa's nobles were known as Brorda, and the death of one of them is recorded in the Northumbrian Annals (Simeon), A.D. 799, as follows: "Eodem anno Brorda Merciorum princeps, qui et Hildegils vocatur, defunctus est." It is quite clear that Hildegils-Brorda subscribes as Brorda, not as Hildegils. It is not a very violent assumption that Æðelred-

*Mucil* similarly witnessed as *Mucel*. Moreover, he was contemporary with Alfred's brother Æðelred, who signs prior to his accession in 866 as Æðelred princeps, dux, or filius regis. Where both Æðelred and *Mucel* attest, we may conclude that Æðelred is the West-Saxon prince. An Eaðered (for Æðered) witnesses a Mercian charter of 862 (*C.S.* ii. 110, 33). As *Mucil* does not figure amongst the witnesses to this charter, it is possible that this is Æðelred-Mucil. But this cannot be affirmed with safety, as there are other Æðelreds in the field. There is an Æðelred or Eðered dux who witnesses West-Saxon charters of this date, in addition to Æðelred, the King's son (*C.S.* ii. 108, 114, 116). There is a grant to him of lands in Kent at p. 115. He may possibly be the Mercian dux, and may be Æðelred-Mucil, since, as we have seen, a *Mucil dux* witnesses Wessex charters about this time. It is, in any case, a singular coincidence that there should be at this period a Mercian dux Æðelred and a dux *Mucil* and West-Saxon duxes of the same name. It would clear the ground if we could conclude that all four really represent Æðelred-Mucil. The close connexion of Mercia and Wessex made it possible for a Mercian dux to sign West-Saxon charters. We certainly meet with Prince Alfred (the Great) and his brother among the witnesses to the charters of their brother-in-law, Burhred of Mercia. Æðelred-Mucil was presumably alive in 868, when Alfred married his daughter. In 872-874 we meet with an Æðelred, *Merciorum dux* (*C.S.* ii. 155, 9; 156, 6), who may possibly be Æðelred-Mucil. But I am inclined to think that this is the Æðelred, ealdorman of Mercia, who married Alfred's heroic daughter Æðelflæd, and died in 912. The Æðelred, dux et patricius gentis *Merciorum* of 880 (*C.S.* ii. 166) must, I think, be Alfred's son-in-law, as we know that he was old enough to receive London from the latter in 886. If this Æðelred was a grown man in 880, he must have been somewhat older than his wife Æðelflæd,\* whose parents were married in 868. He may therefore be the Æðelred dux of 872-4. The signatures of the duxes *Mucel* cease in 868, the year of the great Danish invasion of Mercia. It is possible that *Mucel* or Æðelred-Mucil met his death in fighting against the Danes. Asser, it may be noted, records Alfred's marriage in 868 before mentioning the Danish invasion of Mercia, which, no doubt, occurred in the spring. If we regard the Æðelred, *Merciorum dux*, of 872-4 as Alfred's son-in-law, as I think we must, we find that the Æðelred-signatures that have any possible connexion with Æðelred-Mucil cease in 868, in the same year as the *Mucel*-signatures. This again is a remarkable coincidence. Æðelred-Mucil, although he married a member of the Mercian royal house, was not seemingly of royal descent. He was a Mercian ealdorman, not ealdorman of Mercia. Alfred's son-in-law had the latter rank, and must, therefore, have been of royal descent. Indeed, until the time of Eadric Streona and Godwine all the great ealdormen seem to have been members of the royal families. This difference in rank explains the position of *Mucel*'s subscriptions to the charters. He does not sign, as a royal dux would have done, at the head of the duxes. Thus, the position of *Mucel*'s signatures is quite compatible with the view that he was Æðelred-Mucil.

It is to be hoped that we may hear no more of the derivation of Gainsborough from the

\* Æðelflæd witnesses the above charter of 880 as Æðelred's wife. At that date she would only be eleven or twelve years old. There is probably an error in the date of the charter, which exists only in eleventh-century copies. The indiction given in it belongs to 887.

*Gaini*.\* Like many other accepted etymologies—Scarborough (*Skarða-borg*) from *scar* "rock," Chippenham (*Cippan-ham*) from *chipping* "market," for example—it will not bear a moment's examination. Gainsborough appears in the Chronicle in 1013 as *Genes-burh*, *Gaignes-burh*, *Gegnes-burh*. Surely if this was an English name, it should not have come down to us without initial guttural stop. The fact that it has done so is a strong presumption that the first part of the name is of Danish origin. It is not improbable that the O.N. adj. *gegn* may have been used as a nick-name, or, as Norse was so given to developing personal names from nick-names, even as a real name. So little has been done in registering the innumerable O.N. personal names that it is possible that *Gegn* may occur. There are slight indications of an O.E. *gen*, *gena*, which may be personal names, e.g., *Genenofre*, near Bredicot, co. Worcester (*C.D.* iii. 261, 32; 263, 7); *Genes-born* *Gegnes-thorn*, at Bleadon, Somerset (*C.S.* iii. 141, 34; 648, 10); *Genetune*, Berks (Domesday, i. 58 b, col. 2); *Geneshale*, co. Stafford (*ib.*, i. 247 b, col. 2); *Genstedegate* *Geinstedegate*,† near Aldingbourn, co. Sussex (*C.S.* i. 99, 15; 113, 7; iii. 192, 16). The first of these names is derived from Heming's Worcester Chartulary; and it is not very far from Bromsgrove, where, as Mr. Bradley points out, there is a place called *Gaines*. Bromsgrove was, however, the property of Worcester Monastery before Æðelred-Mucil's time (*C.S.* i. 428, 33; 438, 26). The territory of the *Gaini* has, like so many other O.E. territorial names, left no memory behind in local names.

The *Gāingas* surmised by Mr. Bradley may be recorded in Ginge in Berks (*Gaing*, *C.S.* i. 490, 27; *Gaing*, iii. 67, 26; *Gaing* *Gæinge*, iii. 173, 14; 174, 5; *Gæging*, *Gæing*, *Gaing*, iii. 257, 9, 28, 32; *Gæinge*, i. 506, 2). This is a really stream-name (*ib.*, i. 224, 26; iii. 257, 32), but a *provincia* might derive its name from a stream, as seems to have happened in the case of Wanting Hundred (from the Wanting stream) and in the *provincia Usmerorum*.‡ Ginge, however, cannot be the *pagus* of the *Gaini*, as it is in Wessex, not in Mercia.

W. H. STEVENSON.

#### WHAT IS SLANG?

London: June 27, 1894.

Mr. R. B. Johnson makes a number of discoveries about my version of "Brand" which have escaped the rest of my critics. Some of his remarks I confess to finding obscure; but one is unexceptionally definite. Mr. Johnson finds in my translation a "reiteration of such slang terms as 'slack' and 'budge.'" I cannot deny I have used "budge" twice within six thousand lines, and "slack" nearly, though

\* Gainsborough is in Lindsey, which was not, properly speaking, in Mercia, where the district of the *Gaini* was. In the O.E. list of territorial names, Lindsey, although linked with Mercia, is mentioned separately. It was evidently not regarded as part of Mercia at Worcester, for Florence (*an.* 910) records that the bones of St. Oswald were brought from Bardney into Mercia—meaning to Gloucester (*Malm.*, *G. R.*, i. 136; *G. P.*, p. 293).

† The Kentish *Ganburh* (*C.S.* i. 446, 5, 17) probably = *Eanburh*, as *Gean-berht* = *Ean-berht*. See Sievers, § 212, an. 2. The latter name is spelt *Eanberht* in an original charter of 774 (*C.S.* i. 300, 20).

‡ Or, is this a misreading of *Benstede*; capital B and G in early fourteenth century hands being very much alike?

§ The province *Gifla* (Yeovil) clearly derived its name from the river-name. The province *Hicca* is probably the district about Hitchen, co. Herts, on the river *Hic* (O.E. \**Hiccen*?). The estate is called *Hicche* (*O.D.* iv. 156, 19). *Hicca* can scarcely be the province of the *Hwicci*, as Birch regards it.

\* By restoring this charter to its proper date of 867, we get a slightly earlier signature of Bishop Ealhferð of Winchester. The earliest subscription registered by Bishop Stubbs (who calls the bishop erroneously Alfred) is 868.

† It is easy to see what has happened. The twelfth-century copyist, being familiar with silent *e*, regarded the Æðered of the original charter as the equivalent of Æðred, which he next identified with Eadred (Ead- being frequently written Æd- at that time). When the charter was thus ascribed to Edgar in the Chartulary, it was discovered that Edgar was not reigning in 868. Hence the alteration of the date.

not quite, whenever the characteristic *slap* occurs in the original. And these words, it seems, are slang in Mr. R. B. Johnson's dictionary. They are not so, however, in the better known work by an author of the same name. They were good English to Dr. Johnson. They appear as such in most of the great English classics. "I will not budge for no man's pleasure."—Shakspeare. "That slack devotion should his thunder 'scape."—Waller. "He'd as lief eat that glass as budge after them himself."—Goldsmith. "The Duke shall know how slack thou art."—Shakspeare. And so on through Drayton, Hooker, More, and a whole column of citations. From hints—alas, all too reserved!—I fancy Mr. Johnson's views on the diction of the original might be as stimulating to Norwegian scholars as the above must be to students of English.

F. EDMUND GARRETT.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, July 2, 5 p.m. Royal Institution: General Monthly Meeting.  
TUESDAY, July 3, 8 p.m. Anglo-Russian: "Pushkin," by Mr. F. P. Marchant.  
9 p.m. Royal Academy: Conversazione.  
WEDNESDAY, July 4, 4 p.m. Archaeological Institute: "The Tomb of St. Hugh at Lincoln," by Mr. F. J. Wills; "The Devastation of Nubia," by Mr. Somers Clarke; and "Roman Antiquities in Carin'bia," by Prof. B. Lewis.  
8 p.m. Botanic: Evening Fête.

#### SCIENCE.

##### TWO BOOKS ON AFRICAN SPORT.

*Travel and Adventure in the Congo Free State, and its Big Game Shooting.* By Bula N'zau. (Chapman & Hall.)

*Five Months' Sport in Somali Land.* By Lord Wolverton. (Chapman & Hall.)

LACK of opportunity for martial exploits has of late diverted the energies of English youth to mountain-climbing and big game shooting. Because there are few peaks now left unconquered, the attractions of big game shooting are in the ascendant. Following closely upon the publication of the Badminton Library volumes on this subject, the books above-named are favourable examples of their kind. "Bula N'zau" (which means "elephant smasher") sought adventures on the Congo, partly from necessity, as he was engaged in the administration of that State, partly in order to supply his men, and the natives near him, with food. Lord Wolverton, travelling for pleasure on the opposite coast of Africa, encountered its larger game rather for amusement, and in order to obtain specimens. Both books abound in narrow escapes and perils from wild beasts. Both show how the country is being opened up, and illustrate the districts treated of by excellent maps. With rifles of the power and precision which are now used, and the experience which shows where a bullet ought to hit a wild animal, danger to the sportsman, and cruelty to the creature hunted, are much lessened. Thus, "Bula N'zau" on one occasion, advancing behind trees to within a dozen yards or so of a herd of wild elephants, killed three through the forehead in as many shots; and on another occasion five, firing only seven times. Thus he well merited his native nickname. It seems to tap the fount of native humour, for Stanley was called by the dwellers on the Congo "Rock Smasher," inasmuch as on one occa-

sion he had blown up some rocks to clear the way for his steamers. His people, it seems, did not secure the affections of the natives.

"Bula N'zau" mainly followed buffaloes and elephants, partly because they were the largest animals of the Congo fauna, and partly because they furnished most food for the large army of servants and camp followers which hangs around the tents of an English sportsman. He went through many perils in the chase of these; his nearest escape perhaps was when he just avoided the horns of a charging buffalo, being struck on the hip as he reached the friendly shelter of a tree. He found a fair amount of game in the districts round the Congo, the difficulty of obtaining carriers forming the chief drawback to his sport. Buffaloes often charge a man without provocation, and were considered by the author to be ten times more dangerous than elephants. These animals furnished him, of course, with a valuable commodity in their ivory; the largest tusks which he obtained weighed one hundred and twenty-seven pounds. Another good pair weighed respectively forty-five and forty-nine and a-half pounds. The other animals which he pursued were chiefly tigers (leopards), crocodiles, and antelopes; but he soon found that all these were retreating further up the country. This is invariably the case as game is pursued in Africa. It becomes scarcer year by year, as may be seen specially in Bechuanaland and Southern Africa generally. At times the author shot pythons, and notes that one was an inch and a-half short of eighteen feet in length. To a naturalist the most curious adventure which befell the author was his shooting two gorillas. He agrees with Hanno (who is the first in the "Periplus" to mention these creatures), that they are very hairy, and attack those who approach them with teeth and hands. He sent a young gorilla home to Liverpool, but thought that the risks of cold and dysentery were much against its ever reaching England. The hippopotamus was, he found, easily shot. It occurs in great numbers on the tributaries of the Congo. Besides sport, there is a strong mercantile flavour about the book. The present to a chief of a case of gin, and the expedition sent against an independent chief who stopped and robbed caravans, during which he was killed, his village burnt, and the plantations destroyed, suggest that civilised rule is not always fraught with unmitigated blessings to the natives.

Lord Wolverton with Col. Paget wandered for five months from Berbera through Somaliland to the river Shebeyli in a more heroic spirit, shooting lions when they attacked the natives' flocks and killed the guardians, dispensing even-handed justice to miscreants who robbed and murdered inoffensive natives, and saving the lives of an African Hagar and her son, whom they found in the desert. The chivalric tone of the whole narrative causes the reader to catch the writer's enthusiasm. The staple of the game shot by the friends was lions, and the habits of these animals are graphically portrayed. Once the sportsmen saw two lions and three lionesses dash

into the midst of a flock of sheep, kill right and left till the ground was strewn with carcasses, and then strike down the unfortunate shepherdess. In three days Lord Wolverton and his friend tracked out and shot all these marauders. During their expedition they killed sixteen lions. The natives were usually overawed by the force they took with them, but once were on the brink of an attack, when things might have been serious for the sportsmen. The travellers carefully surveyed and mapped out the land to the river Shebeyli. From here to the river Tana, some 420 miles on the Uganda route, the country yet requires surveying.

Lord Wolverton's book, independently of its interest to lovers of natural history, gives a good idea of the barrenness and monotony of Somaliland. He procured the first specimens of *Zebra Grevii* which have arrived in England, secured many antelopes, and learnt much of the habits of lions. The illustrations in both these books are good, and Lord Wolverton's map is indispensable to all who would follow his footsteps in North East Africa. At times his sentences are amusingly involved, as—"lions are not the only destroyers of the flocks and herds here, as the country around is infested by panthers, but they seem to have all the cunning of the cat tribe, although they are very nasty customers to tackle, especially when wounded." These "nasty customers" are probably panthers. The development of carnivorous goats would be marvellous even in Africa's wonderland, and yet the author says: "the equatorial district through which we are now travelling must, we think, entirely depend, first, on its goats, which make very good skins; secondly, on its herds, which will in the future supply them with food."

Both these books are useful contributions to the knowledge of the enormous continent whereof the Congo Free State and Somaliland form so small a portion.

M. G. WATKINS.

#### TWO BOOKS ON ANCIENT PHILOSOPHY.

*Geschichte der alten Philosophie.* Von Dr. W. Windelband. (München: Beck; London: Williams & Norgate.) This history of ancient philosophy, by Prof. Windelband (his valuable contribution to vol. v. of Iwan von Müller's *Handbuch der Klassischen Altertums-Wissenschaft*) expands and justifies a good many of the judgments which he passed in a more summary way in his general *Geschichte der Philosophie*, Freiburg i. B., 1892 (of which, by-the-by, a good English, or rather American, translation has just appeared). His method or design is not like that of Mr. Burnet's study of the earliest Greek philosophers, where we find their views turned and re-turned in the closest juxtaposition with the all-too-fragmentary texts. Nor is it quite like Ferrier's plan of taking from each philosopher a leading thought, holding up that thought to the modern reader, and showing in the lucidest of surveys how it shaped itself and what it meant. Nearer to Ferrier than to Burnet, however, Prof. Windelband thinks most of tracing the history of philosophical problems and conceptions; and, as he says in another place, it has been his chief purpose to understand this as a connected and interrelated whole. But, if he dwells most on internal



factors, he is not neglectful of the external features of the history of philosophy. The collegiate character of much of ancient research is clearly set forth by him, and he notices step by step how the political history of Hellas acted upon her speculative thought. On Democritus he sets, as all recent inquirers have done, very great store, even to the extent of grouping him with Plato and Aristotle. We should ourselves be disposed to think of Democritus as less exclusively a systematist, the holder of a purely theoretical conception of science, than Prof. Windelband does. We seem to infer from his ἀραγία interest in man as an acting and feeling creature. But to say this is, after all, only to give further reason for placing him with Aristotle. It is to be regretted that the Professor should seem to lend the weight of his authority to an often repeated error, that of attaching the σαρφρασίη of Plato exclusively to the ἐπιθυμητικὸν μέρος of the soul (p. 126, compare p. 127 of the English *History of Philosophy*). His review of ancient thought is very complete, reaching down to its final transformation in "die Patristik," which he has explained as being "the philosophy of Christianity," "a philosophical secularisation of the Gospel," an attempt to adapt "religious faith to the conceptional forms of Greek science." The book ends with a useful section, by Dr. S. Günther, on the history of mathematics and natural science in antiquity.

*Platonstudien.* Von F. Horn. (Wien: Tempsky; London: Williams & Norgate.) Dr. Horn is not content with the statistical method applied of late years to the investigation of the genuineness and the proper order of the Platonic dialogues. Comparative tables of the occurrence of certain words and expressions do not lead to any conclusive or even consistent results, and Dr. Horn would rather find his way to questions of order and genuineness through a close study of the contents of the dialogues. The development of Plato's thought must have been regular and legitimate; and therefore, if we can make sure of what the thoughts were, we shall necessarily see their order. So much for development. As for discrepancy, dialogues which are in irreconcilable contradiction with those which we have the best reason for knowing to be surely Plato's, must be dismissed as ungenueine. Dissatisfied with existing analyses or summaries, Dr. Horn has written out his own, and prefixes them to his deeper study of the meaning of Plato's words. The *Laches*, *Protagoras*, *Gorgias*; *Lysis*, *Charmides*, *Euthydemus*; *Phaedros*, *Symposion*, *Phaedon*, are treated in this way, and shown to fall into the three groups indicated. Dr. Horn's theory of the relations of the *Menon* and *Philebos*, here relegated to an appendix, is not quite clear to us. The *Republic* is reserved for a separate treatise.

#### PHILOLOGY NOTES.

A PRELIMINARY list has been issued of those who have promised their support to the International Congress of Orientalists, to be held at Geneva in September, under the presidency of M. Edouard Naville. It is interesting to note that both France and Germany will be well represented; and there is also an unusually large number of names from the United States. As regard England, the universities of Cambridge, London, and Oxford, the Royal Irish Academy, the Asiatic and Geographical Societies, the Society of Biblical Archaeology, and the Palestine Exploration Fund have already announced their intention to send delegates; as also have the universities of Calcutta and Madras, and the Asiatic Society of Bengal. Messrs. Luzac & Co., of Great Russell-street, have been appointed agents

for the issue of tickets for this country as well as for America.

MESSRS. WILLIAMS & NORGATE have issued the prospectus of an Assyrian Glossary, by Dr. W. Muss-Arnolt, a pupil (we believe) of de Lagarde, who has lived for some time in the United States. His plan is to provide a work for beginners which shall be both cheaper and more handy than the great lexicons of Strassmaier and Delitzsch. He has, therefore, confined himself for the most part to the words found in the ordinary historical texts. The mode of arrangement will be in alphabetical order, with the derivatives collected under their respective stems. Cognate forms in other Semitic languages will be cited; and a special feature will be a complete index to Delitzsch's Assyrian Grammar. Cuneiform characters will be used as little as possible, the transliteration of consonants into Hebrew being done according to the system of Haupt and Delitzsch. The work will consist of about 560 pages, super-royal octavo; and the mode of publication will be in eight quarterly parts, of which it is hoped that the first will be ready within two months. The printing has been entrusted to the well-known firm of W. Drugulin, of Leipzig.

THE annual meeting of the Hausa Association will be held on Tuesday next, in the council-room of the London Chamber of Commerce. Among those who have promised to be present are Mr. H. M. Stanley, Mr. H. H. Johnston, Sir George Taubman Goldie, and the Hausa student who will shortly start for the Central Soudan, where the Hausa language is spoken over a very large area.

THE following awards have recently been made by the Académie des Inscriptions: the Prix Volney to M. E. Masqueray, for his *Dictionnaire Français-Touareg*; 1000 francs to M. Hartwig Derembourg, for his work entitled "Autobiographie d'Ovsama"; 500 francs to M. Casanova, for his series of *Memoirs on the history and archaeology of Egypt*; 500 francs to M. Victor Henry, for his translation of the seventh and thirteenth books of the *Atlarva Veda*; and 500 francs to M. Julien Vinson, for his *Attempt at a Bibliography of the Basque Language*.

THE last Rough List issued by Mr. Bernard Quaritch relates to Oriental literature. It begins with a portion of the library of the late Sir Alexander Cunningham, including complete sets of Reports of the Archaeological Survey, of the Journals of the Royal Asiatic, and of the Bengal and Bombay branches, of the *Indian Antiquary*, of the *Journal of Indian Art and Industry*, and of *Stray Feathers*. Then follow Egyptology, Cuneiform Inscriptions, Hebrew and Aramaic (including the first printed edition of the Pentateuch, and a Passover Liturgy printed at Mantua in 1568), Arabic (to the extent of just four hundred volumes), some very fine illuminated Ethiopic MSS., Persian (including many handsome chronicles and poems), Armenian, and Turkish. The total number of lots is more than 1300.

WE have received Part II. of Dr. Hoernle's edition of the Bower MS., which is published by the Government of India as a sort of supplement to the Archaeological Survey. This magnificent work consists of—(1) a facsimile of the original leaves (or, rather, strips of birch-bark), reproduced at Calcutta by the process of photo-etching; (2) a transcript in Nagari characters; (3) a Romanised transliteration, with a few textual criticisms; and (4) an English translation, with abundant illustrative notes. The present instalment, containing thirteen leaves of the MS. written on both sides, consists entirely of a medical treatise, entitled "Nāvanitaka," composed of approved extracts from the writings of ancient authorities. The editor has taken infinite

pains to identify the drugs mentioned, and to compare the prescriptions with those given in standard Hindu medical treatises. There are, altogether, fifteen chapters, dealing with such topics as the compounding of powders, oils, enemas, gruels, aphrodisiacs, collyriums, hair-washes, and the treatment of women and children. Their general character may be inferred from the following "excellent formula for adenia":

"Take a dead black snake, and place it in a new earthen vessel, and, having covered its mouth with a plaster of clay, roast it, thus enclosed, over a very strong fire. When done, mix it up with oil, and place it as a plaster over the patient's enlarged glands. An application of this remedy for no more than seven days will effect a cure of the adenia."

THE last number of the *Journal of the Anthropological Society of Bombay* (London: Kegan Paul & Co.) contains a paper of considerable length on the Aghoris or Aghorapanthis, based upon the MS. collections of the late E. T. Leith, who is known to have devoted himself to the investigation of this disgusting sect of religious mendicants. It is curious that their headquarters should be at such sacred places of pilgrimage as Benares, Ginnar, and Mount Abu. Another article is on some rude stone implements, found on the shore of Back Bay, in Bombay Island.

#### REPORTS OF SOCIETIES.

ASIATIC.—(Tuesday, June 12.)

E. L. BRANDRETH, Esq., treasurer, in the chair.—Mr. Beveridge read a paper on "The Khalāsāt at Tawārīkh, or Essence of History of Sujān Rāi of Patiala." He remarked that the book was written 200 years ago, and was interesting as being perhaps the earliest and the best historical work by a Hindu. Sir Henry Elliott had accused the author of plagiarism, but probably the so-called Makhtasur at Tawārīkh was an early draft of the Khalāsāt, or a plagiarism from it. If the Khalāsāt was a plagiarism, it was a fortunate one, as the alleged original has entirely disappeared. Prof. Dowson has described the author as writing like a bigoted and intolerant Muhammadan, but in fact there was not a trace of bigotry or intolerance in the work. On the contrary, the writer was remarkable for the liberality of his religious sentiments, and has been praised by M. Garcin de Tassy for his impartiality. He was certainly a Hindu, but his mind had been enlarged by association with Muhammadans. Probably he was a Sikh at heart, for he wrote very highly of Nanak and his religion. The paper noticed the valuable geographical information in the work and the writer's art in telling a story, and suggested that he might be described as the Indian Herodotus. The first part of the book had been rendered into Urdu by Sher Ali Afse, but with additions and omissions that were not always improvements. Sher Ali's work had been translated into French by the Abbé Bertrand, and into English by Captain Court; but it was desirable that the original should be published in its entirety. This had been recommended by Colonel Lees, who had also suggested that part of it should be translated into English.

HELLENIC.—(Annual Meeting, Monday, June 18.)

PROF. JERRA, who presided, in moving the adoption of the council's report, gave a short account of the more important discoveries that have been made in Greek archaeology during the past year. The French archaeologists at Delphi have found, among other things, the treasure house of the Athenians (which was built soon after the battle of Marathon), and marble slabs containing the now famous hymn to the Delphian Apollo. Of this there are fourteen fragments in all, the principal one containing some eighteen lines. The musical notes are denoted by letters, which are sometimes tilted or turned upside down in order to supply more symbols. The clue to the interpretation of these is found in a Greek writer named Alypius, who distinguishes two systems of nota-

tion, one for voices and the other for instruments—presumably the lyre and flute. There are specimens of both systems among the Delphian fragments. The date of the hymn is thought to be the third century B.C., and it is the most authentic and extended piece of Greek music as yet known. The British School at Athens have been investigating the course of the aqueduct in connexion with the spring Callirrhoe. In Cyprus the Trustees of the British Museum have undertaken the excavation of the necropolis of Amathus, while German explorers have been working in the plain of Troy. Prof. Armitage Robinson has been searching for Greek MSS. in Constantinople. In the library of St. Sofia he found none, but in another library he discovered about forty, which, however, do not seem to be very valuable.—Mr. Ernest Gardner, in seconding the report, gave some particulars about the damage caused to antiquities in Greece by the recent earthquakes. The Parthenon seems to have suffered considerably.

#### METEOROLOGICAL.—(Wednesday, June 20.)

R. INWARDS, Esq., in the chair.—Mr. R. H. Scott read a paper on "Fogs reported with Strong Winds during the Fifteen Years 1876-90 in the British Isles." Out of a total of 135 fogs, 108 were associated with cyclonic, and 27 with anticyclonic conditions. The majority of the fogs occurred with south westerly winds and with temperatures very close to the maximum for the day.—Mr. R. H. Curtis read a paper on "Some Characteristic Features of Gales and Strong Winds." After calling attention to the unsatisfactory state of anemometry, and after describing the "bridled" anemometer at Holyhead, Mr. Curtis stated that the greatest force of an individual gust which he had met with was registered in December, 1891, and amounted to a rate of 111 miles per hour, which with the old factor would be equivalent to a rate of about 160 miles. Gusts at a rate from 90 to 100 miles per hour have many times been recorded; but the usual limit for gusts may be taken to equal about 80 miles per hour, which on the old scale would be equivalent to about 120 miles. Gales and strong winds differ in character very much; and as the result of a prolonged study of their general features as recorded by the "bridled" anemometer, the author has been able to group them into three general classes. He then described those gales which are essentially squally in character, in which the gusts constitute the main feature of the gale. In an average gale the ordinary gusts follow each other at intervals of about ten to twenty seconds, while the extreme gusts occur at the rate of about one per minute. Another class of gales are those in which the velocity of the wind is tolerably steady. In the third class are gales which appear to be made up of two series of rapidly succeeding squalls—the one series at a comparatively low rate of velocity, the other at a much higher one, the wind force shifting rapidly and very frequently from one series to the other. Mr. Curtis also stated that, on looking carefully over the anemometer records, he had not unfrequently found very distinctly marked a prolonged pulsation in the wind force which recurs again and again with more or less regularity of perhaps twenty minutes or half-an-hour in some cases, and in others at longer intervals of about an hour more or less.

#### HISTORICAL.—(Thursday, June 21.)

H. E. MALDEN, Esq., in the chair.—Messrs. J. R. Temple and W. G. Johnson were elected fellows. A paper was read by M. Waldemar Ekedahl on "The Causes of the Renewal of the War between England and France in 1803." Sir James Ramsay, Mr. Poultny Bigelow, and Mr. Duppa Lloyd took part in the discussion.—Dr. F. Liebermann, of Berlin, a corresponding fellow of the society, communicated a text of the Coronation Charter of Henry I. This text, which is derived from the collation of twenty-eight important MSS., will be printed, with an English introduction, in the next volume of the Society's *Transactions*.

## FINE ART.

*Chapters on Greek Dress.* By Maria Millington Evans. Illustrated. (Macmillans.)

THIS tasteful little volume of some eighty pages gives a clear and comprehensive view of a subject by no means easy. Much help is afforded by the numerous and well-chosen illustrations which supplement the text. It is the fate of books on antiquities to repeat illustrations that are themselves ancient, and in the present case many of the cuts are old acquaintances. They all, however, fulfil a purpose; and some at any rate are new.

Starting with Homeric garments, Lady Evans proceeds to discuss the forms of dress prevalent in historic times. By help of a diagram, reminding one of Euclid, a good account is given of the so-called "Dorian" chiton and its method of adjustment, an operation demanding no small amount of care and dexterity in pinning. From this the "Ionian" chiton is broadly distinguished as being a made-up garment and requiring no pins.

In the case of the female figures discovered on the acropolis of Athens, the variety of patterns traced on each has been supposed to imply a corresponding number of separate garments. These differences of surface, however, says Lady Evans, "do not represent a difference of material, and consequently a separate garment, but are attempts to show the various ways in which the same garment may appear owing to the folds which it assumes and the shape of the body it covers: falling in close fine folds over the chest and shoulders, and in larger freer style over the legs."

The authoress finally deals with the outer garments of men and women, and especially the head-dress of females as illustrated by the coins of Syracuse.

Greek dress may at first sight appear a simple matter. There was very little of it; and the chief difficulty must have been to keep up that little long. "Half naked and quite Greek" seems true enough if we judge by works of art. But we must allow for the doctrine of "heroic nudity," and not suppose that the gilded youth of Athens were quite so independent of their tailors as they appear on the frieze of the Parthenon.

It is undoubtedly rash to question a lady's views on feminine apparel, yet I find it difficult to accept the statement that "the veils in Homer . . . may probably have been linen, inasmuch as wool would have been too heavy." Surely the woollen "clouds" of Germany are lighter than any linen.

Of obvious errors there are very few. On p. 14 *ἐνδύματα* is wrongly accented; "armour" on p. 44 should be arms; "apotygma" for apotygya occurs on no fewer than seven pages.

TALFOURD ELY.

#### THE ASHMOLEAN MUSEUM.

WE quote the following from the annual Report of the Visitors of the Ashmolean Museum at Oxford:—

"The year 1893 has been specially productive of acquisitions to the Egyptian and Early Greek

sections of the museum. Thanks to the liberality of Prof. Flinders Petrie and his colleague Mr. H. Marlyn Kennard, the more important objects derived from the excavation of Khuenaten's palace at Tel-el-Amarna have been deposited in the Ashmolean Museum. From their bulk it has been impossible to exhibit more than a few specimens in the old building; but when the new Ashmolean building is completed, it is hoped that they will be adequately displayed at the end of the First Room. This will make Oxford a centre of interest for what, from the European standpoint, owing to its intimate connexion with Mykenæan culture, is a most important epoch of Egyptian art. Interesting Egyptian stelae from the North Temple at Wady Halfa have also been presented by Capt. H. G. Lyons, R.E.

"The unique collection of Hittite seals in the Ashmolean Museum has been enriched by two remarkable acquisitions. One is the silver boss of a seal, the other a haematite cylinder representing the dedication of a child to Istar—a fitting pendant to the bilingual cylinder of Indilimma. It is a masterpiece of the engraver's art, and is interesting not only from the subject, but from the typical character of the costumes and accessory symbols. From its parallelism with the Indilimma cylinder, it can be dated about 2000 B.C.

"During a visit to Greece in the spring, the Keeper was able to secure a valuable series of objects illustrative of the Mykenæan and Primitive periods. Amongst these are the contents of some early tombs from Amorgos, in which early bronze implements are associated with ornaments of silver, steatite, and other materials, and with an interesting series of primitive images of marble and ivory, which seem to be the prototypes of later Greek forms. These finds probably date from the third millennium B.C. He was also able to procure the contents of a Mykenæan Tholos on Hymettos, and a series of early terra-cotta figures from Boeotia, illustrating the transition from Mykenæan to archaic Greek forms, and a bronze tripod-plate from Olympia, which must rank among the finest specimens of the geometrical style of metal work to be seen outside Greece. The series of Early Greek fibulæ has been also largely increased; and some welcome accessions to this part of the collection, and the acquisition of numerous stone implements, chiefly from the Greek islands, have been due to the kind co-operation of Mr. John Myres, the Craven fellow, who has also presented some Mykenæan gems from Crete and a primitive marble figure from Amorgos.

"Important additions have been also made to the collection of Greek vases, among the most noteworthy being that on which the potter Oikophilos commemorates his handicraft in a rude hexameter, the kylix with the name and effigy of Kleinias, the father of Alkibiades, and another with the signature of the artist Hermogenes, and a white lekythos with a mourning scene of great pathos from the Kerameikos at Athens.

"The event of the year, however, in this department has been the publication of an illustrated Vase Catalogue by Prof. Gardner, with fine drawings of the more important pieces by Mr. Anderson. The Keeper has also co-operated in the work, and has supplied a special section on the vases procured by him at Gela (Terranova) in Sicily, and on the forms of sepulture with which they were associated. The publication of the Vase Catalogue is the more a subject for congratulation, that a few years since the Ashmolean Museum had practically no vase collection to catalogue. The policy of concentrating the archaeological collections of the University in the Ashmolean Museum, and the great efforts made on the part of the Museum itself in recent years to add to the collection of Greek vases, which, more almost than any other series of objects, are here of direct educational value, have thus borne welcome fruit. The vase collection has been re-arranged in accordance with the Catalogue.

"A further subject for congratulation must be the fact that Dr. Fortnum is at present engaged in drawing up a Catalogue of the magnificent collection of Italian Majolica presented by him to the Museum, which it is to be hoped will shortly form the material for a new volume of the *Museum Oxoniense*. In its bearing on this department of our collections, the acquisition by the Museum of

an Italo-Greek terra-cotta lamp, found at Vico Equense, is of great interest. It bears a relief of a bearded Satyr drinking, which is in every detail the original of a Renaissance bronze relief in Dr. Fortnum's collection formerly attributed to Donatello."

### CORRESPONDENCE.

#### TWO CHALDAEAN STATUES IN THE GUILDHALL MUSEUM.

London: June 24, 1894

In the Guildhall Museum are two broken Chaldaean statues, without inscription, concerning which I should like to say a few words, in the hope that some Assyriologist may be able to throw some light on them.

The first is a seated figure of green diorite. This figure is shown in the same posture as the statue of "Gudea" in De Sarzec's *Découvertes en Chaldée* (pl. 9). The dress has a kind of fringe like the statue of Gudea, and reaches down to a little above the ankle. The head is missing, and so are the arms; but, taking all things into consideration, it may possibly belong to one of the early kings of Chaldaea, perhaps Gudea himself.

By the kindness of Mr. Charles Welch, the principal librarian, I am enabled to give the following measurements:—

Breadth of back	...	...	1ft. 6in.
Bottom of dress	...	...	1ft. 5in.
From back to front	...	...	1ft. 7½in.
Total height	...	...	2ft. 4½in.
Circumference, including dress	...	...	5ft. 1½in.

The second statue is of black diorite, which we know was a favourite stone of Gudea's, and which he obtained from the Wady Maghara. This statue, of which only the feet remain, is represented in an erect position, similar to Gudea on pl. 10 of De Sarzec's work.

The following measurements may be of some use in comparing these statues with those in the Louvre:—

Circumference	...	...	6ft. 9in.
Length of foot	...	...	1ft. 4½in.
Total height	...	...	4ft. 10½in.

It would be interesting to know where these figures came from, especially as at the present moment great interest is taken in the remains of Southern Chaldaea.

H. W. MENGEDONT.

### NOTES ON ART AND ARCHAEOLOGY.

THE annual conversazione of the Royal Academy will be held at Burlington House on Tuesday next, July 3.

THE following exhibitions will open next week: at the Rembrandt Head Gallery, Vigo-street, some new pictures by Mr. G. F. Watts, and a proof of Mr. Frank Short's mezzotint after the picture entitled "Mount Vesuvius from the Bay of Naples"; at the Clifford Galleries, Haymarket, a collection of oil-paintings and water-colour drawings.

The French Government have purchased from the Salon for the Luxembourg the following English pictures: "Forging the Anchor," by Mr. Stanhope Forbes; "Benedicite," by Mr. J. H. Lorimer; and "Before the Setting Sun," by Mr. Denovan Adams.

AMONG recent additions to the National Gallery are:—a small Gerard Dou, said to be a portrait of Anna Maria Schurrman; and a signed picture in its original frame by Filippo Mazzola, the father of Parmigianino, representing the Virgin and Child, with two Saints.

WHAT is called only the first portion of the collection of coins of the late Henry Webb, of Redhill, will be sold next week by Messrs. Sotheby, the sale lasting altogether for five

days. During nearly half a century, it seems, Mr. Webb had devoted himself to the silver coins of England, from the Conquest down to the Jubilee year of the present reign. In particular, he had acquired almost a complete set of the numerous pieces issued in the time of Charles I., though we do not observe an example of the Aberystwith groat with the error CHRITO. The beauty of preservation of most of the coins is as remarkable as the great number of unpublished types.

THE Bibliothèque Nationale has recently acquired a collection of primitive Greek coins in electrum, which were found together in the island of Samos. According to M. Ernest Babelon, their date cannot be later than the middle of the seventh century B.C., and they are thus among the very earliest examples of coined money. They bear various devices—the head of a lion, a flying eagle, an eagle devouring a hare, a rose, a ram lying down, &c. They are all struck, with mathematic precision, from staters to obols, according to the Euboic standard of 17·52 grammes to the stater. M. Babelon therefore infers that the so-called Euboic standard must have originated in Samos, whence it was imported to Euboea, and afterwards spread throughout the Greek world.

PART IV. of *Archaeologia Oxoniensis* (Henry Frowde) contains several interesting articles. Mr. Perceval Landon concludes his notes on the heraldry of the colleges. We are told that the tierced marshalling, to represent three founders—as in the case of Brasenose, Corpus, and Lincoln—is peculiar to Oxford. Concerning the arms of New College there seems to be some doubt. It seems that the original arms of Winchester College was "sable three lilies arg.," whence it is possible that Waynflete borrowed the coat of Magdalen. By the way, there is no proof that Waynflete was educated at Winchester, as here stated. But the familiar coat of "two chevrons sable between three roses gules," now used by both Winchester and New, is found on Wykeham's seal when he was only Archdeacon of Lincoln, and is practically identical with that of the Oxfordshire Wykehams, whose remotest ancestor is said to have lived in the time of King John. The arms assumed by Jesus are severely criticised, as being without any authority; and under Trinity we are informed that, though the heads on the shield are those of griffins, the heads in the crest are dragons, a very considerable distinction. In another paper, Mr. C. Oman examines the military pictures in Rouse's Life of Richard Beauchamp, Earl of Warwick, father-in-law of the King-maker, with a view to ascertaining what light they throw upon the armour and weapons used in the Wars of the Roses; and Mr. F. Haverfield discusses the vexed question of "Britannia Prima," in connexion with an inscription of the fourth century recently discovered at Cirencester.

### THE STAGE.

THE first performance of Mr. Malcolm Salaman's new piece is appointed for Monday next, at the Haymarket. The evening run of Mr. Grundy's "Bunch of Violets" will not, however, for the present, be interfered with.

SOMEWHAT tardily we have to record what is now indeed the continued success of "Arms and the Man" at the Avenue. It is very characteristic of Mr. Bernard Shaw, its lively and distinguished author, and never more characteristic than in the many moments in which, while it inclines you to sympathetic laughter, you are, after all, not quite sure whether you were not meant to take the thing seriously. Mr. Shaw, you see, is by no means above being

a literary artist—still less is he above being funny; but when we have admired the cleverness and joined in the fun, "Was that the way," we involuntarily ask ourselves, "in which we were meant to see it?" The scene is laid at the period of the turmoils between Bulgaria and Serbia: so it would seem—but our history on the point does not pretend to accuracy. Russia is Bulgaria's friend; and Serbia is served by, among others, an intelligent mercenary, one Captain Bluntschli—played excellently by Mr. Yorke Stephens. That chocolate-cream soldier—who takes his responsibilities lightly, in a war most of whose incidents prompt Mr. Bernard Shaw to mockery—is, late in the piece, engaged to be married to Raina Petkoff, who has sheltered him, and Raina is played by Miss Alma Murray with delicate perception and rare grace, Miss Murray delivering her mock heroics with all her wonted mastery of diction, and presenting every phase of the character with her accustomed and distinguished charm. A Bulgarian to whom Raina had previously been plighted is played by Mr. Nutecombe Gould, with the discretion and quiet authority we have often liked. Mr. James Welch, Mrs. Charles Calvert, and Miss Florence Farr, do much to compass a completeness of interpretation for a piece which is so bright as to be deserving of all that can be done for it by the actor's art. "Arms and the Man" marks certainly a stage of progress in the literary career of an author who has been a little too much disposed, in the past at least, to give up to the Fabian Society what was meant, not perhaps for mankind, but at any rate for the London public.

MR. WILLARD appeared on Monday night at the Avenue, in that which has been one of his greatest successes in America, Mr. J. M. Barrie's Scottish farce or comedy, "The Professor's Love Story."

### MUSIC.

#### THE HANDEL FESTIVAL.

To everything there is a season; and now is the appointed time to render homage to the greatest but one of the composers of the first half of the eighteenth century. Handel was not only great then, but is so still. He spoke, as did Bach, in the language of his day; but his genius enabled him to deliver a message which, in spite of the many changes in musical art, is still a real, living one. Of course, among the thousands that flocked to the Crystal Palace during the last week, many went in obedience to fashion, or to wile away a long summer's day; but the majority, because they love Handel, and, according to their measure of capacity, feel the power of his genius. We are certainly in favour of abolishing the "Messiah" at provincial festivals, and making use of the precious time to introduce one of the less known oratorios of the master, or even a novelty; but at the Palace it forms a solemn and appropriate opening to the Festival, just as "Israel" forms an imposing close. The "Selection" day is always more or less of a disappointment: not because the selection itself is actually bad, but because so little can be done to illustrate the noble series of works of which the audience can read the titles displayed in the central transept above the orchestra. Favourite solos have to be introduced for the sake of the vocalists, and some familiar choruses for the sake of the audience. And then, proud of his army of 220 violinists, Mr. Manns made them play on Wednesday the familiar Sonata in A. It was certainly a fair performance, and, on the whole, much enjoyed by the listeners; yet, from a high-art point of



view, such a thing ought not to be allowed. Protests have been made in past years, but in vain. The novelties included the stately choruses, "Let our Glad Songs," "O celebrate His Sacred Name," and the "Alleluiah," from "Deborah"; "How dark, O Lord, are Thy Decrees," from "Jephthah"; "Vinto è L'Amor," from "Ottone"; and the Concerto in D, No. 6 of the Concerti Grossi, for strings, oboes, bassoons, and organ. By the way, the second movement in D Minor of this Concerto is also to be found in the third Harpsichord Suite, and, with very slight changes, in the fourth of the second set of Organ Concertos published after Händel's death.

The performance of the "Messiah" on Monday was one of the most impressive ever heard at these Festivals. The choir is magnificent, though truth compels us to say that the male singers are finer than the female. Having said this, we may add that the tone of the choir is of rich quality, and not lacking, at the right moments, in power. There is no need to describe the performance in detail. The vocalists were Mme. Albani, Miss Marian McKenzie, and Messrs. Ben Davies and Santley. They all sang well, and were well received, especially Mr. Santley, who quite surpassed himself. On Wednesday, Mme. Albani sang "From mighty Kings"—well, of course, though not altogether in Handelian style. Mme. Melba's rendering of "Let the bright Seraphim" was marked by great power, and, at the same time, great ease; the fine trumpet playing of Mr. Morrow deserves recognition. Mr. Ben Davies sang "Waft her, Angels" smoothly, but his reading of "Deeper and deeper still" was tame. Mr. Lloyd scored a silent success in "Sound an Alarm." Mr. Santley sang "Honour and Arms" with wonderful fire. Mr. Walther W. Hedgecock played the Concerto extremely well. The choir was again excellent, particularly in "How dark, O Lord," one of Handel's characteristic choruses. Mr. Manns and his splendid band did themselves full justice. The National Anthem was sung on the Monday, and the Dead March in "Saul" was played on Wednesday in memory of President Carnot.

J. S. SHEDLOCK.

#### MUSIC OF THE WEEK.

THE last Philharmonic Concert of the season took place at the Queen's Hall on Thursday, June 21. The programme included three novelties; but owing to the late arrival of the band parts, Vincenzo Ferrari's "Ariosto" Overture could not be given. The concert commenced with Dvorák's Fifth Symphony "From the New World" (Op. 95). It seems that the composer wishes to establish a "distinctively American style"; and, hence, his themes are "written in the manner and spirit of indigenous tune as found in negro and Indian airs." The great composers were always fascinated by folk-music, and that influence is specially noticeable in the works of Haydn and Schubert, though it may be described as an indirect one. Dvorák selects, or rather imitates, with deliberate intention; but negro themes as subject-matter for a Symphony seem—judging from the specimen before us—as much out of place as a bull in a china-shop. No one doubts the composer's power of making the best use of his material: he is great in the art of development, and also in that of colouring. But the Symphony, the highest form of instrumental music, seems to demand subjects of greater dignity and earnestness. Why did not Dvorák write a Negro Rhapsody or Fantasia? The two middle movements of his Symphony, the Largo and Scherzo, are the most interesting, and, as music proper, the most characteristic. Dr. Mackenzie's Nautical Overture "Britannia,"

is brimful of humour and cleverness; it was admirably performed under the composer's direction, and loudly applauded. M. César Thompson gave a dull reading of Beethoven's Violin Concerto; his intonation was far from perfect. Mme. Sophie Menter and M. Sapellnikoff displayed great technical skill on two fine Steinway pianofortes; but Liszt's "Concerto Pathétique" is not interesting, and certainly not pathetic.

The recent discovery at Delphi of a portion of a Paean to the Pythian Apollo, with musical notation belonging to the third century B.C., has, naturally, revived interest in ancient Greek music; and Mr. C. F. Abdy Williams, therefore, chose the right moment to read a short paper on the subject at Queen's Hall on Monday afternoon. He gave a programme of Greek music, including not only the Hymn to Apollo, but also all other existing remains. It commenced with the music to a portion of Pindar's first Pythian Ode (474 B.C.) first published by Kircher in his *Musurgia* in 1650, who claimed to have discovered it in a very ancient MS. of Pindar's works in the Library of the Monastery of St. Saviour, near Messina. The library in question has been searched, but no trace of the MS. in question discovered; yet, as Mr. Williams justly remarked, there seems no reason why Kircher should have made an untrue statement. Then came the Hymn to Apollo, followed by various fragments belonging to the second century A.D. All this music was sung by Mr. W. H. Wing, accompanied on the pianoforte by Mr. Williams. One might be critical and say that the accompaniment was modern, but it was deemed advisable to support the voice parts. The difficulties of reproducing music even so recent, in comparison, as that of Handel and Bach are great, for their scores are imperfect, or include instruments now obsolete; in the case of Greek music the difficulties are far greater, and Mr. Williams deserves praise for his interesting experiment. The Hymn to Apollo is remarkably quaint, while the chromatic element in it forms a marked feature; the diatonic character of the later specimens, which belong to a period when Greek musical art was on the decline, stands in striking

contrast. And not only was the experiment interesting, but the brief review of the little that has been preserved of Greek music was most acceptable, now that there seems a possibility of that little becoming larger.

"Siegfried" was performed at Drury Lane last Saturday, and attracted a large audience. Frau Klafsky was very fine, both in voice and gesture, as Brünnhilde, and Herr Max Alvary as Siegfried appeared to great advantage: so far as we know him, this is one of his best rôles. MM. Wiegand (Der Wanderer) and Mr. David Bispham (Alberich) rendered useful service. Herr Rodemund took the difficult part of Mime; he acted well, though there was a tendency all through to overdo the part—to put, as the French say, *les points sur les île*. Herr Lohse again conducted, but the band was still rough. Of course, in important music such as that of "Siegfried," any shortcomings are at once perceived.

#### MUSIC NOTES.

MR. ALFRED SCHULZ-CURTIS announces three orchestral concerts to be given at Queen's Hall next November. The first will be conducted by Herr Siegfried Wagner, and the other two by Herr Felix Mottl. Mr. Curtius hopes to arrange with Madame Wagner for the performance of some important sections of "Parsifal." The début of the son of Richard Wagner as conductor will, of course, be an event of special interest; and Herr Mottl will also be a welcome guest.

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